The Rāmāyaṇa of Vālmīki

रामायणं वाल्मीकीयं

AN EPIC OF ANCIENT INDIA

Volume VII: Uttarakāṇḍa

Introduction, Translation, and Annotation by
Robert P. Goldman and Sally J. Sutherland Goldman

PRINCETON LIBRARY OF ASIAN TRANSLATIONS

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Volume VII *Uttarakāṇḍa*

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PRINCETON UNIVERSITY PRESS • PRINCETON AND OXFORD

For our students, past, present, and future

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Published by Princeton University Press, 41 William Street, Princeton, New Jersey 08540
In the United Kingdom: Princeton University Press, 6 Oxford Street, Woodstock, Oxfordshire OX20 1TR

press.princeton.edu

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Library of Congress Cataloging-in-Publication Data
Vālmīki.
[Rāmāyaṇa. Uttarakāṇḍa. English]
The Rāmāyaṇa of Vālmīki : an epic of ancient India; volume VII, Uttarakāṇḍa / Introduction, translation, and annotation by Robert P. Goldman and Sally J. Sutherland Goldman.
p. cm.—(Princeton Library of Asian translations)
Includes bibliographical references and index.
ISBN 978-0-691-16884-5 (hardcover : alk. paper) 1. Vālmīki. Rāmāyaṇa. Uttarakāṇḍa. I. Goldman, Robert P., 1942– II. Sutherland Goldman, Sally J. III. Title. BL1139.242.Y84E5 2009
294.5′92204521—dc22
2008032292

British Library Cataloging-in-Publication Data is available

This book has been composed in Linux Libertine O

Printed on acid-free paper. ∞

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

Frontispiece: At the end of his earthly incarnation, Lord Rāma, invited by the gods, headed by Lord Brahmā, and followed by the inhabitants of Ayodhyā, enters the Sarayū River and ascends to heaven. This is a reproduction of a Mewar miniature taken from the "Mewar Rāmāyaṇa" (circa 1650 C.E.). Folio number 113. British Library Add. No. 15297(2). © The British Library Board.

The Rāmāyaṇa of Vālmīki: An Epic of Ancient India

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yasmāl lokatrayaṃ tv etad rāvitaṃ bhayam āgatam
tasmāt tvaṃ rāvaṇo nāma nāmnā tena bhaviṣyasi

(Śiva to Rāvaṇa) And since this triple world, reverberating with your cries, was terrified, you shall be known by the name "Rāvaṇa."
—*Rām* 7.16.27

māmikeyaṃ tanur nūnaṃ sṛṣṭā duḥkhāya lakṣmaṇa
dhātrā yasyās tathā me 'dya duḥkhamūrtiḥ pradṛśyate

(Sītā to Lakṣmaṇa) Surely, Lakṣmaṇa, this body of mine, which is now seen to be a veritable incarnation of suffering, must have been created by the creator for suffering alone.
—*Rām* 7.47.3

pitāmahavacaḥ śrutvā viniścitya mahāmatiḥ
viveśa vaiṣṇavaṃ tejaḥ saśarīraḥ sahānujaḥ

When the immensely wise Rāma had heard those words of Grandfather Brahmā and had confirmed his resolution, he bodily entered, together with his younger brothers, the blazing energy proper to Viṣṇu.
—*Rām* 7.100.10a

cariṣyati kathā yāval lokān eṣā hi māmikā
tāvac charīre vatsyanti prāṇās tava na saṃśayaḥ

(Rāma to Hanumān) As long as this tale of mine shall circulate throughout the worlds, so long will the breaths of life remain in your body. Of this there is no doubt.
—*Rām* 7.39.19

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List of Abbreviations

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I. MANUSCRIPTS

Northern Manuscripts (N) forming the Northern Recension (NR) (20 MSS, including 8 Devanāgarī)

NW Northwestern Manuscripts

i. Ś Śāradā
   Ś1 undated
   Ś2 A.D. 1882
   Ś3 A.D. 1866

NE Northeastern Manuscripts

i. Ñ Nepālī
   Ñ1 A.D. 1020
   Ñ2 A.D. 1675

ii. V Maithilī
   V1 A.D. 1748
   V2 undated
   V3 A.D. 1841

iii. B Bengālī
   B1 A.D. 1689
   B2 undated
   B3 A.D. 1845
   B4 A.D. 1799

iv. D Devanāgarī manuscripts allied with N, including Western (W)
   D1 A.D. 1773 W
   D2 A.D. 1660 NW
   D3 A.D. 1731 W
   D4 A.D. 1732 W
   D5 A.D. 1767 NE
   D8 A.D. 1779 NW
   D9 A.D. 1686 NW
   D12 undated NW

Southern Manuscripts (S) forming the Southern Recension (SR) (21 MSS, including 4 Devanāgarī)

i. T Telugu
   T1 undated
   T2 undated
   T3 undated
   T4 undated

ii. G Grantha
   G1 undated
   G2 undated
   G3 undated

iii. Malayālam
   M1 A.D. 1690
   M2 A.D. 1642
   M3 undated
   M4 undated
   M5 undated
   M6 undated
   M7 undated
   M8 A.D. 1826
   M9 A.D. 1416
   M10 A.D. 1513

iv. D Devanāgarī manuscripts allied with S
D6 A.D. 1776 S (Contains the commentary of Cg)
D7 A.D. 1776 S (Contains the commentary of Cm)
D10 A.D. 1831 S
D11 A.D. 1820 S

II. COMMENTARIES

(Note: Spelling follows the conventions established by the critical edition; see vol. 7, pp. 655–56.)

Cg	the commentary called *Maṇimukuṭā* in the *Bhūṣaṇa* of Govindarāja
Ck	the commentary called *Amṛtakataka* of Kataka Yogīndra or Mādhava Yogīndra
Cl	the commentary called *Manoharā* of Lokanātha Cakravartin
Cm	the commentary called *Tattvadīpikā* of Maheśvaratīrtha
Cr	the commentary called *Śiromaṇi* of Vaṃśīdhara (Bansidhara) Śivasahāya*
Crā	the commentary called *Ṭīkā* of Rāmānuja*
Cs	the commentary called *Satyatīrthīyākhyāna* of Satya[dharma]tīrtha
Ct	the commentary called *Tilaka* of Nāgeśabhaṭṭa or Nāgojibhaṭṭa, composed in the name of Rāmavarman
Cv	the commentary called *Vivekatilaka* of Varadarāja Uḍāli (Uḍāri)

III. EDITIONS

Gita Press	*Śrīmad Vālmīki-Rāmāyaṇa.* (1969). 3 vols. Gorakhpur: Gita Press. (Used for *sargas* 1–40).
Gita Press	*Śrīmad Vālmīki-Rāmāyaṇa.* (1998). 2 vols. 5th ed. Gorakhpur: Gita Press. (Used for *sargas* 41–100)
Gorresio	*Ramayana, poema indiano di Valmici.* (1843–1867). 7 vols. Paris: Stamperia Reale. Testo sanscrito con note secondo i codici manoscritti della scuola Gaudana. Edited by Gaspare Gorresio.
GPP	*Rāmāyan of Vālmīki.* (1914–1920). 7 vols. Bombay: Gujarati Printing Press. With three commentaries called *Tilaka*, *Shiromani*, and *Bhooshana.* Edited by Shastri Shrinivas Katti Mudholkar.
KK	*Śrīmadvālmīkirāmāyaṇam.* (1905). 2 vols. Edited by T. R. Krishnacharya. Bombay: Nirṇayasāgar Press.
KK	*Śrīmadvālmīkirāmāyaṇam.* (1911–1913). 7 vols. Bombay: Nirṇayasāgar Press. Also called the Kumbakonam Edition. Edited by T. R. Krishnacharya and T. R. Vyasacharya.
Lahore	*Rāmāyaṇa.* (1928–1947). 7 vols. Lahore: D.A.V. College. Northwestern recension critically edited for the first time from original manu-

* The critical edition uses the abbreviation Cr for the commentary of Rāmānuja and gives no abbreviation for the commentary of Vaṃśīdhara (Bansidhara) Śivasahāya.

scripts by Vishva Bandhu. D.A.V. College Sanskrit Series, nos. 7, 12, 14, 17–20.

NSP *The Rāmāyaṇa of Vālmīki.* (1930). 4th rev. ed. Bombay: Nirṇayasāgar Press. With the commentary (*Tilaka*) of Rāma. Edited by Wāsudeva Laxmaṇ Śāstrī Paṇśīkar.

VSP *Śrīmadvālmīkirāmāyaṇa.* (1935). 3 vols. Bombay: Lakṣmīveṅkaṭeśvara Mudraṇālaya (Veṅkaṭeśvara Steam Press). With the commentaries of Govindarāja, Rāmānuja, and Maheśvaratīrtha and the commentary known as *Taniślokī.* Edited by Gaṅgāviṣṇu Śrīkṛṣṇadāsa.

Journals

ABORI	*Annals of the Bhandarkar Oriental Research Institute*
IHQ	*Indian Historical Quarterly*
JAOS	*Journal of the American Oriental Society*
JAS	*Journal of Asian Studies*
JBBRAS	*Journal of the Bombay Branch of the Royal Asiatic Society*
JBORS	*Journal of the Bihar Oriental Research Society*
JIP	*Journal of Indian Philosophy*
JOIB	*Journal of the Oriental Institute, Baroda*
JORM	*Journal of Oriental Research, Madras*
JRAS	*Journal of the Royal Asiatic Society*
PO	*Poona Orientalist*

Commonly Quoted Sanskrit Texts

AdhyāR	*Adhyātmarāmāyaṇa*
AgniP	*Agnipurāṇa*
AitBr	*Aitareyabrāhmaṇa*
AmaK	*Amarakośa (-koṣa)*
ArthŚā	*Arthaśāstra*
AV	*Atharvavedasaṃhitā*
BhagGī	*Bhagavadgītā*
BhāgP	*Bhāgavatapurāṇa*
BrahmāṇḍP	*Brahmāṇḍapurāṇa*
BrahmP	*Brahmapurāṇa*
BṛĀraU	*Bṛhadāraṇyakopaniṣad*
ChāndoU	*Chāndogyopaniṣad*
DevīBhāP	*Devībhāgavatapurāṇa*
DhātuPā	*Dhātupāṭha*
GaruḍaP	*Garuḍapurāṇa*
GopBr	*Gopathabrāhmaṇa*
HariVaṃ	*Harivaṃśa*

KāṭhU	*Kāṭhakopaniṣad (Kaṭhopaniṣad)*
KāvyPra	*Kāvyaprakāśa*
KSS	*Kathāsaritsāgara*
KumāSaṃ	*Kumārasaṃbhava*
KūrmaP	*Kūrmapurāṇa*
LiṅgaP	*Liṅgapurāṇa*
ManuSm	*Manusmṛti*
MatsyaP	*Matsyapurāṇa*
MBh	*Mahābhārata*
MBhTN	*Mahābhāratatātparyanirṇaya*
MeghDū	*Meghadūta*
MuṇḍaU	*Muṇḍakopaniṣad*
Nir	*Nirukta*
Pā	*Pāṇini's Aṣṭādhyāyī*
PadmaP	*Padmapurāṇa*
PañcT	*Pañcatantra*
RaghuVa	*Raghuvaṃśa*
ṚV	*Ṛgvedasaṃhitā*
Śāk	*Abhijñānaśākuntala*
ŚatBr	*Śatapathabrāhmaṇa*
ŚiśuVa	*Śiśupālavadha*
ŚivaP	*Śivapurāṇa*
SvapnVā	*Svapnavāsavadatta*
ŚvetāU	*Śvetāśvataropaniṣad*
TaiĀ	*Taittirīyāraṇyaka*
TaiBr	*Taittirīyabrāhmaṇa*
TaiS	*Taittirīyasaṃhitā*
UttaRāC	*Uttararāmacarita*
VāmaP	*Vāmanapurāṇa*
VarāP	*Varāhapurāṇa*
VāyuP	*Vāyupurāṇa*
ViṣṇuDhaP	*Viṣṇudharmottarapurāṇa*
ViṣṇuP	*Viṣṇupurāṇa*
YājñaSm	*Yājñavalkyasmṛti*

Other Important Abbreviations

ĀnSS	Ānandāśrama Sanskrit Series
App.	Appendix or Appendices to the critical edition of the *Rāmāyaṇa*
BORI	Bhandarkar Oriental Research Institute
crit. ed.	critical edition
DCS	Digital Corpus of Sanskrit
MGOL	Mysore Government Oriental Library

MW	Monier-Williams, Monier. (1899). *A Sanskrit-English Dictionary.* Oxford: Oxford University Press. Reprint 1964.
PW	Petersburg Wörterbuch: Böhtlingk, Otto, and Rudolph Roth. *Sanskrit-Wörterbuch.* St. Petersburg: Kaiserliche Akademie der Wissenschaften, 1855–1875. Reprint in seven volumes, Osnabrück/ Wiesbaden, 1966.
v.l.	varia(e) lectio(nes)

Preface

Robert P. Goldman

THE *VĀLMĪKI RĀMĀYAṆA* TRANSLATION PROJECT: A HISTORY

The idea of producing a scholarly and densely annotated but readable English translation of the critical edition of the *Vālmīki Rāmāyaṇa* goes back to the summer of 1969, at which time two of the edition's seven books, the *Yuddhakāṇḍa* (1971) and *Uttarakāṇḍa* (1975), had not yet even appeared in print.

That summer my close friend Jeff Masson and I, who were at that time working on our doctoral dissertations and reading daily with the scholars associated with the Sanskrit Dictionary Department of the Deccan College in Pune (or Poona, as the city was then named), fled the heat of the Deccan plateau for the cooler climes of the Sahyadri Hills in the old hill station of Mahabaleshwar. There, in the intervals of our writing sessions, we would sit in our garden overlooking the monkey-haunted forests of the Western Ghats. In order to keep up our Sanskrit fluency and just for the sheer delight of it, we would read aloud and discuss Vālmīki's immortal poem, along with the commentaries of Nāgeśabhaṭṭa, Govindarāja, and Śivasahāya as found in the Gujarati Printing Press edition. We quickly became immersed in the poem's beauty as well as the depth of its moral, religious, social, and political messages.

The significance of the poem to our understanding of the culture and civilization of India, the unparalleled influence of the work, and its virtually innumerable later versions produced in and for all the languages, regions, religions, and cultures of the subcontinent and, indeed, of all the nations of southern Asia from what is today Afghanistan in the west to Bali in the east is undeniable. Thus the importance of having, at last, a scientifically reconstructed archetype of the text as was then being produced by the learned scholars of the Rāmāyaṇa Department of the Oriental Institute of the M. S. Sayajirao University of Baroda under the directorship of the late Dr. U. P. Shah was obvious.

Equally apparent was the need for a comparably scholarly translation and annotation of the critical edition so that the fruit of the labors of the Baroda scholars could be made available to scholars in virtually all areas of the humanities and social sciences concerning South and Southeast Asia, students of world literature and religion, and a general reading public who would perhaps be put off by the generally archaic and awk-

ward English of existing translations of the so-called vulgate editions of the poem. For there have been numerous translations of the *Vālmīki Rāmāyaṇa*, in whole or in part, into European languages other than English since A. W. von Schlegel's partial rendering into Latin from 1829 to 1838. Most translations into European languages, starting with the partial translation of Carey and Marshman, done originally between 1806 and 1810, have, of course, been into English. No translation had been attempted of any of the books of the critical edition, and no translation into any language had been accompanied by the kind of detailed annotation that a work of this significance, antiquity, and textual complexity demands. Moreover, no translation that had been undertaken at that time or since has attempted to place before the scholarly or lay communities the benefit of the readings, comments, and interpretations of the numerous important Sanskrit-language commentaries that the text has inspired and that have survived from as early as the twelfth century C.E.

Masson and I discussed the matter and concluded that a project of this magnitude could not be done effectively, if at all, by a single scholar and that we should, instead, try to assemble a small group of like-minded younger Sanskritists, a consortium in effect, whose members would each be responsible for one or perhaps two of the epic's seven *kāṇḍas*. During several visits to the Oriental Institute in Baroda, we discussed the idea with Dr. Shah and others connected with the Rāmāyaṇa Department. We were encouraged to move ahead with the plan and offered the support and assistance of the Institute.[1]

On our return to the United States in 1970, we contacted some interested colleagues and, with the support of the National Endowment for the Humanities Translations Program, began a series of annual conferences and consortial meetings at Berkeley during which we worked out the general plan of the project, guidelines, and protocols for the translation and annotations and the assignment of the *kāṇḍas* to the individual scholars who would be responsible for them.

Despite some early criticism on the part of a few senior scholars, when the project was first announced at meetings of the American Oriental Society, it was generally received with enthusiasm by Sanskritists who felt that a translation such as we were undertaking was a desideratum for the field. The goal was not, as some feared, a "translation by commit-

[1] Aside from the unfailing scholarly advice and encouragement we received from Dr. Shah and his colleagues and successors, both scholars and administrators, at the Oriental Institute, Baroda, we remain grateful for their having kindly provided us with copies of the transcriptions of the unpublished commentaries of Uḍāli Varadarāja and Mādhava Yogīndra, and for having accorded me the honor of being invited to deliver the first U. P. Shah Memorial Lecture at the Institute.

tee"[2] but rather individual scholarly translations of the *kāṇḍas* of the epic in which accuracy and annotation were in the hands of the individual translators subject to critique by and discussion with the consortium while matters of style and consistency would be the responsibility of the project's general editor. These early arrangements are discussed in some detail in the preface to our translation of the *Bālakāṇḍa*.[3]

The original members of the translation consortium, along with their original assignments, were, in addition to Masson (*Araṇya-* and *Kiṣkindhākāṇḍas*), then professor of Sanskrit at the University of Toronto, and myself (*Bāla-* and *Ayodhyākāṇḍas*), were Bimal Krishna Matilal of Oxford University (*Uttarakāṇḍa*), Barbara Stoler Miller of Barnard College (*Sundarakāṇḍa*), and Barend A. van Nooten of the University of California at Berkeley (*Yuddhakāṇḍa*). We were also most fortunate in having as our rhetorical and editorial consultant the distinguished poet and professor of rhetoric at the University of California, Leonard Nathan.

ACKNOWLEDGMENTS

As with any group of people working on a long-term project, there have been, from time to time, changes in the composition of the group. Some of these changes have been happy ones, and others, sadly, have not. Two immensely positive additions to the consortium during its early years were Professor Sheldon Pollock, then of the University of Iowa and currently the Arvind Raghunathan Professor of Sanskrit and South Asian Studies at Columbia University, who gallantly and brilliantly took on both the *Ayodhyā-* and *Araṇyakāṇḍas*, and Dr. Sally Sutherland Goldman, senior lecturer in Sanskrit at the University of California at Berkeley. Aside from her work on the translations and annotations of the *Bāla-*, *Sundara-*, *Yuddha-*, and *Uttarakāṇḍas*, Sally Sutherland Goldman has, in her role as associate editor of the entire project, proven to be its mainstay.

Unhappily, over the course of the first decade of the project, the consortium lost several of its founding members. Some, like Professors Masson and Miller, withdrew from the project because their particular career paths led them to become so deeply involved in other projects that they could no longer carry through their work on the *Rāmāyaṇa*. In one case, that of Professor van Nooten, he took early retirement after having

[2] A very distinguished senior Sanskrit scholar raised this caution, noting, in a personal communication, that no such communal translations had ever proven successful with the sole exception of the one that produced the King James translation of the Bible, and that that consortium had had, so he said, "divine inspiration."

[3] R. Goldman 1984, pp. xiii–xviii.

prepared a draft translation of the text of the *Yuddhakāṇḍa* and no longer wished to work on the annotation and introduction. Thus, that volume, by far the longest in the series, came to be a collaborative effort involving him and us.

Finally, and tragically, several of the original members of the consortium were lost to us through their untimely passing. Professor Matilal died far too young, while Professor Nathan, too, although at a riper age, passed away early in the project. Sadly, Professor Miller, too, although she had at that time left the project, left us at a very early age. All of them are deeply missed. *na khalu sa uparato yasya vallabho janaḥ smarati.*

Aside from the core workers on the project mentioned above, this long, difficult, but joyous journey could not have been completed without the passion and critical assistance of many colleagues, scholars, and students in the United States and, especially, India. We therefore cannot end our labors without acknowledging their immense contributions to the cause of making a scientifically reconstructed version of Vālmīki's monumental and immortal poem accessible to readers the world over. Let us then begin by recalling the help of several immensely learned Indian scholars whose knowledge and love of the *Rāmāyaṇa* was unparalleled. All of these *paṇḍitarājas* are, sadly, now no more. First, we would like to thank Pt. Dr. V. W. Paranjpe of the Deccan College, with whom we had the opportunity to read the Sanskrit epics with their commentaries over several years in Pune and Berkeley. Thanks are also due to scholars who advised me and others involved with the project who gave unstintingly of their knowledge and assistance. Chief among them are the immensely learned Sanskrit *sāhityaśāstrin* Dr. V. Raghavan; the extraordinary *vaiyākaraṇa* Dr. S. D. Joshi of Poona Vidyapith; and, of course, the great *Rāmāyaṇa* authority Dr. Umakant Shah of the M. S. University of Baroda, who was also the director and general editor of the critical edition.

But our most profound and most affectionate gratitude belongs to Pt. T. Srinivas Shastri, who was long associated with the Dictionary Department of the Deccan College. For the years 1968–1970, 1974–1975, and 1992, we had the pleasure and privilege of reading and discussing the *Vālmīki Rāmāyaṇa* and many of its commentaries with him. His vast learning, exquisite Sanskrit, and boundless intellectual generosity set a standard that we can only hope to live up to. We would be remiss, also, if we were to fail to mention Mr. K. Venugopalan, also of the Deccan College Dictionary Project, who frequently sat in on our reading sessions with Shastri-ji and whose comments and clarifications, like many of those of the scholars mentioned above, contributed in countless ways to our understanding of this great work of literature and to our modest

attempt to render it into a form that can be enjoyed by and, we hope, be of value to those who are not able to savor its riches in the original Sanskrit.

But there are many on this side of the world, too, who have lent their labors more directly to the minute and demanding work of getting the volumes of the translation properly edited, corrected, formatted, proofed, and entered. Their vital assistance has been acknowledged for each of the preceding volumes, and so, we will here express our most heartfelt gratitude to those who have worked so tirelessly on the preparation of this, the final volume in the translation.

By any measure, our greatest appreciation must go to Dr. Kristi Wiley of the University of California at Berkeley, who has served for years as the project's invaluable assistant editor. Her sharp eyes, scholarly expertise, and careful reading of the successive drafts of our introductions, translations, and notes have helped immensely in refining the language, accuracy, grammar, punctuation, and style of the finished volumes, which owe much of whatever value they may have to her dedicated and expert labors.

We must also extend our thanks and warmest appreciation to the talented group of our graduate students who have, over the past five years, been of enormous service as research assistants to the project. We would like to extend our thanks to Lisa Brooks, Priya Kothari, Isaac Murchie, and James Marks. In particular, we owe a debt of gratitude to Janet Um for her meticulous and unfailingly helpful work in the preparation of the final manuscript. We would also like to express our thanks and appreciation to Dr. Luis Gonzalez-Reimann for his careful reading of and helpful comments on several passages in the current volume. We are especially grateful to him for his advice and assistance in the matter of the *Uttarakāṇḍa*'s understanding of the theory of the *yugas* and the placement of the *Rāmāyaṇa* narrative within the cycle of the cosmic eras.

Over the long course of the *Rāmāyaṇa* Project, we have received encouragement and material support—often multiple times—from a number of institutions to which we would like to express once more our profound gratitude. These include the American Institute of Indian Studies, the Translations Program of the National Endowment for the Humanities, the Committee on Research of the University of California at Berkeley, the Andrew Mellon Foundation, Princeton University Press and its excellent editorial staff, and the Centre for Historical Studies (CHS) of the Jawaharlal Nehru University, which, during Sally Sutherland Goldman's tenure there as visiting professor in 2010, graciously extended to us the resources and infrastructure to carry forward the work on this final volume of the translation. Thanks also to the CHS faculty, especially Professor Emeritus Romila Thapar, Professor Kunal

Chakrabarti, Professor Kumkum Roy, and Professor Heeraman Tiwari, who, in many learned conversations, helped us to put the *Rāmāyaṇa* and the complex receptive history of the *Uttarakāṇḍa* into a historical context.

Finally, and most of all, we offer our humble obeisance to the first and foremost of poets, *ṛṣi* Vālmīki himself, who has given the world the undying delight of his grand poetic history of Sītārāma.

kūjantaṃ rāma rāmeti madhuraṃ madhurākṣaram /
āruhya kavitāśākhāṃ vande vālmīkikokilam //

vālmīker munisiṃhasya kavitāvanacāriṇaḥ /
śṛṇvan rāmakathānādaṃ ko na yāti parāṃ gatim //

yaḥ piban satataṃ rāmacaritāmṛtasāgaram /
atṛptas tam ahaṃ vande prācetasam akalmaṣam //

I praise the *koel* Vālmīki, who, flying up to the highest branch of the tree of poetry, there sweetly warbles the sweet syllables, "Rāma! Rāma!"

For, having once heard the roaring of the Tale of Rāma by the lion-sage Vālmīki, who ranges the woodlands of poetry, who would not attain the highest bliss?

And so I praise the flawless Prācetasa, who, though he drinks forever from the ocean of the nectar of Rāma's deeds, is never sated.

Therefore, in reverence, humility, and gratitude, we say to the *ādikavi* in the words of the great Dante to the spirit of Virgil:

O de li altri poeti onore e lume
Vagliami 'l lungo studio e 'l grande amore
che m'ha fatto cercar lo tuo volume.[4]

O glory and shining light for other poets, let the
long study and immense love that led us to
scrutinize your poem now prove worthwhile.

Berkeley, California Vālmīkijayantī
Wednesday, October 8, 2014

[4] Dante, *La Commedia* 1.1.82–84.

Guide to Sanskrit Pronunciation*

The pronunciation of Sanskrit is not very difficult for English speakers. A few guidelines will serve to clarify the basic pronunciation of the sounds. English examples are based on hypothetical "dictionary" pronunciation.

Vowels

a	like the u in "but"
ā	like the o in "mom"
i	like the i in "bit"
ī	like the ee in "beet"
u	like the first u in "suture"
ū	like the oo in "pool"
ṛ	like the ri in "rig"
e	like the a in "gate"
ai	somewhat like the i in "high"; this sound becomes a diphthong to glide slightly into the "i" vowel
o	like the o in "rote"
au	somewhat like the ou of "loud" with a similar lip-rounding glide

Consonants

k	like the k in "skate"
kh	like the k in "Kate"
g	like the g in "gate"
gh	somewhat like the gh in "doghouse"
ñ	like the n in "sing"
c	like the c in "eschew"
ch	like ch in "chew"
j	like the j in "jewel"
jh	like the dgeh in "hedgehog"
ñ	like the n in "cinch"
ṭ	like the t in "start"
ṭh	like the t in "tart"
ḍ	like the d in "dart"
ḍh	like the dh in "adhere"
ṇ	like the n in "tint"

*adapted from Goldman and Sutherland Goldman 2004

t th d dh n	like the five preceding sounds, respectively, but with the tip of the tongue touching or extending slightly between the teeth
p	like the p in “spin”
ph	like the p in “pin”
b	like the b in “bin”
bh	like the bh in “abhor”
m	like the m-s in “mumps”
y	like the y in “yellow”
r	like the r in “drama”
l	like the l in “lug”
v	produced generally with just the slightest contact between the upper teeth and the lower lip; slightly greater than that used for English w (as in “wile”) but less than that used for English v (as in “vile”)
ś	like the sh in “shove”
ṣ	produced with the tongue-tip further back than for ś, but giving a similar sound
s	like the s in “so”
h	like the h in “hope”
ṃ	*anusvāra*, or a nasalization of the preceding vowel
ḥ	*visarga*, or an aspiration of a preceding vowel pronounced, almost like an echo, as an “h” followed by the short form of the preceding vowel. For example: *devaḥ*, pronounced *deva*(*ha*)

A Note on Sanskrit Prosody

Sanskrit syllables are generally classified as either heavy (*guru*) or light (*laghu*). Basically, heavy syllables are those containing a long vowel or dipthong, while light syllables contain short vowels. Additionally, syllables with short vowels are regarded as heavy when they precede a conjunct consonant, an *anusvāra*, or a *visarga.* The general rule for syllabic stress is that the penultimate syllable receives mild stress if it is heavy (*guru*), thus *karaṇīya.* If the penultimate syllable is light, the stress falls on the antepenultimate, regardless of its prosodic weight, and thus the correct pronunciation for the name of Vālmīki’s poem *Rāmāyaṇa.*

INTRODUCTION

1. Preamble and Synopsis of the *Uttarakāṇḍa*

The contents of the *Uttarakāṇḍa* are to a very great extent strikingly different from those of virtually all the other *kāṇḍas* of the epic. As we have noted elsewhere,[1] the *Rāmāyaṇa* as a narrative tends, with certain exceptions,[2] to remain sharply focused on the adventures of the central hero, Rāma. Even in the one major exception, the *Sundarakāṇḍa*, which places Sītā and Hanumān as well as Rāvaṇa and the *rākṣasa* court on center stage, as it were, for almost the entire narrative, the book is filled with descriptions of Rāma and with retellings of his life and deeds.

By way of contrast, the *Uttarakāṇḍa*, by its location, its very nature, and its construction, makes little room for Rāma to engage himself directly in action. The tale of Rāma, as it is represented in the received text of the *Vālmīki Rāmāyaṇa*, consists of two overlapping but not coterminous histories. One is the biography of King Rāma narrated from birth to death, while the other is the account of the *Rāmāvatāra* from the incarnation of Lord Viṣṇu until the fulfillment of his divine mission, which consists of the salvation of the world from the violent oppression of the monstrous *rākṣasa* lord Rāvaṇa and the establishment of a millennial rule of *dharma*. Rāma accomplishes this mission in the closing *sargas* of the *Yuddhakāṇḍa*, which then ends, in virtually all manuscript traditions, with a *phalaśruti* extolling the merits and rewards accruing to those who read, recite, or hear the poem.[3]

As both the closing verses of the initial *sarga* of the *Bālakāṇḍa* and the final verses of the last *sarga* of the *Yuddhakāṇḍa* make clear,[4] Rāma's *rājyābhiṣeka*, or royal consecration, inaugurates a millennia-long utopian era in which all natural, political, social, economic, and medical ills are said to be eliminated. This is the ten-thousand-year (or, in some passages, eleven-thousand-year) utopian re-creation of the conditions of the Kṛta Yuga,[5] known in modernity as the *Rāmarājya*. The apparently

[1] Goldman and Goldman 1996, pp. 18–19.

[2] See, for example, *Ayodhyākāṇḍa sargas* 37–39, which describes Ayodhyā after Rāma's departure; *Ayodhyākāṇḍa* 51–87, which describes the death of Daśaratha and Bharata's return and journey to Citrakūṭa; *Kiṣkindhākāṇḍa* 36–42, 44–66, which tells of the monkeys' search for Sītā; and *Sundarakāṇḍa*, which, except for the last four *sargas*, tells of Hanumān's adventures in Laṅkā.

[3] See Introduction, "Who Knows," p. 66, note 3.

[4] See 1.1.71–76 and 6.116.82–90.

[5] See 1.1.76.

untroubled nature of Rāma's reign, however, introduces an interesting factor more or less unique to the *Rāmāyaṇa* legend that makes it difficult for the hero to engage in any further gripping or dramatic actions. For by ushering in and presiding over a millennia-long period of utter peace, prosperity, and social harmony, Rāma, now the monarch and chief magistrate of his ideal kingdom, has (with a few critical exceptions to be discussed at length below) no longer any need to take much of an active part in matters of state or society.

The *Rāmacarita* differs markedly in this respect from its closest textual parallel, the *Kṛṣṇacarita*, as narrated in the *Mahābhārata*, as well as in the *Harivaṃśa* and other Vaiṣṇava *purāṇas*. In the case of Kṛṣṇa, his half brother Balarāma, and his Pāṇḍava companions, the divine mission (*devakārya*) of the incarnations and the lives of the heroes are more or less coterminous. All of them end their earthly manifestations at most within a few decades of completing their task of ridding the earth of its burden of oppressive and demonic kings. In contrast, Rāma, his brothers, and his *vānara* and *rākṣasa* allies live on after the death of Rāvaṇa for thousands of years, during which Rāma gently but firmly reigns and offers sacrifices until, at last, he is reminded that he is wanted back in heaven in his true Vaiṣṇava form.[6]

This matter is most clearly illustrated in a number of passages that several commentators as well as the editors of various editions, including the critical edition, regard as *prakṣipta*, or interpolated, and that either do not appear in some editions and translations of the poem or are specifically marked in them as interpolations. U. P. Shah, the editor of the critical edition of the *Uttarakāṇḍa*, relegated these passages to his appendices, as will be discussed later in this introduction. In some of these passages the absence of grievances or problems among Rāma's subjects is addressed explicitly.[7] In one such passage, Rāma, as a consequence of the utopian nature of his reign, while sitting in his judgment hall, has considerable difficulty in finding anyone with a complaint, dispute, or indeed any matter at all for him to adjudicate. He sends Lakṣmaṇa out of the palace to try to find someone with a grievance:

> And then Rāma said to Lakṣmaṇa of auspicious marks: "Go out, great-armed increaser of Sumitra's joy.
>
> "And go forth, Saumitri, to speak with those who have business to be attended to." When Lakṣmaṇa of auspicious marks had heard Rāma's

[6] See *Uttarakāṇḍa sargas* 89, 93–100.

[7] See, for example, *Prakṣipta* III, *sargas* 1–3 (= App. I, No. 8, lines 303–465; and App. I, No. 10, lines 1–134). In his introduction to the critical edition of the *Uttarakāṇḍa*, Shah (1975, Introduction, pp. 23–25, 28–29) has presented his reasons for omitting these lines from the critical text. See Introduction, "Text," pp. 210–12.

speech, he proceeded to the gateway where he himself summoned those who had business to be attended to. But no one there said: "I have some business to be attended to here today."

For when Rāma was ruling his kingdom, there were no mental or physical afflictions. The earth was covered with all kinds of plants and was filled with ripened grain. No child, youth, or person of middle age died at that time. Everything was governed in accordance with righteousness, and so no cause for grievance arose.

Therefore, while Rāma was ruling his kingdom, one could find no one who had business that needed to be attended to. Cupping his hands in reverence, Lakṣmaṇa reported as much to Rāma.

But Rāma, his mind calm, said this to Saumitri: "Go back again and seek out those who have business that needs to be attended to.

"Through properly executed statecraft, no unrighteousness is to be found anywhere. Therefore, in fear of the king, everyone always protects one another."[8]

Finally, Lakṣmaṇa is able to locate only a miserable dog, who complains that he has been beaten by a mendicant brahman. After hearing this odd case, Rāma pronounces judgment on the offender.[9] In a second such passage similarly relegated by Shah to an appendix, Rāma calls in his full complement of counselors and deliberates with them before rendering a judgment in a property dispute between a vulture and an owl.[10]

As its title indicates, the *Uttarakāṇḍa* is, in part, an extended epilogue to the epic story in which the hero, King Rāma, serves largely as either an auditor of historical, illustrative, or exemplary tales told by various other figures or as a sort of chief administrator who, as the occasion demands, dispatches his kinsmen to deal with such matters as the suppression of malefactors, the alleged infidelity of his queen and the supposed impropriety of his having taken her back, and the expansion of his dynasty's territorial control. Other than this, of the one hundred *sargas* of the critical edition, Rāma plays an active role in only some forty. In fact, the first thirty-six *sargas* of the book, which account for almost exactly half of its total text,[11] consist of the sage Agastya's responses to Rāma's questions about the pre-*Rāmāyaṇa* histories of the important epic characters Rāvaṇa and Hanumān. The proportions of the text that

[8] *Prakṣipta* III, *sarga* 1.6–13 (= App. I, No. 8, lines 313–328).
[9] *Prakṣipta* III, *sarga* 2 (= App. I, No. 8, lines 386–465).
[10] *Prakṣipta* III, *sarga* 3 (= App. I, No. 10, lines 1–134). See Introduction, "Text," pp. 211–12.
[11] For statistical analyses of the *Uttarakāṇḍa*, see Yardi 1989, 1990, 1994; Brockington 1998, pp. 373–77; and S. Goldman 2015a.

are devoted to these two figures and their backgrounds are widely different. The history not only of Rāvaṇa but also of his ancestry all the way back to the creation of the *rākṣasa* race itself occupies the book's first thirty-four *sargas*, while a relatively expansive retelling of the infancy of Hanumān takes up the following two.

The first section, a mini-epic in itself, which Hermann Jacobi termed the *Râvaṇeïs*,[12] provides an unusually detailed history of the *rākṣasas*, including their genealogy, their marriages, their battles with the gods, and their acquisition, loss, and recapture of the magnificent city of Laṅkā (*sargas* 1–8). The following two *sargas* (9–10) recount the marriage of Viśravas and Kaikasī, the births of their children, Rāvaṇa, Kumbhakarṇa, Śūrpaṇakhā, and Vibhīṣaṇa, the asceticism of Rāvaṇa and his brothers, and the boons they obtained thereby. The great bulk of the section (*sargas* 11–34) narrates at length and in detail the pre-*Rāmāyaṇa* career of Rāvaṇa, including his seizure of Laṅkā from his half brother Kubera; his marriage and the birth of his son Indrajit; his torment of the gods, seers, *yakṣas*, and *gandharvas*; his military campaigns against kings, gods, and demons; his occasional defeats; and his abduction and rape of various women and the curses he incurs thereby. Following this elaborate account of Rāvaṇa's genealogy and career of conquest, two *sargas* (35–36) relate the birth and infantile exploits of Hanumān, including his attempt to swallow the rising sun, his wounding by Indra, the anger of his father, the wind god Vāyu, and how he came to receive various boons from the gods.

It is only in the thirty-seventh *sarga* of the book that the narrative returns to the actions and events in Rāma's life. *Sargas* thirty-seven through forty narrate the events following Rāma's consecration, including a curious account of the leave-taking of a group of some three hundred allied kings and their armies who, we learn for the first time, had apparently assembled to assist the hero in his assault on Laṅkā, a subject to which we shall return later. We also learn that Rāma redistributes the gifts and tribute he had received from these kings to his more active allies, the *vānaras*, and the few *rākṣasas*, Vibhīṣaṇa and his attendants, who had assisted him in the war. These allies then take their leave of Rāma and return to their respective homes. After this Rāma receives as a gift the fabulous flying palace Puṣpaka, which, after Rāma's return from Laṅkā, had been dismissed and returned to its rightful owner, Kubera.[13] Bharata closes this section with a brief paean of praise for the utopian conditions that have prevailed in the kingdom during the brief period since Rāma's accession to the throne (*sargas* 37–40).

[12] Jacobi 1893, p. 26.
[13] See 6.115.49–50 and notes.

Following the dismissal of the flying palace Puṣpaka, we have one of the very few *sargas* (*sarga* 41) of the epic to focus, albeit tastefully, on the romantic and erotic life of Rāma and Sītā. There is a dense description of the beauty of Rāma's *aśoka* grove, or pleasure garden, where he and Sītā at long last indulge in the joys of marital bliss, drinking, dining, and being entertained in the beautiful park. It is here that we first learn through Rāma's observation that his wife is "endowed with auspiciousness," that is to say, pregnant. She tells him of her pregnancy-longing to visit the sages who dwell along the banks of the Ganges, and, in what will prove to be a dark irony, Rāma agrees and promises her that she shall do so the very next day.

The following ten *sargas* constitute one of the core elements in the *Uttarakāṇḍa*, and their contents form the principal basis for the discomfort with the book from medieval times down to the modern day. They narrate the sequence of events that comes to be commonly known as the *Sītātyāga*, or abandonment of Sītā. Immediately after his romantic idyll with Sītā in the *aśoka* grove, Rāma is informed by one of his agents that malicious rumors are circulating among the people about the propriety of Rāma's conduct in taking Sītā back after she has been in the power of the lecherous *rākṣasa*. Rāma summons his brothers and, in order to preserve his reputation as a perfectly dharmic ruler, commands Lakṣmaṇa to take Sītā and abandon her on the farther bank of the Ganges. Distraught but obedient, Lakṣmaṇa takes the unsuspecting queen, who thinks she is being taken on the pious excursion Rāma had promised her, and carries out his brother's instructions. Abandoned and desolate in the wilderness, Sītā is discovered by some young boys from the neighboring ashram of the sage Vālmīki, who takes her in as his ward. Lakṣmaṇa then learns from the charioteer and counselor Sumantra how all of this was long ago foretold to Daśaratha by the sage Durvāsas. Upon his return, Lakṣmaṇa consoles his grieving brother (*sargas* 42–51).

At this point, Rāma tells a series of tales to Lakṣmaṇa illustrating the terrible fate that befalls kings who offend or neglect their duty toward brahmans. These are the tales of King Nṛga, who was cursed by a brahman to become a lizard; of King Nimi and the sage Vasiṣṭha, who cursed each other to become devoid of consciousness; and of King Yayāti, who was cursed by his father-in-law, the sage Uśanas, to lose his virility for his disrespect to the sage's daughter, Devayānī, and her son, Yadu (*sargas* 51-1*–51-7*).[14]

[14] The illustrative and cautionary tales told by Rāma occupy seven *sargas* that have, for reasons that we find questionable, been relegated by the editors of the critical edition to an appendix. We have restored these passages to their proper place in our translation (51-1*–51-7*) following *sarga* 51. For a discussion of the textual issues involved, see Introduction, "Text," pp. 212–16 and notes to these passages.

The book now turns to another matter. The next twelve *sargas* return with some interesting variations to the epic's central theme of Rāma's avatāric mission of defending the virtuous, especially the vedic sages, from the depredations of the *rākṣasas*, the demonic foes of brahmanical civilization. But, unlike in the case of Rāvaṇa, Rāma no longer takes a direct role in this defense. A delegation of sages who live along the banks of the Yamunā River arrives at the Kosalan court to lodge a complaint that they are being harassed by a powerful demon, Lavaṇa. After hearing from them and their leader, the Bhārgava sage Cyavana, about the monster and his oppression of the ascetics, Rāma dispatches Śatrughna, who has hitherto had virtually no active role in the epic, to go and destroy the *rākṣasa*. He consecrates Śatrughna as the new king of Lavaṇa's city, Madhurā, and sends him forth with troops and provisions. On his journey, Śatrughna stops for a night at the ashram of Vālmīki, where, that very night, Sītā gives birth to twin sons, Lava and Kuśa. The prince then proceeds to Madhurā, where, after a fierce battle, he kills Lavaṇa and founds a new city and kingdom, thus expanding the territorial reach of the Kosalan Ikṣvāku dynasty into the heartland of the Śurasenas. After ruling his peaceful and prosperous kingdom for twelve years, Śatrughna is consumed with longing to be with Rāma, and he returns to Ayodhyā. On his way to Ayodhyā, Śatrughna once again stops for the night at Vālmīki's ashram, where he and his troops overhear the singing of the tale of Rāma.[15] But, once his brother is in Ayodhyā, Rāma brusquely tells him that his duty lies with his own kingdom and sends him back to Madhurā after only a few days (*sargas* 52–63).

Following Rāma's dismissal of Śatrughna, the *kāṇḍa* turns to another defining episode in its characterization of Rāma. In *sargas* sixty-four through the first half of *sarga* sixty-seven, as we have reconstructed it,[16] we learn that a grieving brahman arrives at Rāma's palace gates carrying the dead body of his young son. The brahman places the blame for his son's untimely end squarely on Rāma, arguing that if Rāma were actually governing a perfectly dharmic realm, such a tragedy could not have occurred. Rāma accepts this position and learns from the sage Nārada that the cause of this rent in the otherwise perfect fabric of righteousness in his kingdom is that, somewhere in his realm, a *śūdra* is engaged in the ascetic practices that are, at least in that cosmic era, the Tretā Yuga, reserved for the higher *varṇas*, or social classes. Rāma orders that

[15] The episode in which Śatrughna spends the night at Vālmīki's ashram has, for reasons that we find questionable, been relegated by the editors of the critical edition to an appendix. We have restored it to its proper place in our translation at *sarga* 63 following verse 3ab. For a discussion of the textual issues involved, see Introduction, "Text," p. 215 and notes to 7.63.*3ab–App. I, No. 9, lines 1–52.

[16] See Introduction, "Text," p. 215 and notes to 7.67.4.

the child's body be preserved and then, in his flying palace, searches his kingdom for the *śūdra* ascetic. Upon finding the ascetic Śambūka and learning that he is indeed a *śūdra*, Rāma summarily beheads him. The instant that Śambūka dies, the dead child is miraculously restored to life, signaling that *dharma* is once more unblemished in Rāma's kingdom. Rāma is felicitated by the gods for killing the *śūdra*. This episode, meant, no doubt, to shore up the brahmanical social order, has had a controversial receptive history from ancient to modern times, like the episode of the abandonment of Sītā (*sargas* 64 through first half of 67).

After killing Śambūka, Rāma does not return immediately to Ayodhyā but instead visits the ashram of the sage Agastya, where he receives a splendid celestial ornament and, throughout the following six *sargas*, becomes once again the auditor of tales told by the sage (*sargas* 67–72). These are the strange tales of the kings Śveta and Daṇḍa. The former, we learn, was condemned because of his lack of charity to the hideous fate of having perpetually to eat his own corpse. The latter, for having raped the daughter of the powerful brahman sage Uśanas Kāvya, was cursed by the sage to be destroyed in a tremendous dust storm that will turn his once prosperous kingdom into the desolate Daṇḍakāraṇya, one of the principal sites of Rāma's exile and earlier adventures.

Rāma now returns to his capital, where he announces to Bharata and Lakṣmaṇa that he has resolved to perform the *rājasūya*, the rite of royal consecration. Bharata, however, counsels him not to carry out this plan as the *rājasūya* ritual inevitably involves the conquest and slaughter of all the rival kings of the earth. This is, no doubt, because such violence would accord poorly with the character of Rāma as we have seen it in the preceding books of the epic. Lakṣmaṇa then intervenes, advising Rāma to perform instead the *aśvamedha*, or horse sacrifice, a rite that, among other things, frees one from all sins and impurities. He bolsters this recommendation by recounting the tale of how Indra was freed from *brahmahatyā*, or the sin of killing a brahman, through a performance of the *aśvamedha*. Rāma responds by now turning from auditor to narrator. He relates at some length a variation of the widely distributed tale of King Ila/Ilā, according to which the famously transgendered monarch is only restored to masculinity through a performance of the *aśvamedha*. Finally, Rāma orders the performance of his own great *aśvamedha* in the Naimiṣa forest. The opulent sacrifice is conducted with great pomp. These discussions and narratives concerning the two sacrifices occupy ten *sargas* (74–83).

One of the honored guests at Rāma's *aśvamedha* is the sage Vālmīki, who brings with him Sītā and her sons, his two wards, the twin bards Lava and Kuśa, of whose birth and existence Rāma is apparently unaware. The boys sing the *Rāmāyaṇa* before the sacrificial assembly just

as they had learned it from the sage and are praised for their artistry by Rāma. Once Rāma realizes that the singers are, in fact, Sītā's and his sons, he asks the sage to present Sītā before the assembly. Vālmīki complies and testifies as an unimpeachable witness to her utter fidelity. Rāma nonetheless asks that she take a public oath of fidelity. Sītā does so, but as proof of her truthfulness, she calls upon her mother, the earth goddess, Mādhavī, to bear witness to her oath and take her back into her bosom. The earth opens and the goddess carries her daughter down into it, leaving Rāma stricken with grief and fury.[17] Desolate, Rāma now has a golden image of his beloved fashioned and with it at his side performs many sacrifices and rules over his happy and prosperous kingdom for thousands of years. This resolution of the earlier account of the abandonment of Sītā occupies six *sargas* (84–89).

Then, in three brief *sargas*, the book once more makes a hasty turn toward the political and territorial expansion of the Kosalan dynasty. These *sargas* serve to supplement the earlier episode of Śatrughna's conquest of Madhurā. First, Rāma's maternal uncle Aśvapati sends his *guru* Gārgya as a messenger to solicit Rāma's assistance in conquering the country of the *gandharvas*, which lies along the banks of the Indus River. As in the case of Madhurā, Rāma does not assist directly but dispatches Bharata and the latter's two sons, Takṣa and Puṣkala, along with a vast host. They join with Aśvapati and launch an attack on the *gandharvas*. After an inconclusive weeklong battle, Bharata annihilates all thirty million *gandharvas* with a powerful divine weapon and founds the two eponymous cities of Takṣaśīla and Puṣkarāvatī there, one for each of his sons.

Rāma is delighted by the news of this annexation of the realm of the *gandharvas* and directs Lakṣmaṇa to find yet another country in which he can similarly establish his own two sons, Aṅgada and Candraketu, as kings. He requests, however, that this be done less violently than in the case of Bharata's conquest. Bharata suggests that they subdue the salubrious country of Kārāpatha, which he then subjugates and in which he establishes Lakṣmaṇa's sons, respectively, in the eponymous cities of Aṅgadīyā and Candrakāntā. The three brothers, Rāma, Bharata, and Lakṣmaṇa, now utterly content, enjoy their lives and perform sacrifices happily for ten thousand years (*sargas* 90–92).

The final eight *sargas* of the *Uttarakāṇḍa* (and thus of the entire *Rāmāyaṇa*) deal with the last days on earth of Rāma and his brothers. One day

[17] The *sarga* in which the sorrow and anger of Rāma is described has, for reasons that we find questionable, been relegated by the editors of the critical edition to an appendix. We have restored it to its proper place in our translation as *sarga* 88*. For a discussion of the textual issues involved, see Introduction, "Text," p. 216 and notes to sarga 88*.

Kāla, the god of death and personification of time, arrives in the guise of an ascetic and announces that he must have a serious, private conversation with Rāma. It is revealed that Kāla is serving as the messenger of Brahmā, who has sent him to inform Rāma that the period of his *avatāra* is at an end and that the gods long to have their lord, Viṣṇu, back with them in heaven.

Rāma posts Lakṣmaṇa at the door of his council chamber and instructs him that, on pain of death, he must permit no one to interrupt this meeting. Suddenly, the notoriously irritable sage Durvāsas arrives, famished after a prolonged fast, and demands instant access to the king in order, as it turns out, to beg a meal. When Lakṣmaṇa tries to put him off, the sage threatens a curse that would mean the destruction of the entire Ikṣvāku lineage. Faced with this dilemma, Lakṣmaṇa has little choice but to sacrifice himself. He admits the sage into Rāma's presence, thus obligating the king to fulfill his pledge to Kāla. After consulting with his advisers, Rāma reasons that, to the virtuous, exile is the moral equivalent of execution, and so he banishes his beloved brother and inseparable companion. Lakṣmaṇa immediately leaves the city and, on the bank of the Sarayū, experiences a yogic death and is escorted to heaven in his earthly body by Indra, along with the gods, seers, and *apsarases*.

Rāma now resolves to abandon his earthly existence. He installs his sons, Lava and Kuśa, as rulers of the two successor kingdoms of Southern and Northern Kosala and summons Śatrughna back from Madhurā. The latter arrives, as do Rāma's old comrades in arms, the *vānaras*, along with Vibhīṣaṇa and his *rākṣasa* retainers. Rāma then leaves Ayodhyā, leading a solemn procession of his allies, kinsmen, and subjects to the Gopratāra *tīrtha* on the Sarayū River. They all enter the waters, and Rāma at last returns to his true form as Lord Viṣṇu while, with the exception of Hanumān, Vibhīṣaṇa, and a few others, his followers and devotees also resume their proper heavenly forms and attain their respective heavenly abodes. The *kāṇḍa* and the epic conclude, in the critical edition, with the simple statement, "Here ends the foremost of tales, known as the *Rāmāyaṇa*, together with its epilogue (*sahottaram*). It was composed by Vālmīki and is worshiped by Brahmā." As one would expect, most manuscripts and published editions of the poem follow this verse with various *phalaśrutis*, as they do at the end of the *Yuddhakāṇḍa* (*sargas* 93–100).

2. The Major Characters of the *Uttarakāṇḍa*

A study of the characters of the *Uttarakāṇḍa* presents a more complex and, in some ways, more difficult task than have our parallel studies in the introductions to the previous volumes of this translation. One of the reasons for this is the very structure and purpose of the book. All of the previous six volumes were centrally dedicated to a sequential chronological history of the life and adventures of Rāma and his principal kinfolk and companions, starting from shortly before the hero's birth and culminating with his long-delayed consecration as king. Even when, as in the *Bālakāṇḍa*, the narrative is interrupted by accounts of other legends and histories, such as the tale of Ahalyā and the account of Viśvāmitra's attainment of brahmanhood,[1] these are introduced as essential elements in the young prince's moral and cultural education and either involve someone very close to Rāma or necessitate his active participation. In the one book, the *Sundarakāṇḍa*, in which Rāma is "offstage," as it were, until the very closing chapters, the text is still very centrally focused on him as represented in the thoughts and speech of the principal characters, Sītā and Hanumān, even as the book provides a chronological account of Hanumān's heroic leaps to and from Laṅkā and his adventures and interactions with Sītā while he is on the island.[2]

As noted in the previous section, the nature of the *Uttarakāṇḍa* is rather different. For various reasons, the book consists substantially of secondary narratives that are related by Rāma and to Rāma by the sage Agastya and other figures, with the king serving largely in the roles simply of auditor and narrator. One very central thematic reason for the generally passive role of the hero in this last book concerns the intertwined issues of Rāma's mission as an *avatāra* of Lord Viṣṇu and his celebrated role as the paragon of righteous sovereignty who rules for many millennia over a utopian kingdom, the legendary *Rāmarājya.* There are thus relatively few figures in the book that allow for any sort of significant characterological analysis. We will, however, discuss those few central figures briefly.

[1] *Bālakāṇḍa sargas* 47–48; 50–64.

[2] For a discussion of Rāma's role in the *Sundarakāṇḍa*, see Goldman and Goldman 1996, pp. 18–19.

RĀMA

Rāma is quite unusual when compared with the other principal incarnations of Lord Viṣṇu. Most of them, Matsya, Kūrma, Varāha, and so on, appear on earth for one brief moment to accomplish a single critical mission, such as the rescue of the gods, the salvation of the earth, or the salvation of the virtuous through the destruction of an evil tyrant. Once they have completed their respective missions, they return to their primordial divine forms. Among the well-known standard list of the *daśāvatāras* only Kṛṣṇa, the Buddha, and the two Rāmas (Rāghava and Bhārgava) remain for very long on earth. Of the two very popular and widely worshiped incarnations, Rāma Rāghava and Kṛṣṇa Vāsudeva, the latter, having accomplished his two avatāric missions of killing the demonic tyrant Kaṃsa and relieving the earth of its burden of demonic kings, returns to his heavenly form very quickly thereafter.[3] Rāma, on the other hand, having removed the thorn of the world, the *lokakaṇṭaka* Rāvaṇa, then inaugurates and rules a millennia-long kingdom of God on earth.

Now the principal feature of Rāma's rule, as described several times in the epic,[4] is its millennialist or utopian character, according to which all of Rāma's subjects are said to be virtuous, prosperous, healthy, long-lived, and happy. Generally speaking, his reign knows no strife, crime, untimely death, injustice, disease, or even natural disaster.[5] Therefore, in such a perfect realm, the *avatāra*, who came to earth to punish evil and right wrongs, can have little of an active nature to do other than rule benignly and perform sacrifices and other religious duties. According to the poem, Rāma continues his dharmic rulership for more than ten thousand years.[6]

[3] According to the *Mahābhārata*, Kṛṣṇa abandoned his earthly form just thirty-six years after the end of the Bhārata War, the management of which constituted the second of his major avatāric functions. His incarnation ends immediately after the internecine slaughter of the Vṛṣṇis and Andhakas in Dvārakā. See the *Mausalaparvan* of the *Mahābhārata*. The chronology is given in the first *adhyāya* of the *Mausalaparvan* (*MBh* 16.1.1).

[4] 1.1.71–76; 6.116.82–90; 7.40.12–17; 7.89.7–10.

[5] Rents, as it were, however, do occur in the otherwise flawless fabric of the dharmic kingdom at several critical moments during the first twelve years of Rāma's long rule. These include the criticism of the people, the exile of Sītā, the death of a brahman child because of the untimely asceticism of a *śūdra*, and the crimes of Lavaṇa. These are dealt with separately; see Introduction, "Synopsis," pp. 7–8; "Controversial Episodes," pp. 82–113; and "Structure," pp. 131–32; 134–35; 143.

[6] See Introduction, "Work," p. 56, note 7.

Given these particular circumstances of Rāma's career, there are very few occasions in the *Uttarakāṇḍa* for Rāma to engage himself directly in kingly action. And since there are so few such occasions and since Rāma is represented largely as a listener or narrator in the book, there is relatively little opportunity for any sustained study of the representation of his characterization.[7] That said, however, there are two important incidents in the book that shed light on the way Rāma is characterized, and it seems that this characterization can be seen as in some ways in contrast to the way the hero's temperament is portrayed in the earlier books. These incidents—the abandonment of Sītā and the execution of Śambūka—have come to be controversial and will be discussed at length below.[8] The Rāma portrayed in the *Uttarakāṇḍa* seems to show a somewhat harsher side than he does earlier in the epic, and this is one of the things that has led some readers to believe that the book is from a later time and a different hand than the previous books.

In this context, let us consider very briefly the issue of his treatment of Sītā. It is true that Rāma speaks very harshly to his wife when she is returned to him near the end of the *Yuddhakāṇḍa* at the time of her famous ordeal by fire.[9] But the text makes it clear that he subjects her to this not only for the purposes of demonstrating his adherence to *dharma* but also in order to create the conditions for her to be publically proven innocent by Agni and the other assembled divinities. Once the dramatic scene is over, he receives her lovingly. In the *Uttarakāṇḍa*, however, although he is shown to remain deeply convinced of her purity and fidelity, he unhesitatingly and deceitfully abandons her, on the basis of local gossip, to whatever fate she may meet in the wilderness. As will be discussed below,[10] this has provoked numerous critiques of Rāma's behavior in several quarters from antiquity to modernity, and it seems to contrast starkly with the portrayal of Rāma in the *Bālakāṇḍa*, where it is he

[7] The general lack of problems, complaints, and disputes among Rāma's subjects appears to have concerned later redactors of the text and led them to interpolate spurious, *prakṣipta* episodes in which Rāma as monarch and chief magistrate is represented as having to settle a quarrel between a stray dog and an ascetic (*Prakṣpita* III, *sarga* 2 = App. I, No. 8, lines 361–465), as well as a property dispute between an owl and a vulture (*Prakṣpita* III, *sarga* 3 = App. I, No. 10). These and other interpolated passages provide the authors opportunities to expatiate on the proper duties of a king without having to propose any grievances among the actual subjects of the *Rāmarājya*.

[8] For a detailed discussion of these incidents, their representation in later versions of the *Rāmakathā*, and their afterlife in the cultural, social, theological, and political cultures of medieval and modern India, see Introduction, "Controversial Episodes," pp. 82–113.

[9] *Yuddhakāṇḍa sargas* 103–106.

[10] See Introduction, "Controversial Episodes," pp. 82–104.

himself who is the cause of the redemption and purification of Ahalyā, who was an actual as opposed to a falsely accused adulteress.[11]

As for the summary execution of the *śūdra* ascetic Śambūka, it, too, seems to show a rather stringent and harsh enforcement of the rules of social and ritual conduct, which the text seeks to justify on the curious grounds that Śambūka's untimely penances have somehow caused the death of an innocent child, a death that can be reversed only by the errant *śūdra*'s execution. The execution portrays a rather different character on the part of a figure who earlier in the poem is represented as an extraordinary exemplar of compassion and of forgiveness toward even the most violent and reprehensible of sinners.[12] After all, despite all the horrendous crimes Rāvaṇa had wrought against the world and against Rāma and Sītā themselves, Rāma seems willing to pardon him if only he returns Sītā and begs forgiveness.[13] Moreover, after Rāvaṇa's death in battle, Rāma acknowledges him as one of his own and orders that he be given a proper vedic funeral ceremony.[14] Is the executioner of the wretched *śūdra* ascetic the same Rāma as the one who, on the point of defeat and death, forbids his brother to deploy the *brahmāstra* to destroy all the evil *rākṣasas* and thus save the day?[15]

At one point in the *Uttarakāṇḍa*, Rāma is shown to lend his support to a brutal and massively sanguinary campaign of conquest against the kingdom of the *gandharvas* of the northwest.[16] The conquered territory is then divided to form kingdoms for Bharata's two sons. This campaign, conducted by Bharata and Yudhājit, results in the slaughter of thirty million *gandharvas*, but what is interesting here is that Rāma appears to be disturbed by the violence and the carnage that has been involved in the conquest. For when he subsequently instructs Lakṣmaṇa to similarly occupy a country that will be divided between Lakṣmaṇa's two sons, Rāma takes care to tell Lakṣmaṇa that he should do so in such a way that "there will be no oppression of kings and no destruction of ashrams, so

[11] The story of Rāma's redemption of Ahalyā is narrated in the *Bālakāṇḍa* (1.48.16–22). A version of the tale of Ahalyā is also narrated in the *Uttarakāṇḍa* at 7.30.16–42. But there, Rāma is merely the audience of the story and plays no role in it himself.

[12] Although the practice of asceticism by *śūdras* is said in the *Uttarakāṇḍa* to be forbidden in the Tretā Yuga, Rāma was quite friendly toward the low-caste ascetic woman Śabarī at *Araṇyakāṇḍa sarga* 70. However, it must be said that Rāma's execution of Vālin as a violator of social *dharma* in the *Kiṣkindhākāṇḍa* (*sargas* 17–18) does show a similarly stringent application of capital punishment on Rāma's part.

[13] 6.31.56–70 and notes.

[14] 6.100.39. He tells the reluctant Vibhīṣaṇa that his brother was "for as he was to you, so he is to me (*mamāpy eṣa yathā tava*)."

[15] 6.67.36–39.

[16] *Uttarakāṇḍa sargas* 90–91.

that we may give no offense."[17] Evidently the authors of this section of the *Uttarakāṇḍa* remain concerned with upholding Rāma's reputation as the most compassionate of kings. We may see this, too, in the discussion among the three brothers, Rāma, Bharata, and Lakṣmaṇa, late in the book concerning which sacrifice Rāma should perform in order to ritually sanctify his consecration. Rāma's initial plan, as will be discussed below,[18] is to perform the *rājasūya*, the particular rite associated with the enthronement of a great king. But Bharata dissuades him from this plan, arguing that the ritual involves the massive annihilation of rival monarchs. Wishing to avoid injury to others, Rāma desists from this project and is instead persuaded by Lakṣmaṇa that he should undertake a performance of the *aśvamedha*, which, in this case, will involve no explicit armed conflict or conquest.[19]

SĪTĀ

There can be no doubt that Sītā, the heroine of the *Rāmāyaṇa*, is in many ways its most poignant figure. As a consequence of her long years of generally uncomplaining hardship, captivity, suffering, and heartbreak, her journey has captivated audiences from the moment of the epic's earliest circulation. Indeed, in terms of her centrality to the narrative, even when she is not the direct focus of the poet's attention, her wrenching reversals of fortune and her great fortitude under terrible duress constitute her as one of the epic's most compelling figures. It is no doubt this that has led the author to propose as an alternative title of the work, the "Great Tale of Sītā (*sītāyāś caritaṃ mahat*)."[20]

Rescued from a field as a foundling by King Janaka of Videha,[21] she grows to be the most beautiful princess in the land, one so extraordinary that only the mightiest and most valorous of princes can win her hand through a test of superhuman strength.[22] One interesting new thing we learn about Sītā in the *Uttarakāṇḍa* is her prehistory. For now we are told that she is the reincarnation of the pious brahman woman ascetic Vedavatī, who, back in the Kṛta Yuga, was sexually molested by Rāvaṇa and who, to preserve her honor, immolated herself in a fire, vowing to be reborn as the daughter of a virtuous man but not from a human

[17] 7.92.4.
[18] See Introduction, "Historicity and Sovereignty," pp. 160–61.
[19] *Uttarakāṇḍa sargas* 74–75.
[20] 1.4.6.
[21] 1.65.14–15.
[22] 1.65.15–20; 1.66.13–22.

womb. She is ultimately reborn in the Tretā Yuga as Sītā for the destruction of him who had defiled her.[23]

Married into an ancient, noble, wealthy, and powerful royal house,[24] she suddenly finds, on the very eve of her husband's consecration as prince regent, that he is to be banished as a penniless and homeless wanderer in the wilderness for fourteen long years. A paragon of selfless wifely devotion and courage, she resolves to follow him in his exile,[25] only to be first assaulted by a ravenous monster and then abducted by a lustful and demonic king.[26] Held in miserable captivity,[27] alternately cajoled and menaced by her captor and threatened by her monstrous wardresses,[28] she somehow manages to persevere and at last is rescued by her valiant husband.[29] Relieved and delighted to have her beloved lord with her once again, she is, despite her devotion and innocence, harshly rebuked and made to undergo an ordeal by fire in order to publically demonstrate her fidelity.[30] But finally, her tribulations apparently behind her, Sītā shares in Rāma's delayed royal consecration and joyfully takes her rightful place as his queen.[31]

And so, despite her and her husband's trials, it appears that the tragic tale will have the proverbial happy ending after all. Indeed, this very satisfying dénouement of the tale of Rāma and Sītā is one of the several reasons, as discussed below,[32] why many post-Vālmīki authors of versions of the *Rāmakathā* and their audiences prefer to end the tale at this point, with the auspicious consecration of the happy couple, now reunited, their troubles behind them.

But in the *Vālmīki Rāmāyaṇa* there is an *Uttarakāṇḍa*, and it is in this book that Sītā, once again the emotional heart of the story, will experience both her greatest heartbreak and her final apotheosis. She makes her first appearance in the book midway through it, shortly after Agastya has regaled Rāma with a detailed history of the *rākṣasas* and of Rāvaṇa's dramatic career, as well as an account of the childhood of Hanumān.[33] There, in the book's forty-first *sarga*, we find a description, really the only one in the epic, of the romantic life of the happy loving

[23] *Uttarakāṇḍa sarga* 17. See, too, below, and note 102.
[24] *Bālakāṇḍa sargas* 72–73.
[25] *Ayodhyākāṇḍa sargas* 23–27.
[26] *Araṇyakāṇḍa sargas* 2–3; 47.
[27] *Araṇyakāṇḍa sarga* 54; *Sundarakāṇḍa sarga* 17.
[28] *Sundarakāṇḍa sargas* 18–20; 21–22.
[29] *Yuddhakāṇḍa sarga* 102.
[30] *Yuddhakāṇḍa sarga* 104.
[31] *Yuddhakāṇḍa sarga* 116.
[32] See Introduction, "Work," p. 54.
[33] *Uttarakāṇḍa sargas* 1–36.

couple, Rāma and Sītā. It is here that the poet unabashedly evokes the *śṛṅgārarasa*, or erotic sentiment, replete with its supporting seasonal and floral elements, in describing the marital bliss of the pair. For now the long-separated and long-suffering couple reach the apogee of their happiness. After a description of their pleasures in the lush winter *aśoka* grove, Rāma, noticing a special glow in Sītā's demeanor, realizes with joy that she is pregnant.[34] In keeping with a widely held Indian belief that no longing of a pregnant woman should be thwarted, he asks her what she desires. She, in turn, expresses her most heartfelt wish that she might make a visit to the ashrams on the banks of the Ganges and pay her respects to the holy sages who reside there.[35] This wish is consonant with the epic's previous characterization of Sītā as a pious and self-sacrificing woman who expresses a desire for the simple life of a forest ascetic.[36] Mutually delighted, the couple separate, with Rāma joining his companions in an inner chamber.[37]

It is here that the bright and charmingly romantic tone of the narrative turns suddenly and stunningly dark.[38] Rāma, engaged in pleasant banter with his friends, asks them to tell him what the people in the city are talking about, particularly regarding his wife, his brothers, and himself. One of his confidants, Bhadra, tries at first to reassure the king that popular opinion of the royal family is overwhelmingly favorable and that the talk of the town is mainly focused on Rāma's defeat of Rāvaṇa.[39] But Rāma, eager as always to act in the best interests of his subjects, presses Bhadra for the full story. In response he is told that although the men of the country praise Rāma's heroic feats, they also criticize him for having taken back Sītā after she had been in the clutches of Rāvaṇa and the depraved *rākṣasas*. They fear that the king has set a bad example for them and that because of it they, too, will now have to put up with errant wives.[40]

It is at this point that, eager to quell the scandal, Rāma makes his fateful decision to banish his pregnant queen under the pretext of fulfilling her pious wish to visit the holy ashrams along the Ganges. He orders the reluctant Lakṣmaṇa to take her.[41] And as Lakṣmaṇa carries out his brother's terrible command, the pathos and the irony of Sītā's situation move

[34] 7.41.21. For a detailed discussion of this episode, see S. Goldman 2014.
[35] 7.41.22–25.
[36] Compare *Ayodhyākāṇḍa sarga* 26.
[37] 7.41.27.
[38] See S. Goldman 2014.
[39] 7.42.1–8.
[40] 7.42.12–20.
[41] *Uttarakāṇḍa sarga* 44.

toward a climax. It is also here that, for the first of only two times in the *Uttarakāṇḍa*, the poet gives her a voice.[42]

As they set forth on their journey, Sītā sees sights and experiences physical symptoms that portend evil consequences. In keeping with her gentle and loving nature, she does not suspect that the impending calamity is her own. She fears only for her dear husband. Praying for him and his family, she mentions in particular her mothers-in-law without distinction.[43] Lakṣmaṇa tries to maintain a falsely cheerful demeanor, but as they approach the Ganges, he breaks down and weeps openly. The naive Sītā now mistakes Lakṣmaṇa's sorrow for his grief at being separated, even for a few days, from his dear brother. She chides him for being so childish, observing, ironically, that she herself is not grieving at such a brief separation from Rāma and reassuring him that they will return to Ayodhyā the next day.[44]

The characterization of Sītā here is exquisite, and it sets up one of the most moving passages in the poem. We see her as a gentle young woman at the pinnacle of her happiness. She has a loving and powerful husband to whom she will soon bear children, and she is on her way to reverence the holy seers and, no doubt, to receive their blessings. In her joy and innocence, unaware of the cruel disaster that has befallen her, she thinks only of others.

After they have crossed the river, Lakṣmaṇa, once more giving way to grief and prodded by Sītā, at last tells her the terrible news that Rāma has ordered that she be abandoned near the ashram of the seer Vālmīki and that she must resign herself to her fate, living a life of abstinence and piety there.[45] Shocked at hearing the terrible words of Lakṣmaṇa, Sītā faints. Upon recovering, she delivers one of the epic's finest and most moving speeches. She laments her earlier hardships and her cruel fate and resorts to the cultural discourse of *karma* by asking what evil she had done, what couple she had separated in a previous life to have deserved her present suffering, and she once more proclaims her innocence.[46] Although filled with despair, she announces that she cannot end her life, as she otherwise might, as she bears in her womb the promise of continuing her husband's lineage. Then, somehow maintaining her

[42] S. Goldman 2014.

[43] 7.45.9–15. In the reference to the mothers-in-law, the poet nicely illustrates Sītā's generous and forgiving nature. She says, "May all be well . . . and also with all my mothers-in-law without distinction (*api svasti bhavet . . . / śvaśrūṇāṃ caiva me . . . sarvāsām aviśeṣataḥ* //—7.45.14)," and thus, without mentioning her name, graciously includes Kaikeyī.

[44] 7.45.16–27.

[45] 7.46.3–18.

[46] 7.47.1–7. Cf. 5.23.18.

composure, she tells Lakṣmaṇa that he is not to blame and was right to obey the king's command. Next, thinking as always of others and of propriety, she gives him a message for Rāma. Without complaint she bravely extends her good wishes to him and her mothers-in-law and enjoins Rāma to treat his subjects just as he does his brothers. She does not, she tells him, grieve for herself but rather commends him for acting in such a way as to avoid the censure of the people.[47] Only when Lakṣmaṇa has departed, leaving her alone, does she surrender herself to her grief and terror, making the woodlands resound with her weeping, as she echoes the cries of the peacocks.[48]

Found by some boys from the nearby ashram, Sītā is soon welcomed by Vālmīki, who, through his power of meditative insight, already knows her entire situation and offers to have her sheltered by the ascetic women who live near his hermitage. Sītā gratefully accepts the sage's hospitality with the simple words, "So be it."[49] These are the last words we shall hear her speak until, twelve years and forty *sargas* later, she returns to Rāma with Vālmīki and her sons at the time of Rāma's *aśvamedha*.

During Rāma's *aśvamedha*, the once glamorous queen appears in the dress of an ascetic woman as Vālmīki attests to her utter blamelessness and to the legitimacy of her twin sons with the authority that only an omniscient sage can command.[50] Rāma accepts the sage's words as proof, acknowledges that she herself had earlier given proof of her innocence in the presence of the gods (i.e., at the *agniparīkṣā*), and begs the sage for forgiveness.[51] Prior to Vālmīki's attestation of Sītā's virtue, Rāma had already demanded that she herself give public proof of her innocence through a solemn oath taken before the sacrificial assembly.[52]

At length Sītā enters the great assembly as all the gods and hosts of heavenly beings look on. Her face modestly lowered, she utters only a single poignant sentence, her solemn oath (*śapatha*):

> "As I have never even thought of any man other than Rāghava, so may Mādhavī, the goddess of the earth, open wide for me."[53]

These are her last words on earth, for at that very moment, the goddess of earth herself, Sītā's true mother, emerges from the ground on a great bejeweled throne and, seating her daughter beside her, returns to the

[47] 7.47.8–12.
[48] 7.47.17–18.
[49] 7.48.1–13.
[50] 7.87.14–20.
[51] 7.88.1–4.
[52] 7.88.4–6.
[53] 7.88.10.

underworld.[54] In this way the much-abused and long-suffering queen redeems herself through her own agency, solemnly vowing her eternal fidelity and devotion to Rāma with great dignity while implicitly declining his offer to take her back once again.

HANUMĀN

Given the epilogic quality of the *Uttarakāṇḍa* and its author's or authors' efforts to use it to give the early histories of some of the epic's principal figures, thus providing rationales for several of the puzzling events of the main story, it would be hard to imagine that so central and fascinating a figure as the great monkey hero Hanumān would be neglected. And, of course, he is not. Immediately after hearing Agastya's lengthy account of Rāvaṇa and his lineage, Rāma expresses his curiosity concerning Hanumān's failure, despite his unparalleled strength, to have protected his lord and companion Sugrīva from the hostility of his powerful brother Vālin. After praising Hanumān's great feats, which enabled Rāma to find the abducted Sītā and achieve victory over Rāvaṇa, he concludes that the monkey's passivity in the face of Vālin's humiliation of Sugrīva seemed to indicate that for some reason he must not have known his own strength. He asks Agastya to explain.[55] Agastya responds with a lengthy and amusing account of Hanumān's infancy, his childish adventures, his conflict with Indra, his acquisition of boons and powers from the gods, his abuse of those powers, and the way in which he came to be ignorant of them.[56] The episode provides almost a kind of comic relief, lightening the mood following the grim account of Rāvaṇa's career and prior to the emotionally wrenching episode of the abandonment of Sītā and its aftermath.

Already immensely powerful at birth, Hanumān, in his mother's absence and overcome with hunger, mistakes the rising sun for a large piece of fruit. He leaps up into the sky, intending to devour it. His effort, however, coincides with the time of a solar eclipse so that the young monkey comes into conflict with the eclipse demon, Rāhu, who is also on his way to engulf the solar orb. Mauled by Hanumān, Rāhu flees to Indra for protection. When the king of the gods attempts to intervene,

[54] 7.88.9–14. In bringing about a miraculous event through appeal to one's perfect accordance with truth, Sītā's oath here is, in effect, a truth act, *satyakriyā*. On this phenomenon, see Brown 1940, 1968, and 1972. See, too, note 102 below. On Sītā's oath, see Sutherland 1989.

[55] 7.35.1–13.

[56] This passage is an expansion, with a number of additions and modifications, of the similar account of Hanumān's childish adventures as recounted by Jāmbavān at *Kiṣkindhākāṇḍa sarga* 65.

Hanumān mistakes his great white war elephant, Airāvata, for yet another piece of fruit. As he rushes upon Indra, the latter defensively strikes him with his dreaded *vajra*. Wounded, the baby monkey falls on a mountainside, breaking his jaw. This enrages Hanumān's father, the wind god Vāyu, who, as the inner life breath of all creatures, cuts off their respiratory and excretory functions. With the world in crisis, the gods appeal to Brahmā, who counsels them to propitiate Vāyu. They do so, and when Brahmā has healed and restored Hanumān, they all grant the monkey many boons, including invulnerability to their divine weapons as well as great learning, especially in the field of grammar.[57] Indra also bestows upon him his famous name Hanumān, "he of the great jaw," in commemoration of his broken and mended jaw.[58]

But, newly empowered by these boons and blessings, the childish and mischievous monkey, heedless of the admonitions of his parents, rampages through the ashrams of the great seers, smashing their sacrificial vessels and scattering the sacred fires. Respectful of the immunity to punishment granted by Brahmā, the seers finally invoke a mild curse, the effect of which causes Hanumān to forget his own immense strength for a long period. And so it was that, although Hanumān came to forge a profound friendship with Prince Sugrīva, he stood by idly when the latter was forcibly driven out of Kiṣkindhā by Vālin, for he did not at that time realize that he had the power to prevent it.[59]

This popular episode, like many of those in the career of Rāvaṇa, clarifies several previously unexplained features of the central narrative. Thus we learn why Hanumān was of no help to Sugrīva during the latter's conflict with his brother and how he acquired his extraordinary powers and even his otherwise puzzling name. In addition, the story lends a charming, if somewhat undignified, element to the great monkey's history.[60]

Apart from Agastya's interesting tale of Hanumān's childhood, the great monkey does make two brief but significant appearances in the *Uttarakāṇḍa*. In the thirty-ninth *sarga*, when Rāma is dismissing and exhorting his allies Sugrīva and Vibhīṣaṇa together with their retainers, Hanumān prostrates himself before him. He begs of Rāma that his own

[57] It is these boons that account for Hanumān's epithet Vajrāṅga (Hindi Bajrang), "he of the adamantine body" and his reputation as a great grammarian.

[58] 7.35.15–7.36.26.

[59] 7.36.27–46.

[60] Because of the somewhat embarrassing revelations about Hanumān's foolishness and delinquency as a child, Agastya expresses himself as a bit reluctant to answer Rāma's question. He says, "Because of its extreme childishness, I really ought not tell you, immensely powerful Rāma, what he did in his infancy (*bālye 'py etena yat karma kṛtaṃ rāma mahābala / tan na varṇayituṃ śakyam atibālatayāsya te*—7.35.17)."

love and devotion be always fixed on him alone and that he might remain alive as long as he can hear the tale of the *Rāmāyaṇa* recited on earth. Rāma embraces his dear devotee and promises him that the *Rāmāyaṇa* story will endure as long as the earth itself and that as long as that holds true, so will the breaths of life remain in Hanumān's body. He then removes his own precious pearl necklace from around his neck and lovingly places it around Hanumān's.[61]

The passage is important as it confirms the unique relationship between Rāma and Hanumān, who comes to be regarded as Lord Rāma's *paramabhakta*, or supreme devotee.[62] As Rāma's blessing also confers, in effect, immortality on his simian devotee, it serves as the rationale for Hanumān's inclusion in the company of the seven legendary immortals, the *cirajīvins*, of the epic tradition.[63] In addition, it serves to reinforce the prophecy of Brahmā at the time of the composition of the poem that it would endure as long as would the mountains and rivers on the earth.[64]

Hanumān's final appearance in the *kāṇḍa* and in the epic takes place as Rāma prepares for his departure for the heavenly realm. When the monkeys and *rākṣasas* who had been Rāma's allies in the great war at Laṅkā learn of Rāma's impending *mahāprasthāna*, "the great departure from the world," they flock to Ayodhyā, intent on following him to heaven. Rāma grants permission to them all with the exception of his two most ardent devotees, Vibhīṣaṇa and Hanumān.[65] Holding the latter to his earlier pledge, he says:

> "Resign yourself to remaining alive, for you must not violate your vow.

[61] 7.39.14–21. Compare this episode with Sītā's conferral of a pearl necklace that Rāma had given her upon Hanumān at the very end of the *Yuddhakāṇḍa* (6.116.68–73). For a discussion of the textual, devotional, and iconographic afterlife of this incident, see Lutgendorf 2007, pp. 218–20.

[62] For further discussion of the destiny and immortality of Hanumān, see Goldman and Goldman 1994 and Lutgendorf 2007, pp. 276–87.

[63] The seven are Aśvatthāman, Bali, Vyāsa, Hanumān, Vibhīṣaṇa, Kṛpa, and Bhārgava Rāma. See Apte (s.v. *cirajīvin*).

[64] 1.2.35.

[65] Rāma instructs Vibhīṣaṇa that he must remain alive to rule the *rākṣasas* in righteousness so long as their race shall endure, brooking no argument from him. As Vibhīṣaṇa is virtually the only dharmic member of a race that is naturally given to adharmic conduct, perhaps Rāma fears that a successor to the Laṅkan throne might revert to the evil ways of Rāvaṇa. As with Hanumān, this accounts for Vibhīṣaṇa's inclusion among the *cirajīvins*. At 7.98.22–23 he tells the *rākṣasa* king:

> "Vibhīṣaṇa, as long as your people shall endure, you shall live on as the immensely powerful lord of the *rākṣasas* in Laṅkā.
>
> "You must protect your subjects in accordance with righteousness. Please do not argue with me."

> "As long as the tales about me remain current in the world, lord of the tawny monkeys, you must uphold your vow by remaining alive."[66]

It is no doubt these passages that have inspired the popular tradition that Hanumān continues to walk the earth down to the present day and that he is present whenever and wherever the tale of Rāma is told.[67]

RĀVAṆA

As we have discussed in our introductions to some of the previous volumes of the translation, Rāvaṇa, the great antagonist of the epic, is, at least in Vālmīki's portrayal, a more interesting and complex figure than the crude, brutal, and lecherous villain of countless later texts, of performative media, and of the popular imagination. Thus, in spite of his overweening lust and arrogance and the havoc he has wrought throughout the three worlds, he is also represented in the earlier *kāṇḍas* as a glorious potentate, an obsessed lover, a husband mourned by his many wives, and a figure who at the end comes to realize the folly of his final transgression.[68] But here, in the epic's last book, whose action takes place after the death of the *rākṣasa* lord, we see different aspects of the character of this monstrous but fascinating antihero and are given, interestingly, some insight into its formation.

As mentioned above, the *Uttarakāṇḍa* is unique among the books of the epic in devoting so much of its narrative to the pre-*Rāmāyaṇa* career of Rāvaṇa and to his genealogy and the careers of his ancestors. In fact, the author or authors of the book devote more time and space to these topics than any other, including the deeds of Rāma himself, so that the entire first half of the text can be considered a sort of mini-epic that some scholars have argued was originally a separate narrative.[69] We will discuss what Jacobi called "the *Râvaṇeïs*" and its significance separately below.[70] But it will be instructive here to turn to the way this section represents Rāvaṇa's character, especially during his formative years and during his campaigns of violence, both military and sexual. In it we also see a number of episodes in which the supposedly invincible conquistador, immunized from violent death through his famous boon, is bested

[66] 7.98.24cd–25.
[67] On the immortality of Hanumān, see Lutgendorf 2007, pp. 276–87.
[68] On the characterization of Rāvaṇa in previous *kāṇḍas*, see Pollock 1991, pp. 68–84; Goldman and Goldman 1996, pp. 68–70; and Goldman and Goldman 2009, pp. 70–75.
[69] For a detailed discussion of the history and genealogy of Rāvaṇa and the *rākṣasas*, see Introduction, "*Rākṣasas*," pp. 36–53. For a discussion of such views of the *kāṇḍa*, see Brockington 1998, pp. 392–93.
[70] Jacobi 1893, p. 26.

by his adversaries and in which the irresistible ravisher of women is fatally cursed by some of his victims.

The very first things we learn about Rāvaṇa take place before he is born or even conceived, and they are highly determinative of his character. Rāvaṇa's mother, Kaikasī, was the child of the powerful *rākṣasa* ascetic Sumālin. He appears to take little thought for his beautiful yet unmarried daughter until one day he happens to spy the splendid god of wealth, Kubera, passing by in his magnificent flying palace. The sight of the glorious king of the *yakṣas* seems to remind Sumālin of the typical concern of fathers, the marriage of their daughters. The connection is, no doubt, that Kubera Vaiśravaṇa is the son of the immensely illustrious sage Viśravas, the son of the seer Pulastya, and grandson of Brahmā himself,[71] and this fact inspires Sumālin with a desire to secure that same sage, Viśravas, as a husband for his daughter.[72]

But, rather than trouble himself with negotiating a marriage arrangement, Sumālin simply sends the innocent girl off on her own to ask the sage to marry her. In this way, he anticipates, Kaikasī will come to have sons who will equal the splendor and power of Viśravas's firstborn, Kubera.[73] Out of respect for her father's command, she goes off at once and approaches Viśravas while he is in a state of consecration for performing the *agnihotra* rite. The poet describes the moment as "that fearsome hour (*dāruṇā velā*)."[74]

The sage asks the girl about her parentage and her purpose. She tells him only her name and that she has been sent by her father. Apparently too bashful to state her purpose, she tells the sage to use his extraordinary powers to determine the rest for himself. He does so but warns Kaikasī that since she approached him at such a fearsome hour, she will give birth to fearsome and cruel *rākṣasa* sons.[75] Horrified by this pronouncement, she pleads that such horrible sons would not be worthy of a descendant of Brahmā. The sage partially relents, promising that her youngest son (Vibhīṣaṇa) alone will be righteous and worthy of his lineage.[76] Thus, in due time, Kaikasī gives birth to Rāvaṇa, Kumbhakarṇa, Śūrpaṇakhā, and the righteous Vibhīṣaṇa. The birth of her eldest is described as follows:

> After some time, Rāma, the young girl, who had been addressed in this fashion, gave birth to a horrendous and very fearsome child, who had

[71] 7.2.26–29; 7.3.1–7.
[72] 7.9.1–7.
[73] 7.9.8–9.
[74] 7.9.10–11.
[75] 7.9.12–18.
[76] 7.9.19–20.

> the form of a *rākṣasa*. He had ten heads, huge fangs, and he looked like a heap of black collyrium. He had coppery lips, twenty arms, huge mouths, and hair that glowed like fire.
>
> The moment he was born, jackals, their mouths emitting flames, and other carnivorous beasts circled in a clockwise direction.
>
> The god rained down blood, and the clouds made a harsh rumbling. The sun vanished from the sky, and great meteors crashed to the ground.
>
> Then his father, who was the equal of Grandfather Brahmā, gave him his name: "He was born with ten heads, and so he shall be called Daśagrīva, 'Ten Necks.' "[77]

The episode is a curious and disturbing one in which the punishment for the innocent error of a young girl is hideously visited upon her yet-to-be-conceived son by the child's father himself.[78] It also casts an interesting light on the vicious character of Rāvaṇa, or, to give him his proper name at birth, Daśagrīva.[79] For if we follow the logic of the story, Rāvaṇa is hardly to be held accountable for his evil nature. It is attributable to his mother's minor and unintentional transgression and his father's horrible and excessively cruel overreaction to it. Moreover, Rāvaṇa's parental difficulties do not end with his father's prenatal curse. Although he is born with an inherently evil nature, it is his mother who, in her greed and ambition, goads him into a state of bitter envy and ultimately hostility toward his glorious elder half brother, Kubera. He vows to equal or surpass Kubera in power and glory; and it is this that sets him on his course of fearsome asceticism so that he can acquire the boons that will enable him to conquer and terrorize the triple world.[80]

It is worthwhile noting that despite his grim paternal legacy and his maternal incitement to bitter sibling rivalry, Rāvaṇa is not initially portrayed, even after he has secured his boon of near invincibility, as wholly lost to righteousness.[81] Thus when, relying upon his grandson's newly acquired powers, Sumālin and the *rākṣasas*, who had been driven out of Laṅkā by Viṣṇu in an earlier war and were sheltering in the underworld, now urge him to drive out its current master, Kubera, and reclaim it for

[77] 7.9.21–25.

[78] For a detailed analysis of the episode in the larger context of the genealogy of the *rākṣasas* and the *Uttarakāṇḍa* as a whole, see S. Goldman 2016.

[79] He will not receive the epithet Rāvaṇa until it is conferred upon him by Śiva at 7.16.27.

[80] 7.9.31–37; 7.10.1–21.

[81] Rāvaṇa is, one must not forget, the son of a highly revered brahman sage. On this and the related issue of the genealogy of the *rākṣasa* race, see Introduction, "*Rākṣasas*," pp. 36–53.

his own race, Rāvaṇa initially demurs. Taking recourse to the time-honored Indian tradition of great deference to one's elders, he tells Sumālin,

> "You must not speak in this fashion. The lord of wealth is our revered elder."[82]

But Sumālin persuades him that there can be no question of brotherly affection among heroes. And thus Rāvaṇa's career of conquest begins with his defeat of his own half brother.[83] It is a career marked more than any other in the epic and purāṇic corpus by extreme violence—martial violence against males and sexual violence against females—in which he will violate all norms of familial and social propriety, and engage in cannibalistic assaults on brahmans.

Rāvaṇa's aggressiveness and martial exploits are legendary, and he does not hesitate to challenge any representative of masculine power and authority, whether he be a king, a god, a great serpent, a demon, or even a supreme deity such as Lord Śiva. And it makes little difference to him even if they are his kinsmen, as in his defeat of his half brother, Kubera,[84] and his slaying, in his mad frenzy of battle, of his brother-in-law, the *dānava* Vidyujjihva, husband of his sister, Śūrpaṇakhā.[85] He does not hesitate in the course of his wild campaign of the abduction of women to attack and kill their kinsmen, including the brahmanical seers themselves.[86]

There is not space here to list all of Rāvaṇa's many battles. However, it is worthwhile to mention a few of them that are particularly striking, either because of some significant consequences they had for his later career and ultimate downfall or because, unlike the majority of his conquests, they ended in his defeat and humiliation.

Perhaps the best-known example of Rāvaṇa's colossal arrogance and his humiliation occurs immediately after his defeat of Kubera. As he flies over Mount Kailāsa in the flying palace Puṣpaka, which he had taken as a prize of war from his half brother, the movement of that aerial palace

[82] 7.11.10.
[83] 7.12.ff.
[84] 7.13.13–27.
[85] 7.12.2; 7.24.20–27; 443* following notes to 7.23.15. Like many of Rāvaṇa's outrages, this little-noted one will have grave consequences for him and for the epic narrative itself. In compensation for having made his sister a widow, he sends her off to indulge in untrammeled pleasure in the Daṇḍaka forest under the protection of his kinsmen Khara and Dūṣaṇa and their fourteen thousand powerful *rākṣasa* troops. This thus sets the stage for the dramatic events that constitute the core of the *Araṇyakāṇḍa*: the mutilation of Śūrpaṇakhā, the killing of Khara and Dūṣaṇa and their troops, and, finally, Rāvaṇa's fateful abduction of Sītā. See *Araṇyakāṇḍa sargas* 16–47.
[86] 7.24.1–2.

is abruptly halted. Rāvaṇa is then confronted by Lord Śiva's great servant Nandīśvara, who tells him that because the mountain is the pleasure ground of the great god and his consort, passage there is forbidden to all beings. In his overweening arrogance, Rāvaṇa is enraged by this prohibition, asking who this Śiva thinks he is. Also, the *rākṣasa* mocks Nandi's appearance as, for some reason, he, who is usually represented either as a bull or a human, has here the face of a monkey. This, in turn, infuriates Nandi, who curses Rāvaṇa, saying that since he has mocked his simian appearance, in the future powerful monkeys will be born to encompass the destruction of the *rākṣasa* and his race.[87]

Heedless of Nandi's words, Rāvaṇa decides to show Śiva his immense might by lifting up the entire mountain. He thrusts his twenty arms under it, and as he begins to raise it, Śiva, amused at his presumption, presses it down with his toe, thus crushing Rāvaṇa's arms beneath it. Rāvaṇa roars in agony with a cry so loud it causes the whole world to reverberate. Far from being angry, Śiva is delighted with Rāvaṇa's strength and boldness and frees him. And in celebration of the way his cries had caused the world to reverberate (*rāvita*) he confers on him his famous sobriquet, Rāvaṇa, "the Reverberator."[88]

Nandi's prophetic curse is merely the first in a string of such imprecations on the part of Rāvaṇa's victims that, collectively, will determine the conditions of his death.[89] Thus, after defeating or subjugating many earthly kings, Rāvaṇa confronts the Ikṣvāku dynast Anaraṇya of Ayodhyā, one of Rāma's illustrious ancestors. As the king expires from a blow of the *rākṣasa*'s hand, he curses his conqueror on the strength of a so-called truth act, or *satyakriyā*, which enables the virtuous who are true to their *dharma* to make their wishes come true.[90] Anaraṇya declares that if he has been true to his *dharma* as a righteous monarch, then so may a future king of his own Ikṣvāku dynasty be born to destroy Rāvaṇa. This, combined with the curse of Nandi, will thus account for Rāvaṇa's death at the hands of Rāma and his army of monkeys.[91]

Interestingly, Rāvaṇa's final two martial conflicts as they are narrated in the *Uttarakāṇḍa* end in humiliating defeats for this supposedly invincible terror of gods and men. He comes to the city of Māhiṣmatī eager to do battle with its monarch, the Haihaya king Arjuna. Told by the ministers that the king is not in residence, Rāvaṇa decides to take some time

[87] 7.16.1–16.
[88] 7.16.18–31, see especially notes to 7.16.27.
[89] This common epic and purāṇic motif of a curse in which the punishment must in some way fit the crime is perhaps the reason why Nandi, normally a bull or a zoo-anthropomorphic bull-man, appears in this episode as a monkey.
[90] Brown 1940, 1968, and 1972.
[91] *Uttarakāṇḍa sarga* 19.

to relax on the banks of the lovely Narmadā River, which flows nearby. And so, before encountering his next opponent, Rāvaṇa will bathe, perform worship of Śiva, and sing and dance.[92] What is important here is that what ensues fascinatingly intertwines the two related aspects of Rāvaṇa's aggression, the martial and the erotic. This is signaled by the poet in his erotized description of the feminine Narmadā as a highly sexualized woman, so that the *rākṣasa*'s plunge into her waters is itself a sexual penetration. The river is described as follows:

> The ten-faced bull among *rākṣasas* descended quickly from the Puṣpaka. Then, just as one might enter the embrace of a lovely and beloved woman, he immersed himself in the Narmadā, the foremost of rivers, which had blossoming trees for a chaplet, a pair of *cakravākas* for breasts, broad banks for hips, a line of *haṃsas* for a lovely girdle, a body smeared with pollen, the foam of the water for a white mantle, a plunge into its waters for an embrace, and blooming lotuses for lovely eyes. Afterward, seated on its charming bank, which was adorned with all kinds of flowers, the lord of the *rākṣasas*, together with his ministers, took pleasure in the sight of the Narmadā.[93]

Arjuna Kārtavīrya, whom Rāvaṇa has come to challenge to battle, is in many ways a kind of hypertrophied doppelgänger of the *rākṣasa* lord himself. Like Rāvaṇa, he is polymelic; but in place of the *rākṣasa*'s paltry ten arms, Arjuna has a thousand.[94] To the extent that such exaggerated polymelia connotes both extraordinary martial vigor and a correspondingly exaggerated virility in a figure, as it certainly does in the case of these two, the episode is clearly suggesting that Arjuna is one hundred times more powerful in both respects than Rāvaṇa. This strongly foreshadows the outcome of their encounter. The erotic tone of the passage, introduced by the description of the Narmadā, is brought to the fore when Rāvaṇa becomes puzzled as to why the river's current is flowing upstream. He sends spies to discover the cause, and they find that Arjuna is engaged in erotic play with a thousand beautiful young women, calling to mind a mighty bull elephant in the midst of a thousand impassioned elephant cows. Showing off the virile power of his thousand arms, Arjuna has used them to stanch the river's current, causing its waters to flow in reverse. Rāvaṇa challenges him to fight, but Arjuna's ministers tell him not to interrupt their lord's love play. A great battle

[92] *Uttarakāṇḍa sarga* 31.
[93] 7.31.20–23. The poet repeats the metaphoric identification again at 7.32.8–10. Compare the poet's description of Hanumān's violent and erotized entry into Rāvaṇa's *aśokavana* at 5.12.1–19 and his vision of the grove's stream at 5.12.29–31. See S. Goldman 2003.
[94] 7.32.4.

between the forces of the two kings then breaks out, culminating in a great single mace-duel between the two of them. After the two both deliver and sustain many massive blows, Arjuna strikes Rāvaṇa powerfully on the chest with a blow so devastating that only the *rākṣasa*'s boon prevents it from killing him on the spot. But clearly Arjuna's mace is more powerful than Rāvaṇa's, and the latter, stunned, collapses. With his thousand arms, Arjuna then seizes his fallen foe, binds him, and takes him prisoner.[95] It is only through the intercession of the great sage Pulastya, Rāvaṇa's paternal grandfather, that Arjuna, out of respect for the sage, releases his helpless prisoner. The triumphant and more potent Arjuna and the humiliated and ashamed Rāvaṇa part as friends, and the latter then resumes his career of conquest and slaughter.[96]

But the mighty *rākṣasa*'s worst humiliation is yet to come. Having recovered his high spirits after his defeat at the hands of Arjuna, Rāvaṇa continues his *digvijaya* and then heads to the *vānara* stronghold of Kiṣkindhā to challenge the mighty king of the monkeys Vālin. Told by Vālin's minister Tāra that the king has departed to perform his *sandhyā* ritual in each of the four oceans, Rāvaṇa proceeds to the southern sea, where, finding the monkey absorbed in his ritual, he attempts to steal up on him to seize him. But Vālin is too quick and too powerful for the *rākṣasa*. Whirling around, he catches Rāvaṇa, tucks him under his armpit, and leaps into the sky. With the great *rākṣasa* lord dangling helplessly at his side, Vālin swiftly flies to all four oceans, where he completes his ritual performance and then returns to Kiṣkindhā with his captive. Rāvaṇa is dumbfounded and entranced by the power and speed of Vālin and admiringly forms an undying friendship and alliance with him.[97]

This curious episode serves, we believe, two purposes. On the one hand, it demonstrates that even though Vālin was virtually unequaled in power and even mightier than Rāvaṇa himself, Rāma was able to kill him. Agastya, the narrator of the whole saga of Rāvaṇa and the *rākṣasas*, of which this episode marks the conclusion, tells Rāma:

> "Vālin's supreme might was unequaled, and yet, Rāma, you burned him up as well, as might a fire, a moth."[98]

[95] 7.32.49–72.

[96] *Uttarakāṇḍa sarga* 33. Agastya, the narrator of Rāvaṇa's history, sees a moral in the episode. At 7.33.22, he tells Rāma:

> "Thus, O delight of the Rāghavas, there are those who are mightier even than the mighty. Therefore, he who desires his own well-being should not hold his enemy in contempt."

[97] *Uttarakāṇḍa sarga* 34.

[98] 7.34.44.

The story also indirectly suggests the reason why Vālin had to be eliminated as the lord of the *vānaras* and replaced with his brother, Sugrīva. For it would have been impossible for Vālin to assist Rāma in the destruction of Rāvaṇa, who had become his close ally and friend.

Equally striking, if not more so, than Rāvaṇa's career of warfare against all creatures and equally significant for its impact on his destiny is his history of violent sexual assaults upon the various women he meets in his career of rapine and conquest. The first of these assaults takes place immediately after the demonstration of Rāvaṇa's impotence in the face of the immensely powerful Lord Śiva during their encounter at Mount Kailāsa. Wandering the earth, the *rākṣasa* comes upon a beautiful young woman engaged in the practice of asceticism. Rāvaṇa chides her for engaging in spiritual exercises that are so out of keeping with her youth and beauty and asks her why she is doing so. She tells him that her name is Vedavatī and that she is the daughter of the brahman sage Kuśadhvaja and granddaughter of the priestly divinity Bṛhaspati himself. She is thus, in her own words, a veritable incarnation of vedic speech. She further informs him that all supernatural beings sought her hand in marriage but that her father rejected them as suitors, as he was reserving her for none other than Lord Viṣṇu. Because of this, the demon Śambhu murdered her father in his sleep.[99] Vedavatī's mother immolated herself on her husband's pyre, and she herself undertook her course of austerities in order to fulfill her father's desire that she would one day obtain Viṣṇu as her husband. She tells Rāvaṇa, whose lecherous nature she knows through the power of her asceticism, to leave her alone. But, besotted by lust, he belittles Viṣṇu, much as he had earlier done in the case of Śiva, claiming that he is superior to him in every way. He then seizes Vedavatī by the hair, which in the Indian tradition is in itself a form of sexual assault.[100] Violated, she cuts off her defiled hair with her hand, vowing to immolate herself and to be reborn for his destruction.[101] She then enters a blazing fire. It is thus that she is ultimately reborn as Sītā. As is often the case with ascetics in the literature, she chooses not to deplete the accumulated power of her austerities by directly cursing Rāvaṇa, and so, like Anaraṇya and like Sītā in the *Uttarakāṇḍa*, she resorts to a "truth act" to accomplish her purpose.[102]

[99] Curiously, the demon's name is one of the common epithets of Śiva.

[100] Hara 1986.

[101] On the immolation of women in the epic literature, see Sutherland 1992.

[102] *Uttarakāṇḍa sarga* 17. Vedavatī's "truth act" takes place at 7.17.25–27. Although it is not explicitly stated in the passage, there is little doubt that we are to understand that in marrying Rāma in her reincarnated form as Sītā, Vedavatī is fulfilling her and her father's wish that she should secure Viṣṇu as her husband. In some ways the episode is thematically reminiscent of the widely distributed Śaiva legend of the self-immolation of

Following an inconclusive battle with the Nivātakavacas and his defeat of the sons of Varuṇa,[103] Rāvaṇa pauses on his return journey to Laṅkā to abduct the daughters of kings, seers, gods, *gandharvas*, *yakṣas*, *rākṣasas*, *daityas*, and *dānavas* after killing their menfolk and thus demonstrating his insatiable sexual addiction and violence on a massive scale. The ravished women, in their grief and terror, curse Rāvaṇa:

> "Since this evil-minded Rāvaṇa is enamored of women who belong to others, he shall therefore meet his death on account of a woman."[104]

Once again we see a dire prophecy that will come back to haunt Rāvaṇa, as indeed his downfall will later be occasioned by his obsessive lust for a married woman, Sītā.

The immediate consequence of the women's curse, however, is also of interest in this context. For:

> Then, after he was cursed by those virtuous women, who were devoted to their husbands and who were firmly fixed on the path of virtue, he was drained of his blazing energy and robbed of his luster.[105]

In other words, the force of the curse deprives the *rākṣasa* lord, for a time, of his sexual and martial energies. This passage also provides us with one of those episodes that seems to differentiate the *Uttarakāṇḍa*'s characterization of Rāvaṇa from that which we have seen in the preceding books. In this case, his portrayal as a violent serial predator ripping thousands of wailing, lamenting, and cursing women from their shattered homes and murdered menfolk[106] seems to be in rather sharp contradiction with the description of the women of Rāvaṇa's *antaḥpuram*, or inner apartments, in the *Sundarakāṇḍa*, where the poet says of them:

> That immensely powerful warrior had, however, not taken a single one of the women there by force; rather, they had been won over by his virtues. With the sole exception of Janaka's daughter, who was

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Dakṣa's daughter Satī and her dying vow to (re)gain Śiva as her husband in a future birth. See, for example, *BhāgP* 4.4. See, too, Kinsley 1986, pp. 37–41.

[103] *Uttarakāṇḍa sarga* 23.

[104] *Uttarakāṇḍa sarga* 24. The curse is at verse 15.

[105] 7.24.16.

[106] The description of Rāvaṇa's deeds here conforms very closely to the śāstraic prescription for the so-called *rākṣasa* form of marriage as stated, for example, at *ManuSm* 3.33:

> *hatvā chittvā ca bhittvā ca krośantīṃ rudatīṃ gṛhāt* /
> *prasahya kanyāharaṇaṃ rākṣaso vidhir ucyate* //

The forcible abduction from her home of a girl—weeping and wailing—after slaughtering, cutting down [her defenders], and smashing [their defenses] is called "the *rākṣasa* rite." On the *rākṣasa* form of marriage, see Hara 1974 and R. Goldman 2015b.

> deserving of only the best, not one of them desired another man or had previously belonged to one.[107]

It is difficult to see these two passages as coming from the same hand.

The final and most dramatic example of Rāvaṇa's acts of sexual violence depicted in the *Uttarakāṇḍa* involves a double outrage, rape and incest.[108] This is his encounter with the *apsaras* Rambhā and the fateful curse of Nalakūbara that is its consequence. On a moonlit night while encamped with his forces on Mount Kailāsa, the *rākṣasa* encounters the incomparably beautiful and richly adorned *apsaras*, who is on her way to a tryst with her lover, Nalakūbara, the son of Rāvaṇa's elder half brother, Kubera. As in the episode involving Arjuna Kārtavīrya, the poet sets the scene by describing the classic *uddīpanavibhāvas*, or environmental stimulant factors, of the *śṛṅgārarasa*, or erotic sentiment, here the rising moon, the cool breeze, the fragrant blossoms, and the like. They serve only to inflame the *rākṣasa*'s ever-raging lust.

Rāvaṇa accosts Rambhā and proposes that she give herself to him. He asks her whom she is going to meet, boasting as before about his superiority to all other potential lovers, including the gods themselves. Rambhā resists, saying that she is on her way to meet her lover, Nalakūbara, Rāvaṇa's nephew, which makes her, according to the conventions of Indian society, in effect Rāvaṇa's daughter-in-law. She therefore claims Rāvaṇa's protection. But, heedless of her appeal and inflamed with lust, he seizes Rambhā and forcibly rapes her.[109] Released after her violation, she runs to her lover and tells him what has happened. Once

[107] 5.7.66 and notes.

[108] *Uttarakāṇḍa sarga* 26.

[109] Accounts of actual physical rape, that is to say, in our modern usage of the term, forcible sexual penetration of an unwilling person, as opposed to abduction or sexual battery, are very rare in the epic literature. There are many descriptions of sexual assault and abduction in both epics and in many *purāṇas* and, indeed, they lie at the emotional centers of both the *Rāmāyaṇa* and *Mahābhārata*. But in virtually all such cases the victims are rescued before they can be physically raped, or, as in the case of Sītā, are protected by a curse and/or their own ascetic power or truth act (*satyakriyā*). The only other examples of an actual physical rape described in either epic also occur in the *Uttarakāṇḍa*. The first is that of Ahalyā, who in the *Uttarakāṇḍa*'s version is raped by Indra rather than tricked into having intercourse with him (7.30.26–27). As punishment for the violation of Ahalyā, Indra is cursed by her husband, Gautama, to suffer capture at the hands of his enemies, the loss of his permanent tenure as king of the gods, and the fate of having to suffer half of the guilt of all further rapes (7.30.29–33). The second is that of King Daṇḍa's quasi-incestuous rape of Arajā, the daughter of his *purohita* and *guru* Uśanas Kāvya, as narrated in the *Uttarakāṇḍa* in *sargas* 71–72. This assault, too, results in a dreadful punishment in the form of a deadly curse pronounced by Uśanas. This curse is so severe that it brings about the destruction not only of the guilty Daṇḍa but of all his retainers, troops, and mounts, and his entire kingdom as well (7.72.3–10). See, too, Introduction, "Structure," pp. 151–54.

Nalakūbara has satisfied himself as to the veracity of her report,[110] he ritually sips water and curses Rāvaṇa so that, should he ever force himself again on an unwilling woman, he would die, his head shattered into seven pieces.[111] When Rāvaṇa learns of the curse, he loses his desire to engage in nonconsensual sex.

As in the preceding cases in which Rāvaṇa is cursed for his various acts of martial and sexual violence, the curse here is designed to account for some significant condition or event that will be of importance in the *Rāmāyaṇa* story proper. In this case, the issue is of critical importance, for it is only Nalakūbara's fearsome curse that deters Rāvaṇa from forcibly ravishing Sītā when he has her at his mercy in captivity. In this way her sexual purity is not compromised.

With this doubly outrageous incident, the poet brings the obloquy of Rāvaṇa to its ultimate height and sets the stage for his final destruction through his own unbounded libidinal excess. This is signaled at the close of the episode when, upon hearing of the curse preventing any future rapes on Rāvaṇa's part, the gods celebrate, assured now of their enemy's ultimate doom.[112]

Aside from its accounts of Rāvaṇa's assaults as a martial aggressor and serial assaulter of women, the *Uttarakāṇḍa* makes at least a token nod to the popular view of *rākṣasas* as flesh-eating, blood-guzzling, and man-eating ogres in regard to the epic's chief antagonist. This characterization of Rāvaṇa is generally played down in the poem in contrast to the gory descriptions of the cruder, solitary, forest-dwelling members of the race, such as Kabandha and Virādha,[113] the latter of whose turn on the epic stage is an ominous precursor of Rāvaṇa's abduction of Sītā.[114]

By contrast with these nightmarish creatures, the splendid and urbane prince Rāvaṇa is only rarely shown as a cannibalistic monster. This aspect of his nature is first shown in the *Araṇyakāṇḍa* when he threatens to devour Sītā should she not yield to his sexual advances within the period of a year,[115] a threat renewed in the *Sundarakāṇḍa*.[116] Perhaps

[110] Note that Nalakūbara, although he sees Rambhā's disheveled and distraught state, is unwilling to take her at her word without first verifying her account by determining the truth independently through meditation. See notes to 7.26.40.

[111] The curse that someone's head will shatter is a fairly common one in the Indic literature. On this motif, see Insler 1989.

[112] 7.26.45–46.

[113] See 3.65.12–20 for the former and 3.2.4–8ab for the latter, where their grotesque appetites are put on display. On these figures, see Pollock 1991, pp. 71–74 and Introduction, "*Rākṣasas*," pp. 38–39. Compare also the description of the appetite of the *rākṣasa* Lavaṇa for animal and human flesh at 7.60.2–7.

[114] 3.2.8cd–24; 3.3.1–27.

[115] 3.54.22.

[116] 5.20.9. Compare also the gruesome threats of Sītā's *rākṣasī* wardresses to devour her

feeling the lack of this aspect of the stereotypical nature of the *rākṣasas* as both cannibals and implacable foes of brahmanical society and religion, the account of Rāvaṇa's career in the *Uttarakāṇḍa* mentions, almost as an aside, his outrageous act of devouring all of the officiating priests at King Marutta's sacrifice. There we learn that:

> Rāvaṇa then devoured the great seers who had assembled there for the sacrifice and, sated with their blood, once more began to roam the earth.[117]

Thus it appears that the lengthy account of Rāvaṇa's antecedents and career of violence is in part intended to further enhance his reputation for reckless and indiscriminate evil. This contrasts to some extent with the portrait of a deeply flawed but glorious monarch doomed by the almost tragic flaw of his insatiable desire that is painted by the poet in earlier sections of the poem, particularly the *Sundarakāṇḍa*. It also provides the poem's audience with the backstories, as it were, of many of the facts and incidents narrated in the preceding six books. For in it we learn of the dreadful prenatal curse of Rāvaṇa and his bitter sibling rivalry with Kubera as well as how and why Sītā was born for his destruction, why he was destined to die because of a woman, why he had to be slain by a scion of the Ikṣvāku dynasty assisted by divine monkeys, and why he was unable to force himself sexually on Sītā.

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at 5.23.32–41. But contrast the descriptions of Rāvaṇa's refined *gourmandise* as reflected in the detailed account of the fine food and drink consumed in Rāvaṇa's banquet hall at 5.9.11–25. On the association between the gustatory and libidinal, see R. Goldman 2000.

[117] 7.18.18.

3. The *Rākṣasas* of the *Uttarakāṇḍa*

From its very beginning, the *Uttarakāṇḍa* draws us into the world of the *rākṣasas*. It could be argued that the entire poem is obsessed with these dreaded creatures of the night, who haunt the epic from its first book. In addition to the many encounters that the epic heroes have with these demonic creatures, two of the poem's *kāṇḍas*—the *Sundara-* and *Yuddha*—locate their action in the island-fortress of the *rākṣasas*, Laṅkā, or its environs. Throughout the epic, the poet delights in describing the *rākṣasas* as creatures of excess, especially in their libidinal desires and their violent, bloodthirsty nature. These excesses are most vividly portrayed in the hypererotized and terrifying figure of the *rākṣasa* lord, Rāvaṇa. Despite the virtual obsession of both poet and audience with the *rākṣasas* and the graphic and detailed descriptions that the poet uses in his construction of these figures, the first six books of the epic leave its audience largely ignorant as to who they really are. It is this lack that the extended narrative of the history of the *rākṣasas* in the *Uttarakāṇḍa* attempts to address.

What strikes one about the *Uttarakāṇḍa* at the outset is that the first thirty-four of the one hundred *sargas* of the critical edition are occupied with a detailed account of the *rakṣovaṃśa*, or the genealogy of the *rākṣasas*, in general, and with the lineage and biography of Rāvaṇa, in particular. In other words, approximately one-third of the *sargas* and almost one half of the text of the final book of Vālmīki's epic tale concern themselves with the ancestry and the career of the epic's principal antagonist, who is considered to be the very essence of evil.[1] Although there have been a few, somewhat convincing, studies that attempt to explain and contextualize this seemingly tangential narrative,[2] in the main, this section of the epic has been largely ignored by scholars, who generally consider it late and spurious.[3] Yet this opening section of the *kāṇḍa* is more than a haphazard addition on the part of redactors. Its mere length speaks to its importance. The thirty-four opening *sargas* are

[1] See Introduction, "Characters," pp. 24–35.

[2] Jacobi was one of the earliest scholars to note the unique nature of these *sargas* (see Introduction, "Synopsis," p. 6) and to argue that they constituted an originally independent epic tale. Antoine is one of the few scholars who have attempted to establish this through a comparison of the section's narrative structure with other sections of the epic. See, for example, Jacobi 1893, p. 26 and Antoine 1975, pp. 46–54, also cited by Brockington 1998, pp. 391–92.

[3] See Goldman and Masson 1969.

made up of 1,277 *ślokas*, or verses, in the critical edition. This section is thus approximately the same as the epic's treatment of the *vānaras* found in the *Kiṣkindhākāṇḍa*, the epic's shortest book (sixty-six *sargas*), in which the first thirty-eight *sargas* tell of the events in *Kiṣkindhā*, the capital city of the *vānaras*, and contain approximately twelve hundred *ślokas*. Given the average length of the *sargas* in this opening section of the *Uttarakāṇḍa* compared with that found in the remainder of the *kāṇḍa*, the history of the *rākṣasas* accounts for a full half of the book.[4] Clearly the *rākṣasas* and their world loomed large in the imagination of the author and audiences of the *Uttarakāṇḍa*.

Who were these *rākṣasas*? Vālmīki's *Rāmāyaṇa* presents us with what can only be described as a mixed, and at times seemingly contradictory, picture of the creatures. Most scholarly efforts to identify the *rākṣasas* have been attempts to historicize both their race and location. Thus there has been and continues to be intense scholarly debate concerning the exact location of the *rākṣasas*' fortress of Laṅkā on Mount Trikūṭā,[5] as well as much scholarly energy expended on establishing the ethnicity of the *rākṣasas*.[6] But, as Pollock has pointed out in his introduction to the

[4] See Introduction, "Work," pp. 54–55.

[5] The earliest and most common identification of Laṅkā was with the island of Ceylon, modern Sri Lanka, or with a city located there. Oppert (1893, pp. 87–88) was one of the first to suggest the association. But see, too, Talboys-Wheeler 1869, p. 232. Following Oppert, other scholars make a similar identification (Gorresio 1870, p. ii; Weber 1870, pp. 8–9; Pargiter 1894, pp. 233–34; Ramadas 1925, 1929; Ramaswamy Sastri 1938; John 1940, p. 279; Chaudhuri 1951; Pandey 1962; Pulsalkar 1966; Vyas 1967, pp. 29, 43–44; Das 1971, pp. 61–63; Mirashi 1974–1975; S. C. De 1976; Sircar 1979; Guruge 1960, pp. 51–58 [1991, pp. 67–69]; Shukla 2003, p. 179; etc.). Other scholarly opinions as to the identification of Laṅkā are varied, ranging from an uncertainty as to the viability of any identification (Jacobi 1893, p. 99; Keith 1915, pp. 324–25; Brockington 1998, p. 423; etc.) to an identification with the mountain known as Amarakaṇṭaka and/or a location on Indrana Hill or the hills near Indrana (Kibe 1928, p. 123, and 1936, 1939, 1941, 1947, 1960; Ghosh 1929; Harilal 1937; Iyer 1940, pp. 17, 32; Mankad 1965, p. lxiii; Shah 1975, p. 47; Yardi, 1994, pp. 38–48, 2001, pp. 82–83; etc.) or on Indrana Hill in Chota Nāgpūr (Sankalia 1976, 1980–1981), or at the mouth of the Godavari River (Mishra 1985). There are also identifications that are a bit geographically further afield, such as Mohenjodāro (Roy 1982), Sumatra (Adhikari 1920–1921), the Maldive Islands (Vader 1926; Nadkarni 1957), and Australia (Mehta 1941, pp. 160ff.). See, too, Brockington (1998, pp. 420, 423), who remarks on the excessive interest of scholarship in identifying the location of Laṅkā. Brockington (1998, p. 423) comments: "It is likely, therefore, that both Kiṣkindhā and Laṅkā would have lain in the upland areas approximately between Jabalpur and the Chota Nagpur plateau, either in reality or only in the poet's imagination; whether we can ever identify the localities intended is doubtful at best." See, too, R. Goldman 1984, p. 27.

[6] Thus most scholars treat the *rākṣasas* as a fundamentally human group, identifying them as essentially human but generally aboriginals or tribal peoples (Weber 1870, pp. 8–9, 46; C. V. Vaidya 1906, pp. 98–102; Vyas 1967, pp. 28–29; R. Sharma 1971, p. 271; Guruge 1960 [1991], pp. 85–89; Thapar 1978, p. 19 [but cf. Thapar 2013, pp. 210–11]; Brockington 1998, p. 423; etc.). A number of studies have attempted to identify specific

Araṇyakāṇḍa, these efforts to historicize the *rākṣasas* and others serve more to obfuscate their role in the epic than to enlighten us. In fact, such projects, Pollock suggests, serve as windows into the historical moment and location of their authors rather than providing insights into the epic or its author and audience.[7]

Moreover, the picture Vālmīki presents of the *rākṣasas* is complicated. His epic is peopled by numerous *rākṣasas*, the representation of whom, as Hopkins has noted, is diverse, presenting a complex and seemingly contradictory picture;[8] for, in his words, "They help the gods; they fight against the gods. They are beautiful; they are hideous. They are weaker than gods or Gandharvas; they overcome the gods with ease. They protect; they injure."[9] Others have noted this complexity and have offered various analyses, taking their lead from Hopkins. A common theme is that the *rākṣasas* can be classified by their differing types or differing behavior. Thus, C. V. Vaidya remarks on the inconsistency in the perception of these creatures,[10] while S. N. Vyas understands that Vālmīki's *rākṣasas* represent three distinct clans:[11] (1) that of Virādha, the descendant of Java and Śatahṛdā;[12] (2) that of the *dānavas*, that is, Kabandha, who is also called Danu,[13] whom Vyas understands to be hostile toward Rāvaṇa and the inhabitants of Laṅkā; and (3) that of the *rākṣasas* of Laṅkā, ruled by Rāvaṇa. Vyas hypothesizes that while the *rākṣasas* of the epic were originally the aboriginal peoples of the subcontinent and Laṅkā, they were eventually transformed into spirits, good or evil, depending on whether or not they supported or opposed the Aryan peoples. Similarly, R. Sharma identifies two types of *rākṣasas*: those who are

tribes or "peoples," such as Dravidians (technically a linguistic group) (Pargiter 1894; Dikshitar 1933; Mishra 1985, pp. 19–20; Yardi 1994, pp. 67–69; 2001, pp. 89–92; etc.), the Gonds (Kibe 1914, 1928, 1936, 1939, 1941, 1947, 1960; Ramadas 1929; Ghosh 1929; Iyer 1940, p. 18; Shah 1975, p. 49; etc.), etc. Some scholars have identified the *rākṣasas* as either Buddhists (Talboys-Wheeler 1869, pp. 231–32; Biardeau 1999, p. 1707) or Aryans attached to the ancient Śiva cult (Ramaswamy Sastri 1938, p. 105). Grierson (1912) appears not to object to a historicizing project but is noncommittal. A number of scholars avoid identification (R. Sharma 1971, pp. 270–78; Wurm 1976, pp. 159–260; Shukla 2003, pp. 197–99; etc.) or actively resist such efforts altogether (Hopkins 1915, pp. 38–46; R. Goldman 1984, pp. 26–29; Pollock 1991, p. 71; Goldman and Goldman 1996, p. 65; Thapar 2013, pp. 232–36; etc.). Biardeau (1999, pp. 1678–90) discusses the genealogy of the *rākṣasas* but basically reiterates what is found in the text.

[7] Pollock 1991, pp. 68–84.

[8] Hopkins 1915, p. 38. Even earlier, Oppert (1843, pp. 513–15) notes the ambiguity of the various demonic types.

[9] Hopkins 1915, p. 38.

[10] C. V. Vaidya 1906, p. 82.

[11] Vyas 1967, pp. 27–44.

[12] 3.2.12cd–13ab.

[13] 3.67.18,24 and Vyas 1967, p. 27.

rākṣasas by birth and those who are transformed into *rākṣasas*, typically through a curse arising from a specific transgression.[14] R. K. Shukla agrees, identifying two categories of *rākṣasas*: those who are *rākṣasas* by birth and those who are *rākṣasas* by culture.[15] The latter are those who, like Virādha and Kabandha, have become *rākṣasas* because of serious transgressions.

Pollock's insightful analysis of the *rākṣasas* acknowledges similar distinctions between the *rākṣasas* of the forest and those of the city. Concerning Virādha and Kabandha, Pollock tells us, "Both Virādha and Kabandha are, with epic imprecision, called *rākṣasas*, but what among other things differentiates them from *rākṣasas* is that they live permanently in the forest, alone and without community."[16] And he, too, reminds us that these forest-dwelling *rākṣasas* suffer their current condition as punishment for moral transgressions.[17] Of Rāvaṇa and the *rākṣasa* inhabitants of Laṅkā, Pollock notes that it is their very humanlike qualities that make them and their deviations from accepted behavior so appealing and yet horrific to the epic's audiences.[18]

In our introduction to the *Sundarakāṇḍa*, we introduced yet another possible dynamic to help understand the *rākṣasa* world of Laṅkā: class.[19] We highlight the dichotomy between the monstrous *rākṣasīs* and the beautiful, cultivated creatures of the palaces and mansions of Laṅkā and suggest that this might be reflective of the stratification of class. The upper class, the members of the royal court—including the beautiful women of Rāvaṇa's harem[20]—are set in juxtaposition to the lower class, the deformed and disfigured *rākṣasīs* who taunt Sītā in her captivity.[21] Such a dichotomy based on class, rather than ethnicity, as it were, is clearly paralleled in the court of Ayodhyā in the figures of Kaikeyī

[14] R. Sharma 1971, pp. 270–78.
[15] Shukla 2003, pp. 197–98.
[16] Pollock 1991, p. 71.
[17] Pollock 1991, pp. 72–73. But compare below, where Rāvaṇa's evil nature is from a curse that his father pronounces upon his mother. See, too, Introduction, "Characters," pp. 25–26.
[18] Pollock 1991, p. 75. Oppert (1843, pp. 525–26) was perhaps the first to suggest this concerning the demonic classes in general, arguing: "I believe it will be admitted that the Asuras, Rākṣasas, and other fiendish demons owe their existence primarily to the imagination of Aryan minds, but that the non-Aryan element of the Indian population contributed afterwards considerably to the further development and boundless enlargement of the number, activity, and power of these fiends" (p. 526).
[19] Goldman and Goldman 1996, pp. 66–67. Although this, too, was hinted at by Hopkins (1915, p. 39), who comments that "apart from this episode the prominent Rākṣasas of the Mbh. are typical ogres, whereas in R of the chief fiends only Kumbhakarṇa is of this lower and popular type, the others being, so to speak, too gentlemanly for that class."
[20] Admittedly, not all of these women are *rākṣasīs*, but some are; see 5.7.65–67.
[21] 5.15.9–17; Goldman and Goldman 1996, p. 66; and S. Goldman 2003.

and her wicked maidservant Mantharā, where the former is beautiful, "golden-hued," and the latter deformed. Evil in both groups is marked by deformity.[22]

Integral to both Pollock's and our analyses is the highly sexualized nature and behavior of the *rākṣasas*. Pollock notes how their unrestrained sexuality permeates the poem and remarks on the relative harshness of the epic message as contrasted with other similar narratives.[23] The *Sundarakāṇḍa* with its development of *śṛṅgārarasa*, or the erotic sentiment, provides an ideal locus to articulate a fascination with and yet fear of the libidinal. For as Hanumān searches the island citadel of Laṅkā for the abducted queen, where could he possibly look for her other than the place where the feminine resides and that is the locus of sexual activity? The *antaḥpuram*, or inner apartment, is the very site of the exotic, the gustatory, and the erotic.[24] If in the *Araṇyakāṇḍa* we discover the libidinal excesses of the *rākṣasas*, in the *Sundarakāṇḍa* we find sexual excess located not only in the *rākṣasa* world, but, more specifically, mapped onto the feminine bodies that lie at the very center of that world.[25]

The *Uttarakāṇḍa*'s rather extensive representation of the *rākṣasas* is structurally quite different from that found in the preceding books. Up until now the *rākṣasa* world has been elaborately described, especially in the *Sundara-* and *Yuddhakāṇḍas* as largely situated in Laṅkā and in its outpost in the Daṇḍaka wilderness. Moreover, the events of all the preceding *kāṇḍas* are described in a relatively fast-moving narrative in which the hero, the heroine, and the antagonist actively engage in a power struggle. The action and the narrative are intended to be largely simultaneous.[26] But in the *Uttarakāṇḍa* the struggle is over, the antagonist defeated, and the heroine rescued. The main action is located in Ayodhyā, following the return and coronation of Rāma. Now king, Rāma is overcome with curiosity about the history of his erstwhile nemesis. The narrative is thus now one of historical interest. Rāma wishes to know the family history of these *rākṣasas* and, in particular, that of Rāvaṇa and Indrajit. At its outset, the epic has made clear the lineage of its hero and heroine, each of whom is provided with a genealogy and biography in its opening book.[27] But the narrative, up until this point, has

[22] On Mantharā's physical appearance, see 2.9.28–39. See, too, Sutherland 1992.
[23] Pollock 1991, pp. 79–80.
[24] See *Sundarakāṇḍa sargas* 7–9. On the association of the gustatory and the erotic in the world of the *rākṣasas*, see R. Goldman 2004.
[25] S. Goldman 2003.
[26] Technically, of course, the entire epic is a narrative of past (and to some extent future) events as Lava and Kuśa are said to be reciting or singing the epic story to Rāma during his *aśvamedha* sacrifice.
[27] See, for example, *Bālakāṇḍa sargas* 37–43 and 69.15–32, where Rāma's family history

never provided similar detail concerning the king of the demons, Rāvaṇa.[28]

The opening narrative of the *Uttarakāṇḍa*, framed as a response to Rāma's questions, seems situated far from Rāvaṇa's Laṅkā.[29] Sages, led by Agastya, have arrived at Rāma's court in Ayodhyā in order to felicitate him for his victory over the *rākṣasas*. The *ṛṣis*, men for whom celibacy is a cherished life goal, will function to encapsulate the violent and erotized narrative of the history of the *rākṣasas* within an ascetic and masculine frame. The words of the holy men are somewhat surprising to Rāma, for they express great relief over and offer fulsome praise for the slaying of Indrajit and the other fierce *rākṣasas* killed by Rāma and his monkey hosts, but demonstrate little interest in Rāvaṇa and his role in the great battle of the *Yuddhakāṇḍa*.[30] Rāma then questions Agastya:

> "Why is it, sirs, that you pass over those two immensely powerful warriors Kumbhakarṇa and the night-roaming *rākṣasa* Rāvaṇa only to praise Indrajit Rāvaṇi?
>
> "Why is it that you pass over those immensely powerful warriors Mahodara, Prahasta, and the *rākṣasa* Virūpākṣa only to praise Indrajit Rāvaṇi?
>
> "What was his power like? What was his strength? What was his valor? And what was the reason that he surpassed even Rāvaṇa?
>
> "I am not commanding you, but if I am permitted to hear it, if it is not a secret, and if you can tell me, I wish to hear it. Please tell me. How did he conquer Śakra and how did he obtain his boons?"[31]

The question seems innocuous and reasonable. Rāma, who with his brother and allies has just engaged in a prolonged confrontation with

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and genealogy are provided; *Bālakāṇḍa sarga* 70, where Janaka recites Sītā's lineage; and the *Ayodhyākāṇḍa*, where Sītā briefly tells Anasūyā of her wedding and names some of her ancestors (2.110.26–52). See, too, S. Goldman 2016.

[28] At various points in the epic, the poet describes Rāvaṇa as the son of Viśravas (1.19.17; 3.64.16; 4.57.19; 5.16.24), and at 5.21.6–7, Sītā's *rākṣasī* guards identify him as the son of Viśravas. The critical edition of the *Rāmāyaṇa* refers to Rāvaṇa by his patronymic Paulastya, "descendant of Pulastya," some seventeen times, but never by the patronymic Vaiśravaṇa, which is reserved for his half brother, Kubera (3.3.18; 3.46.2,4,20; 3.59.29; 4.42.22; 5.7.7; 5.18.32; passim). Interestingly, however, at 7.3.29, Kubera is called the "lord of the *rākṣasas*." On Rāvaṇa's identity, see Goldman and Masson 1969.

[29] See S. Goldman 2000c and 2003 for discussions of the framing of the *Sundarakāṇḍa* narrative.

[30] 7.1.14–22.

[31] 7.1.24–27. Rāma's question is somewhat curious in that, in fact, the sages have just praised Rāma for killing Prahasta, Vikaṭa, Virūpākṣa, Mahodara, Akampana, as well as Kumbhakarṇa (7.1.16–17).

the *rākṣasas*, might well be curious to know more details about this race and its leader. Agastya's response, while only partially addressing Rāma's questions,[32] opens with the history of a lineage. However, it is not the lineage of Rāvaṇa that is first narrated; rather, it is that of his half brother, Kubera. The filial relationship between the two will, nevertheless, only be made clear in *sarga* 9, where Rāvaṇa's father's family is finally introduced; for Kubera and Rāvaṇa share a father, and their family histories and births have much in common.

The genealogy of the *rākṣasas* in general, and, more specifically, of Rāvaṇa and his siblings, occupies the first twelve *sargas* of the *kāṇḍa*. This is then followed by the chronicle of Rāvaṇa's rise to power, discussed above, and his career of assaults and conquests throughout the triple world. The genealogy appears at its inception to be yet another masculinist list of fathers begetting sons, such as are found in numerous epic and purāṇic accounts.[33] But the narrative deviates from this norm almost immediately, creating fissures in which we can find clues to further understand why these *rākṣasas* are so central to the epic's narrative and what function they serve in the *Uttarakāṇḍa*.

The lineage of Kubera that Agastya relates traces itself back to the brahman-seer Pulastya, a mind-born son of the creator Brahmā.[34] Pulastya takes up residence near the ashram of the sage Tṛṇabindu on the slopes of Mount Meru, where he undertakes vedic recitation and practices austerities. It just so happens that the very spot where Pulastya is engaged in his religious activities is the same one where beautiful young girls—the daughters of the gods, great serpents, *apsarases*, and royal seers—would come to play. These distractions anger the sage and he declares, "Any young girl who comes within sight of me shall become pregnant."[35] The girls, fearful of such an unwelcome condition, stop coming there. The daughter of Tṛṇabindu, however, unaware of the sage's pronouncement, wanders into that area unknowingly and so becomes pregnant. Her father, realizing what has happened, gives her to the sage in marriage. And Pulastya, pleased, now awards her a boon, saying:

[32] Somewhat ironically Agastya's narrative deals only peripherally with Rāvaṇa's son Indrajit and never really addresses Rāma's questions. Indrajit Rāvaṇi himself is discussed in only three passages in the *Uttarakāṇḍa*: 1) at 7.12.26–29, where his birth and the origin of his epithet Meghanāda are described; 2) at 7.25.4–15, where he said to perform a number of sacrifices in order to gain his martial and magical powers; and 3) at *sarga* 29, where he actually defeats and captures Indra, thus earning his best-known epithet, Indrajit.

[33] See Brodbeck 2009, 2011a, 2011b and S. Goldman 2016.

[34] The *Uttarakāṇḍa* does not itself identify Pulastya as a mind-born son of Brahmā. Such an identification is, however, found in both the *Sundarakāṇḍa* (5.21.6–7) and in the *Mahābhārata* (1.59.10; 1.60.4; 3.258.12).

[35] 7.2.10cd.

> "Bless you, I am greatly pleased with the abundance of your virtues. Therefore, I shall this very day grant you a son who will be my equal in virtues. He shall continue both our lineages and shall be renowned as Paulastya.
>
> "Since you overheard [*viśrutaḥ*] the *vedas* as I was reciting them, he shall, no doubt, also be renowned as Viśravas."[36]

The son of Tṛṇabindu's daughter, Viśravas, conceived as his father was reciting vedic *mantras* and, more importantly, as his mother was listening to them, will be virtuous. Many of the themes played out here are not original, and similar tales telling of the tension between the ascetic and sexual pervade the religious and poetic literature.[37]

Once the narrative is appropriately situated, doubly marked, as it were, by masculine brahmanic celibacy, first by the ascetics led by Agastya and then by Pulastya himself, whose own birth lacks any female agency, the feminine is introduced. The young girls pose a sexual threat to the celibate world of the seer. The sage, through his pronouncement, has neutralized it and established a physical space wherein he is protected from temptation. However, Pulastya's space is not absolutely inviolable, and one young woman unknowingly trespasses into it and suffers the consequences, impregnation. Her father immediately marries her to the sage and soon after she gives birth to a son. In this way her potentially unconstrained and previously threatening sexuality is contained and domesticated within the institution of patriarchal marriage. Additionally, the sage is provided with a son and heir, while Pulastya remains true to his ascetic vows.

A second, less obvious, but equally important dynamic of the narrative is the role that the wife/mother plays in shaping the character of her son. In the patriarchal world of traditional brahmanical India, as it is most commonly represented in the epic literature, the wife/mother is viewed as a mere vehicle or locus (*kṣetra*, literally "field") for the production of a son. In many well-known narratives, the female is entirely dispensed with as the medium for the conception and gestation of a child and is replaced by an animal or inanimate surrogate, such as a pot.[38] While the *Rāmāyaṇa*, given its restricted narrative, tends to be more limited in its use of this motif of surrogacy than, for example, the much more capacious *Mahābhārata*, it, nevertheless, expresses its discomfort

[36] 7.2.26–27.

[37] See S. Goldman 2016.

[38] See, for example, *MBh* 3.110.14ff. for the birth of Ṛṣyaśṛṅga and *MBh* 1.57.35–49 for the birth of Uparicara's two children Matsyagandhā (Satyavatī) and King Matsya from a fish.

with the human reproductive process in a number of similar ways.[39] Indeed, the narrator of the entire history of the *rākṣasas*, Agastya, is himself one of the tradition's group of sages said to have been born directly from a pot into which his father had deposited his semen.[40]

Here, of course, Pulastya is distanced from any sexual impropriety, displacing any direct sexual desire and potency onto his erotized and fecundating gaze. Because of the mother's hearing, even if accidentally, the chanting of vedic hymns, the son inherits the virtues associated with that vedic recitation. Viśravas, like his father, becomes an ascetic and is given Devavarṇinī, the daughter of Bharadvāja, as his wife. They too have a son endowed with all the idealized virtues of a brahman. He will become known by the patronymic Vaiśravaṇa, "son of Viśravas." Also known by the name Kubera, he performs such severe austerities that his great-grandfather Brahmā grants him the boon of becoming one of the *lokapālas*, or divine world guardians. He is also given the Puṣpaka flying palace in which he can range the heavens. His father, Viśravas, pleased, then gives him the city of Laṅkā, which had earlier been abandoned by the *rākṣasas*. Vaiśravaṇa repopulates Laṅkā with its *rākṣasa* inhabitants, also called *nairṛtas*, "sons of chaos," and becomes their lord.[41]

Like his father and his grandfather before him, Vaiśravaṇa is a brahman, but, unlike either of them, he takes no wife, and, despite his brahmanic heritage, he becomes the ruler of a kingdom. Rāma, perhaps uncertain, like the audience, as to the relevance of Agastya's account of Kubera's lineage to his original question, once again interrupts the narrative to ask the sage how the *rākṣasas* originally came to be in Laṅkā. Rāma, who had always heard that the *rākṣasas* came from the lineage of Pulastya, is astonished to learn that they originated elsewhere, and he presses the sage for further information.[42] In response, Agastya now relates the full history and genealogy of the *rākṣasas*. The masculinist frame of the narrative, momentarily disrupted by the intrusion of the tale of Tṛṇabindu's daughter, is now reestablished. But the story shifts to a detailed account of the origin of the *rākṣasa* lineage (*sargas* 4–8). What is most fascinating about this account of the lineage is that, unlike virtually any other such account in the epic or purāṇic literature, it relates Rāvaṇa's mother's lineage, not his father's.[43]

[39] For example, see 1.15.12–28 for the impregnation of Daśaratha's three wives through the consumption of *pāyasa* and 7.51-4* for the birth of Agastya and Vasiṣṭha from a pot. See, too, notes to 1.8.7.

[40] See *Uttarakāṇḍa sarga* 51-4*.

[41] *Uttarakāṇḍa sarga* 3.

[42] 7.4.3–7.

[43] Rāvaṇa's father's lineage is the same as that of Kubera; however, at this point the narrative has not made that clear.

We now learn that the *rākṣasas*, although created by Brahmā Prajāpati, are not genealogically descended from him. Rather, Brahmā, having first created the waters, brings forth creatures—called *yakṣas* and *rākṣasas*—to protect them.[44] Among the original *rākṣasas* there were two brothers, Heti and Praheti. The latter desired no wife, but the former, Heti, married Bhayā, Kāla's sister, by whom he had a son named Vidyutkeśa.[45] Once again the opening narration of the genealogy follows a normative pattern, but this, too, is soon disrupted. Vidyutkeśa's father, Heti, feeling that it is time for his son to be married, approaches Sandhyā, whose daughter he is anxious to acquire as a wife for his son. We are provided no information concerning Sandhyā, her parents, or even her race. Nor is there any explanation as to why Sandhyā, rather than her husband, would be in negotiations with Heti concerning her daughter's marriage. Elsewhere in Vālmīki's epic, such marital arrangements are generally made by males.[46] Sandhyā does not appear to be overly eager for the proposed alliance but agrees to it. Her daughter, we discover, is named Sālakaṭaṅkaṭā, a name that scholars have pondered much over in their identification of the *rākṣasas*.[47] Shortly after her marriage, Sālakaṭaṅkaṭā becomes pregnant and resorts to Mount Mandara, where she bears a son, Sukeśa.[48] At this point, rather than transitioning into the next generation in the lineage, as expected, or even depicting a normative transition of a woman from a sexual object into a maternal one, as we saw with Tṛṇabindu's daughter, the narrative is further disrupted. Sālakaṭaṅkaṭā, interested only in lovemaking, abandons her newborn son and returns to her husband.[49] Sālakaṭaṅkaṭā's unexpected and unmotherly behavior forces our attention away from the anticipated genealogical narrative.[50] The figure of Sandhyā, clearly a harbinger of this disruption, has already used gender to upset the expected narrative flow,

[44] 7.4.9–13. In the creation of these beings, we have the famous etymological basis for the names of both the *rākṣasas* and the *yakṣas*. Scholars and students of the epics have long been puzzled over the polysemic verbal root √*rakṣ*, which can mean "to injure" as well as "to protect." See Pollock 1991, p. 74, note 156; and notes to 7.4.13.

[45] 7.4.15–17.

[46] See, for example, *Bālakāṇḍa sargas* 66–72, where all the arrangements for Rāma and Sītā's wedding are done by males; see, too, 7.12.1, where Rāvaṇa arranges the marriage of Śūrpaṇakhā. But see below, where the *gandharva* woman Narmadā makes the marital arrangements for her daughters.

[47] See note 51 below.

[48] 7.4.24.

[49] 7.4.25. The abandonment of female infants is not unknown in the epic literature, the most famous and well-known example being that of Śakuntalā by the *apsaras* Menakā (*MBh* 1.66). See, too, *Sundarakāṇḍa* 26.2, where the poet compares Sītā to a female child abandoned in the wilderness. What makes Sālakaṭaṅkaṭā's case especially egregious in the cultural context is not that an infant is abandoned but that it is a male infant.

[50] See S. Goldman 2016.

but now Sālakaṭaṅkaṭā's abandonment of her maternal role to satisfy her libidinal desires has located insatiable sexual appetite in the female body and has aligned it with the *rākṣasa* world.

While Sandhyā is apparently the original "matriarch," it is her daughter, Sālakaṭaṅkaṭā, who gets the credit for this; for it is her name that becomes associated with the *rākṣasa* lineage, or at least one branch of it.[51] The counternormative behavior that these women and their descendants exhibit is both located in the feminine and marked as other, that is, outside or beyond the Aryan world.[52]

The *Uttarakāṇḍa* clearly constructs the *rākṣasa* lineage as different from that of other groups, and a strong indication of this difference is the prominence that the mother's family plays in it. This distinction is recognized and rationalized by a number of scholars who identify this role of the mother's family in the lineage as a marker of matrilineal societies, and thus, they argue, we can assume that the *rākṣasas* were a matrilineal society.[53] For example, in his *Society of the Vālmīki Rāmāyaṇa*, R. Sharma, who understands the *rākṣasas* to be "essentially human beings,"[54] notes that there is a significant difference between these *rākṣasas* and the Aryans, as well as all the other peoples that populate Vālmīki's epic, and that is "the 'matrilineal character' of their family life."[55] Sharma continues: "It was only due to this peculiar character of the Rākshasas that notwithstanding the fact that their father was Pulastya, a brahmarshi, Rāvaṇa

[51] See C. V. Vaidya 1906, p. 79; Ramadas 1925, p. 50; Vyas 1967, p. 28; R. Sharma 1971, p. 27; Shah 1975, pp. 46–47; Shah 1976; Yardi 1994, p. 69, 2001, p. 93; and Shukla 2003, pp. 198, 229, note 72; etc. A number of studies involve identifying the name Sālakaṭaṅkaṭā as tribal or Dravidian. Ramadas's theory is that the name Sālakaṅkaṭā means "daughter of darkness" (1925, p. 50). Shah (1975, 1976) also provides a Dravidian etymology. See notes to 7.4.23.

[52] Perhaps it is this that can explain the efforts of some scholars to analyze the name Sālakaṅkaṭā as Dravidian or tribal; see note 51 above.

[53] The terms patrilineal and matrilineal are understood as social structures and are defined as relating to, based on, or tracing ancestral descent through the paternal and maternal lines, respectively. The terms are also used of traditions wherein the father's or mother's surnames are inherited from father to son, or mother to daughter, or wherein hereditary succession or other inheritance is handed down through the father's or mother's line. Brodbeck (2009, p. 14) distinguishes the terms patriarchy and matriarchy from patriliny/patrilocy and matriliny/matrilocy; the -archy is associated with power; while the -liny is associated with a "lineal" descent, and the -locy with location of residence. He understands the *Mahābhārata* to be patrilineal and patrilocal, at least in theory.

[54] R. Sharma 1971, p. 271. In so doing, Sharma cites Hopkins 1915, pp. 39, 46. Hopkins is, however, not so explicit, understanding that "Even in the Rāma-tale of the Mbh., Rāvaṇa, the chief Rākṣasa, is less royal-human than in Vālmīki's version" (39) and "In the R, the royal Rākṣasas are nobler and more like Asuras" (p. 46).

[55] R. Sharma 1971, p. 272.

and his brothers were recognised as Rākshasas because they were born of Kaikasī who was a rākshasī."[56]

R. Thapar, in a similar vein, but somewhat more cautiously, notes, "It is also curious that Rāvaṇa whose father was the brahma-*ṛṣi* Pulastya [*sic*] is, however, given the status of his mother who was a *rākṣasi*."[57] R. K. Shukla, who merely comments that "The Rākṣasas can be distinguished from the Āryans in the matrilineal character of their family life,"[58] in a note cites two examples from the *Uttarakāṇḍa*—not directly connected to this main genealogy—to demonstrate the matrilineal nature of the *rākṣasas*.[59] In the first, which corresponds to critical edition 7.25.23, the term *mātāmahasya*, "of the maternal grandfather," is used and in the second, which more or less equates with 7.25.24–25, he cites the phrase *duhitur duhitā yā mātṛṣvasuḥ*, "the daughter of his daughter, who is [the daughter] of the maternal aunt." The term *mātāmaha*, "maternal grandfather," the counterpart of the more common term *pitāmaha*, "paternal grandfather," is used eight times in Vālmīki's epic, five times in the *Ayodhyākāṇḍa*, and three times in the *Uttarakāṇḍa*.[60] Each occurrence of the term in the *Ayodhyākāṇḍa* refers to Kaikeyī's family, while in the *Uttarakāṇḍa*, its first two occurrences are to Rāvaṇa's maternal grandfather and uncle—Sumālin and Mālyavān, respectively, while the third refers to Puloman, the father of Śacī, Indra's wife, who is the mother of Jayanta, Indra's son. The word, thus, cannot be said to necessarily refer only to matrilineal societies, as it would be difficult to identify either Kaikeyī's or Śacī's lineage thus.

Shukla's second example, the phrase *duhitur duhitā yā mātṛṣvasuḥ*, is unfortunately somewhat misleading as presented in his note, since the sequence as cited does not occur in any edition of the Sanskrit text consulted or as a variant in the critical apparatus. With only Shukla's citation, absent both his Sanskrit text and its context, it is difficult to say whether or not we can understand the passage as a reference to the *rākṣasas*' society as matrilineal. The Sanskrit of the critical edition actually reads:

pitur jyeṣṭho jananyāś ca asmākaṃ tv āryako 'bhavat /
tasya kumbhīnasī nāma duhitur duhitābhavat // 7.25.24

mātṛṣvasur athāsmākaṃ sā kanyā cānalodbhavā /
bhavaty asmākam eṣā vai bhrātṝṇāṃ dharmataḥ svasā // 7.25.25[61]

[56] R. Sharma 1971, p. 272.
[57] Thapar 1978, p. 19.
[58] Shukla 2003, p. 198.
[59] Shukla 2003, p. 229, note 73.
[60] Crit. ed. 2.61.6; 2.64.12,14,22; 2.99.3; 7.11.10; 7.25.23; 7.28.18.
[61] GPP 7.25.23–24 reads very similarly.

> And he [Mālyavān] is our mother's father's elder and so our venerable grandfather. The daughter of his daughter is called Kumbhīnasī.
>
> And that daughter born of our maternal aunt Analā is, according to proper custom, the sister of us brothers.

Here Vibhīṣaṇa, explaining to Rāvaṇa that their mother's sister's daughter, that is, their own cousin-sister Kumbhīnasī, has just been abducted, begins by reminding Rāvaṇa who Kumbhīnasī is and how they are related. The offspring of Mālyavān, including Analā, have been mentioned earlier.[62] However, Mālyavān's children's offspring have not. While it is clear that the maternal family line is prioritized here, it is a narrative necessity. Moreover, while the women of the family are mentioned, it is the relationship between the maternal grandfather, Sumālin, and his elder brother, Mālyavān, that is emphasized and held as most significant. Thus, neither the context nor the Sanskrit really can be said to provide any conclusive evidence as to whether or not the *rākṣasas* of the *Uttarakāṇḍa* were matrilineal. This, however, is not to deny the importance and unusual prominence given to the women in this genealogy, but it does suggest that we must look elsewhere to understand its basis.

The genealogy continues. Vidyutkeśa's son, Sukeśa, abandoned by his mother, was discovered crying inconsolably by Śiva and Pārvatī. Śiva grants the infant two boons: the first, that he would immediately be the same age as his mother, and the second, the gift of a city that could fly through the sky.[63] Once again the narrative reverts to the genealogy dominated by the masculine. A *gandharva* named Grāmaṇī, realizing that Sukeśa was "righteous" and had received these boons, offered him his daughter Devavatī, a name not normally associated with *rākṣasas*, in marriage.[64] Noteworthy is the intermarriage between a *gandharva* and a *rākṣasa*, as well as the narrative's use of the word *dhārmikam*, "righteous," to modify Sukeśa and *dharmeṇa*, "with righteousness,"[65] to describe the process of giving of Devavatī to Sukeśa.[66] Thus there is little here to distinguish *rākṣasa* (or *gandharva*) society from that of the others depicted in the epic. Sukeśa had three sons, Mālyavān, Sumālin, and

[62] 7.5.32.
[63] 7.4.26–29.
[64] 7.5.1–4.
[65] These terms are normally not thought to be applicable to the *rākṣasas*, outside a few who are clearly identified as unusual. For example, Vibhīṣaṇa (6.13.2; 6.29.2; 6.40.13; 6.57.18; etc.). See 7.9.20,27 and 7.10.6, on how Vibhīṣaṇa acquires his dharmic, "righteous," nature.
[66] The *rākṣasas* commonly are given names that describe their physical characteristics. Perhaps the name Devavatī here can be understood as a mechanism through which to suggest that she was not a *rākṣasa*.

Mālin, who, like their father, are called *rākṣasas*,[67] despite the fact that their mother was a *gandharvī*. It is in this generation that the tone of the descriptions of these figures undergoes a change.

> They [Sukeśa's sons] were as imperturbable as the three worlds, and they were as well established as the three sacred fires. They were as formidable as the three *mantras* and as terrible as the three dreaded diseases.
>
> The three sons of Sukeśa, whose splendor was equal to that of the three sacred fires, continued to grow there like illnesses that have been neglected.[68]

The images are unusual in that they set in juxtaposition two of the most sacred elements of the brahmanic tradition, the sacrifice and sacred *mantras*, with illness and disease. Nevertheless, the *rākṣasas* clearly know sacred *mantras* and practice the vedic sacrifice. The striking juxtaposition reflects a threat to the brahmanical world that originates not from the outside but from the very practitioners of the sacrifice. These three sons undertook severe austerities:

> With these austerities—so hard to accomplish in this world and practiced with truth, sincerity, and self-control—they tormented the three worlds, including the gods, *asuras*, and men.[69]

Brahmā, pleased, granted the three brothers a boon to "become unconquerable slayers of enemies, long lived, powerful, and devoted to one another."[70] With their newly acquired powers, they conquered the worlds and then requested that Viśvakarman build them a mansion, which he did. Called Laṅkā, it was located on Mount Trikūṭa, and the *rākṣasas* took up residence there.[71]

The narrative, although momentarily diverted, remains within a masculine frame through the establishment of the martial and spiritual credentials of the three brothers. Once reestablished, it again reverts to the topic at hand: the lineage of the *rākṣasas*. And, once again, the narrative is disrupted, this time by a *gandharva* woman named Narmadā, who gives her three lovely and illustrious daughters to the three sons of Sukeśa, much in the same way that Sandhyā had given her daughter Sālakaṭaṅkaṭā to Vidyutkeśa. The text goes out of its way to emphasize the fact that Narmadā does this even though she was not a *rākṣasa* woman

[67] 7.5.5,15,17,23, etc.
[68] 7.5.6–7.
[69] 7.5.10.
[70] 7.5.13.
[71] 7.5.11–25.

(*arākṣasī*).[72] The difference of race is again emphasized in the names of the young women, Sundarī, Ketumatī, and Vasudā, names not generally associated with *rākṣasa* women. Each of these couples—Mālyavān and Sundarī, Sumālin and Ketumatī, and Mālin and Vasudā—had numerous offspring. Sukeśa's sons' wives are *gandharvas*; nonetheless, their children, technically only one-fourth *rākṣasa*, are considered *rākṣasas*.[73] Clearly here the patrilineal descent predominates.

Both Sandhyā and Narmadā, mothers who negotiate their daughters' marriages, introduce a narrative rupture, and in the case of Sandhyā, the disruption locates the sexual in the feminine, while her daughter links it to the *rākṣasas*. But can we say the same for Narmadā's interruption of the narrative? The history now reasserts the masculine, while the *rākṣasas*, led by Sukeśa's sons, proud of their strength and power gained from boons, torment the three worlds. The gods and seers seek refuge with Viṣṇu, who vows to destroy the *rākṣasa* hosts.[74] A ferocious battle ensues in which Viṣṇu severs Mālin's head,[75] forcing his brothers and their remaining troops to retreat to Laṅkā. Viṣṇu, aided by Garuḍa, pursues them, annihilating the *rākṣasas*. The remaining *rākṣasas*, led by Sumālin, abandon Laṅkā and flee to Pātāla.[76] It might be argued that Narmadā's rupture into the narrative, with its counternormative reassertion of the feminine into the genealogy, aligns the *rākṣasas* with the feminine, and thus anticipates their defeat at the hands of Viṣṇu. But even if this is the case, it does not adequately explain Narmadā's role in the narrative.

Following the battle, the narrative reverts once again to the lineage. Here occurs a transition that provides not only a clarification of Narmadā's role but also of the seemingly tangential earlier narrative of Kubera Vaiśravaṇa's birth. After some time, Sumālin leaves the underworld with his unmarried daughter Kaikasī. He spies Kubera, passing in his flying palace Puṣpaka. Worried that his daughter's youth is fleeting and that, despite his best efforts, she has not been chosen by any suitor,[77] he decides that she herself should seek out Viśravas and ask him to marry her.[78] Once again feminine agency has inserted itself into the

[72] 7.5.28.
[73] 7.5.32,35–36,39.
[74] *Uttarakāṇḍa sarga* 6.
[75] *Uttarakāṇḍa sarga* 7.
[76] 7.8.21.
[77] 7.9.5. The theme of a beautiful woman with no suitor is seen elsewhere in the literature. See, for example, in the *Mahābhārata*'s tale of Sāvitrī, the daughter of Aśvapati (*MBh* 3.277–279). Sāvitrī is so beautiful, and all were so overpowered by her energy, that none could wed her. Thus, Aśvapati sends her out to find her own husband.
[78] 7.9.1–9.

story; here, in the form of the granddaughter of Narmadā. And just as Sālakaṭaṅkaṭā disrupts the narrative with her counternormative behavior, so will Kaikasī. A young, unmarried woman who is unable to find a husband is a liability, and there is little doubt that the liability arises from anxiety that her sexuality might be uncontrolled. Her father tells her:

> "Your youth is passing, daughter, it is time to give you away. Intent on practicing righteousness, we have made every effort on your behalf.
>
> "Indeed, dear daughter, you are endowed with every virtue, like Śrī with her lotus. Still, you have not been chosen by any suitor out of fear of rejection.
>
> "For all those concerned about their honor, being a father of an unmarried girl is a burden, since, dear daughter, one does not know who might wish to marry the girl.
>
> "A young girl will always remain a source of suspicion for three families—that of her mother, that of her father, and the one into which she is given."[79]

As noted in the previous section,[80] Kaikasī approaches Viśravas while he is performing the *agnihotra* rite.[81] He grants her children, but curses them to be *rākṣasas*, because she approached him at an inappropriate moment.[82] Kaikasī bears four children: Rāvaṇa, Kumbhakarṇa, Śūrpaṇakhā, and Vibhīṣaṇa, whose roles in the epic are well known. Despite the fact that these children are only one-eighth *rākṣasa* and that their father is a brahman, they, nevertheless, are considered to be *rākṣasas*. Their classification as *rākṣasas* does not appear to derive primarily from their genealogy but from the curse of their father. Both Kaikasī and Tṛṇabindu's daughter have intruded upon the sacred space of the vedic seers—a space that is associated with celibacy and marked as masculine. Both are sexually viable and pose a threat to that celibacy.[83] We are left with little doubt that the mere gaze or sight of a male is potent enough to impregnate a female, and we are also reminded that no young woman is safe outside of the immediate supervision of male kin. Once again, the narrative clearly establishes the woman as the sexual aggressor and transgressor, a theme repeated throughout the genealogy. Moreover, the theme of sexual transgression emerges as a core concern in the remain-

[79] 7.9.4–7. Cf. 7.12.11.
[80] See Introduction, "Characters," pp. 24–35.
[81] 7.9.10.
[82] 7.9.17–18.
[83] S. Goldman 2016.

der of the *kāṇḍa*, as accusations and rumors concerning Sītā's purity and her alleged sexually transgressive behavior arise. That this is a central concern of the genealogy is further evidenced in the *Uttarakāṇḍa* by the narrative of Rāvaṇa's half brother, Kubera, whose own history is also given at this point. Kubera serves as a contrast, as he and Rāvaṇa share a brahman father, Viśravas. Viśravas's own mother, Tṛṇabindu's daughter, it will be recalled, is also sexually transgressive, but not a *rākṣasī*. Kubera's mother is Devavarṇinī, the daughter of the sage Bharadvāja. We know little of her history except that she is given in marriage and then conceives and bears a child.[84] She is nowhere in the *Uttarakāṇḍa* associated with transgressive behavior and, as the daughter of a sage, clearly lacks any *rākṣasa* blood. It thus comes as no surprise that her offspring Kubera is a paragon of virtue, while Rāvaṇa is his antithesis.

What is unique here is that these two parallel narratives—that of Tṛṇabindu's daughter and of Kaikasī—frame the lineage of the *rākṣasa* Rāvaṇa, while providing both sides of the family with a similar story of female ancestry. Rāvaṇa descends from a brahmanic and noble lineage, but one that is clearly flawed in respect to his mother's family. And at the heart of that flaw is sexual transgression, which is located in the feminine. Evil resides in the uncontrolled feminine, and it is fear of the uncontrolled feminine that throughout the epic is depicted as an underlying source of narrative tension. Vālmīki's *Rāmāyaṇa* is populated with numerous terrifying female figures. Some, like Tāṭakā, Śūrpaṇakhā, Surasā, Siṃhikā, and the *rākṣasī* guards of Sītā,[85] are easily identifiable, and their threat to the patriarchal world described by Vālmīki is clear. Others are less obvious; Kaikeyī, for example, whose sexuality and desire for power lie at the heart of the epic's plot, is not depicted as overtly evil but rather as a woman who, convinced that her status and happiness are threatened, feels she has no other option but to use her sexuality to thwart her husband's will.[86] Who better to articulate the nonnormative attitudes and behavior needed for a woman to challenge her position than Mantharā, the hunchbacked servant of Kaikeyī? Both her class and appearance place her beyond the Aryan fold and mark her as a threat to it.[87]

[84] 7.3.3–4.

[85] Surasā's case is more complex. She is the mother of the *nāgas*, and when requested by the gods, she takes on the form of a *rākṣasī* to test Hanumān. Nevertheless, when she assumes the form of a *rākṣasī*, she is uncontrolled, devouring, and demonic; see 5.1.130–156. For Siṃhikā, see 5.1.166–179. For the *rākṣasī* guards of Sītā, see 5.15.4–17; *Sundarakāṇḍa sargas* 21–22; etc.

[86] Kaikeyī is several times described as *anāryā*, "non-*āryan*," by Vāmīki (2.11.5; 2.16.20, 45,54; 2.86.25).

[87] See Sutherland 1992.

In this respect, the *Uttarakāṇḍa*'s history of the *rākṣasas* echoes this earlier thematic, as evil is repeatedly located in the female characters. Thus, Kaikasī's ill-timed approach to Viśravas at her father's behest gives rise to the cursing of her children even before they are conceived. Then, too, much like Kaikeyī, she succumbs to jealousy and instigates a fraternal feud between Rāvaṇa and Kubera. At *sarga* 9, Kaikasī chides the young Rāvaṇa, who has been devoted chiefly to asceticism:

> "My son, look at your brother, who is haloed with blazing energy. And then, even though your status as his brother makes you his equal, just look at your own condition.
>
> "Daśagrīva, my son of immeasurable valor, you must exert yourself so that you will quickly become just like Vaiśravaṇa."[88]

Fired by his mother's words with envy of his brother, Rāvaṇa swears to become as powerful or even more powerful than Kubera, and vows to undertake severe asceticism in order to accomplish his desire.[89] Rāvaṇa's greed and his jealousy of Kubera are a direct result of his mother's unhappiness. In this case, the evil resides directly in Kaikasī and need not be projected outward, as it was with Kaikeyī.[90]

This close reading of the *rākṣasa* genealogy makes it clear that the *rākṣasa* lineage cannot be understood, as some scholars have suggested, to be representative of a matrilineal society nor does the narrative reflect social constructions or attitudes that are vastly different from those of the brahmanic culture that forms the heart of the epic narrative. It does, however, represent and reinforce a deeply ingrained cultural fear of, and yet obsession with, sexuality as it is located in the female body. Thus, it is no accident that the most sexually transgressive figure in the epic, the serial abductor and rapist Rāvaṇa, emerges from the body of a woman whose own behavior has violated the most sacred of moments of the brahmanical world, the time of the vedic sacrifice. In Rāvaṇa's birth we have the perfect combination, as it were—sexual transgression, misogyny, and the demonic—wherein the demonic is located in and emerges from the sexualized female body. The epic repeatedly engages these themes, which form a core element of the imagination of Vālmīki's poem,[91] and the *Uttarakāṇḍa*'s narrative of the genealogy of the *rākṣasas* serves to rationalize, historicize, and control that very engagement.

[88] 7.9.33–34.
[89] 7.9.35–37.
[90] Of course the resolution is also dramatically different in the case of Bharata, who, unlike Rāvaṇa, does not succumb to the machinations of his mother. See Sutherland 1991.
[91] See S. Goldman 2003, 2009, 2010b.

4. The Work of the *Uttarakāṇḍa*

As we, along with many earlier students of the *Rāmāyaṇa*, have noted, the *Uttarakāṇḍa* shows considerable evidence in many of its sections of a somewhat later composition than the bulk of the central five books of the poem, books 2 through 6.[1] Moreover, the characterization of some of the epic's central figures, particularly Rāma, appears to be rather different in some ways from that in the other books. So what then is it that accounts for the inclusion, evidently at a very early date, of this complex, composite, and ultimately controversial *kāṇḍa* in the monumental poem of Vālmīki as it has come down to us? In order to answer this question, it is necessary to look at the epic from a number of perspectives and to think about what the *Rāmāyaṇa* would have been and what it would have lacked if, as some have argued, it originally ended with the happy reunion of Sītā and Rāma and the consecration of the latter at the end of the *Yuddhakāṇḍa*.

Brockington's observation that the *Uttarakāṇḍa* originated basically as a response to the natural curiosity felt by the audience to hear about the later events in Rāma's life is no doubt correct, but one needs to look more closely into the book to understand exactly what audiences, elite and popular, of the poem would have found lacking in a hypothetical epic ending with the *Yuddhakāṇḍa*.[2] Let us then examine the elements the book provides that might respond to a perceived need to satisfy the "curiosity" of readers and hearers of the poem in antiquity. In other words, what is the work that the book accomplishes for its audiences?

First, before we think about the interest in the later events in Rāma's life, let us not forget that, as noted above, more than half of the book is not concerned directly with Rāma at all. Instead, its first half concentrates overwhelmingly on the antecedents and career of the epic's villain, Rāvaṇa, in other words, on events that transpired long before the birth of Rāma. It would appear that, aside from the titillating effect of learning about the *rākṣasa* king's scandalous career of violent conquest and sexual assault, the first thirty-four *sargas* of the *kāṇḍa* basically serve to build up for the audience the great lineage and enormous power of Rāvaṇa, a power derived from the boon of the creator divinity Brahmā, that enabled the *rākṣasa* lord to conquer and terrorize the worlds of gods and men with virtual impunity. In so doing, the book serves to rational-

[1] See Brockington 1998, pp. 379, 391–94.
[2] Brockington 1998, p. 393.

ize the need for the Supreme Lord to take on human form to deal with this colossal foe. Although *rākṣasas*, a class of terrestrial demons known from the earliest vedic literature, are commonly treated in the religious and mythological literature as frightening, bloodthirsty, flesh-eating, nocturnal monsters who threaten the settlements of pious brahman forest dwellers and as night-roaming ogres who may carry off and eat their victims, they rarely rise to the level of existential threats to universal *dharma*, or world order, as the rivals and enemies of the gods.[3] That is a role normally reserved in the vedic, epic, and purāṇic literature for the titanic *asuras*, the mighty half brothers and near equals of the gods themselves.

Almost invariably, in the literature, when the great gods and goddesses of the Hindu pantheon are called upon to save the world from a demonic oppressor, their foe is an *asura*. Rāvaṇa is different. He is a *rākṣasa*. But, unlike many of that class, he is no disgusting, forest-roaming savage predator gorging on wild animals and forest sages. Instead, he is portrayed as the magnificent king of a fabulous and opulent kingdom. He is the mighty great-grandson of Lord Brahmā himself, the half brother to the lord of wealth, Kubera, and the scion of a line of holy brahman-seers. A great ascetic and a mighty warrior, he is further empowered by a boon of near invulnerability that has rendered him impossible to kill for the mightiest human heroes and even the gods themselves. Thus, in order to save the gods, the brahmans, and the whole world from his depredations and oppression, it is necessary for no less a figure than Lord Viṣṇu himself to incarnate as a unique god-man to dispatch this "thorn of the world." Therefore, in order to show the greatness of Rāma, the hero of the epic, it is necessary for the poem's audience to understand the grandeur of his enemy. This is the work started in the preceding books of the poem but only fully realized in the *Uttarakāṇḍa.* Thus, this lengthy section of the book is not a version of some independent saga, as some have argued,[4] but an essential epilogue of the *Rāmāyaṇa.* For without it and its grand narrative of Rāvaṇa's conquest of the world and his subjugation of the gods, it is hard to understand why the Supreme Deity must intervene to do away with a mere *rākṣasa.*[5]

Turning to the later deeds of Rāma himself, it is important to note what these particular deeds are and what they represent. Rāma is revered to the present day as the ideal monarch, the righteous ruler whose reign, memorialized as the utopian *Rāmarājya*, continues to inspire the

[3] See Introduction, "*Rākṣasas*," pp. 36–53.
[4] On authors who hold this opinion, see Introduction, "Structure," pp. 115–16.
[5] For a discussion of the elevation of Rāvaṇa to the status of a foe of the gods, see Goldman and Masson 1969.

Indian political imagination.[6] But what do we see of Rāma as king in the first six *kāṇḍas* of the epic? Relatively little. The entire central portion of the epic is devoted to an account of how Prince Rāma's planned consecration is thwarted by a political plot originating in the women's quarters and how he spends fourteen years in exile during which he protects the forest hermits from the depredations of the ghoulish *rākṣasas* and ultimately leads a successful military campaign to rescue his abducted wife from the clutches of the monstrous Rāvaṇa. The massive sixth book, the *Yuddhakāṇḍa*, culminates in Rāma's long-delayed ascension to his ancestral throne. After this Rāma is said to have ruled righteously for ten (or, in some passages, eleven) thousand years.[7] But of what King Rāma actually did during that immensely long reign we learn virtually nothing outside of what is narrated in the *Uttarakāṇḍa.* In fact, aside from a few passages rehearsing the perfection of Rāma's reign and noting that he performed numerous sacrifices, the first six books of the epic end with Rāma's consecration as king and therefore contain no mention whatever of his career as a reigning monarch. We are told nothing of his judgments, nothing of his judicial acts as the chief magistrate and executive of his realm, nothing of any efforts to expand his kingdom, and, finally, in reference to one of the greatest concerns to ancient Indian kings and their epic chroniclers, nothing of his having produced any heirs to his legendary kingdom or having made any provision for succession to his imperial throne.

Surely, all of this would have been felt as a lack by redactors, storytellers, and audiences. One of the principal functions of the *Uttarakāṇḍa*, then, as Brockington notes, was to provide audiences with some account of what Rāma did once he had finally achieved the position of king. Indeed, the very first words of the *kāṇḍa* are *prāptarājyasya rāmasya*, "now that Rāma had attained sovereignty."[8] And so, virtually all of Rāma's actions, as described in the book, are illustrative of his role as the perfectly dharmic ruler while, aside from its opening accounts of Rāvaṇa and Hanumān, most of the *kāṇḍa*'s secondary narratives, whether told to Rāma or by him, are exemplary or cautionary tales illustrating the proper or improper conduct of kings. In this way, the *kāṇḍa*'s secondary narratives, such as those of Nimi, Nṛga, and Yayāti that Rāma tells,[9] or that Rāma hears, like those of Śveta and Daṇḍa,[10] are cautionary tales of the evil fate that befalls kings who do not adhere to *dharma.*[11]

[6] See Pollock 1993.

[7] The exact length of Rāma's reign is a somewhat contested subject. See note 21 below and 1.1.76; 6.116.82,90; 7.41.17; 7.89.5; and 7.92.16 and notes.

[8] 7.1.1.

[9] *Uttarakāṇḍa sargas* 51-1*–51-7*.

[10] *Uttarakāṇḍa sargas* 68–72.

[11] Even the peculiar interpolated passages (*Prakṣipta* III, *sargas* 1–3 = App. Nos. 8 and

As noted above, Rāma basically takes only two significant decisions in the *Uttarakāṇḍa*. These are, as it happens, the two that have provoked the most debate and controversy during the long receptive history of the poem. They are also the two actions that have been used by critics of the *kāṇḍa* who believe that they show a different and less compassionate character of Rāma than is represented in the other books and therefore serve as evidence of its spuriousness. These are the abandonment of Sītā and the execution of Śambūka.[12]

But the actions of Rāma as king, now that he is responsible for the maintenance of *dharma* and social order, may not be reflective of his actions prior to his consecration. And, frankly, although his treatment of Sītā and Śambūka have long been debated and are certainly shocking to a modern democratic and egalitarian sensibility, they are certainly in keeping with the social and political order upheld in the poem. Rāma's world is, after all, that of an ideal polity in which it is boasted in the poem that all four of the *varṇas*, or social classes, strictly adhered to their fixed duties, wives were always faithful to their husbands, and no one experienced the death of a child.[13] Rāma's actions in these two cases, harsh though they may seem to us, were carried out to maintain or restore these idealized conditions. In the case of Śambūka, the revival of the dead child and the felicitation of the gods are represented as proofs of the righteousness of Rāma's severe punishment for the *śūdra*'s violation of the *varṇa* rules. One of the functions of the *Rāmāyaṇa*, after all, is to serve as a guide to social and political behavior, as both a *dharmaśāstra* and an *arthaśāstra*, in effect.

Similarly, Rāma's banishment of Sītā, despite the grief it causes him and his knowledge of her innocence, is represented as serving two proper royal imperatives. First of all, Rāma understands that an ideal king must have the full confidence of his subjects. Learning of the gossip in the city, Rāma acts swiftly to put an end to it. Further, the complaint circulating among the townsmen is that since Rāma has taken back a woman that they regard as of questionable purity, they, too, will have to put up with errant wives since the people must always follow the conduct of their king. This, like the death of a child and the breaking of *varṇa* rules, would, if not quickly addressed, falsify the claim of the perfection of Rāma's rule. The dharmic king must be ever vigilant to see that this does not happen.

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10), in which we see Rāma adjudicating the complaints of a dog and an owl, are clearly designed to show how devoted he is to his kingly duties toward even the lowliest of the creatures in his realm.

[12] For a full discussion of these episodes and their receptive histories, see Introduction, "Controversial Episodes," pp. 82–113.

[13] See 1.1.72; 6.116.85,89; and 7.40.12–17.

Moreover, as a political treatise on kingship, the *Rāmāyaṇa* without the *Uttarakāṇḍa* would appear to be incomplete. We learn of Rāma's establishment of an ideal kingdom in Kosala, but what then? As of the end of the *Yuddhakāṇḍa*, Rāma remains childless as, so far as the text tells us, do his brothers. Nothing has been said about any succession to the throne of the great kingdom. Considering the profound concern of the epic poets regarding the questions of childlessness, procreation, and royal succession, as shown, for example, in the *Mahābhārata* and in the *Bālakāṇḍa* of the *Rāmāyaṇa*, and the extreme lengths that childless kings go to secure heirs, this would seem, once Rāma has been consecrated, to be a glaring omission from the work. Additionally, the concise account of the tale of Rāma that Nārada relates to Vālmīki at the very beginning of the epic tells us that Rāma will establish hundreds of royal lineages.[14] But by the end of the *Yuddhakāṇḍa*, Rāma has not established even his own direct dynasty, let alone hundreds of others.

This, too, is a critical matter of audience expectation that the *Uttarakāṇḍa* addresses. For it is only in this book that we are told that Rāma has sons and heirs, and, as in the other epic tales of succession, we are given the circumstances of their births. It is these two sons, Lava and Kuśa, who will be established on the thrones of the divided kingdom of Kosala.[15] Further, the *kāṇḍa* attempts, rather belatedly, to portray Rāma as the ideal type of *cakravartin*, or universal emperor, who extends his sway and that of his dynasty across the Indian subcontinent through the conquest of rival kings in something of the manner of the epic literature's other *dharmarāja*, Yudhiṣṭhira, through proxies in the form of his brothers and their sons. As noted above, Rāma, no longer the demon-slaying warrior of the earlier books, sends Śatrughna off to kill Lavaṇa and annex the region of Madhurā.[16] Similarly, he sends Bharata and his sons to conquer the land of the *gandharvas* and found two kingdoms there. After that, he has Lakṣmaṇa and Bharata assist the sons of the former to conquer, divide, and rule the region of Kārāpatha.[17]

The *Rāmāyaṇa*, moreover, is more than simply an exemplary text on social conduct and political practice. It is one of the central, foundational works of Vaiṣṇava theology. However, unlike many later Hindu versions of the Rāma story, it treads very lightly through most of its first six *kāṇḍas* on the divinity of its hero.[18] Aside from the opening frame of the story in which we learn of the appeal of the gods and Viṣṇu's promise to

[14] 1.1.75ab: *rājavaṃśāñ śataguṇān sthāpayiṣyati rāghavaḥ* /
[15] 7.97.7–20.
[16] *Uttarakāṇḍa sargas* 54–62.
[17] *Uttarakāṇḍa sargas* 90–92.
[18] On the partially occluded divinity of Rāma in Vālmīki, see Pollock 1991, pp. 15–54.

take birth as Rāma to put an end to Rāvaṇa,[19] and the gods' revelation to Rāma of his divinity at the end of the war at Laṅkā,[20] the central portions of the epic have almost nothing to say about Rāma's divinity. Thus, by the end of the *Yuddhakāṇḍa* we have learned about how and why the Lord took birth as a human prince, and we have been told the circumstances of that birth. But there has been no resolution of Viṣṇu's avatāric mission. We have been told only that King Rāma ruled for ten or eleven thousand years.[21]

This is a problem since, unlike the biographies of the other principal epic incarnations of divinities, a hypothetical *Rāmāyaṇa* without an *Uttarakāṇḍa* would fail to provide the kind of closure and ascension that ancient Indian audiences and authors appear to have expected. Thus, for example, the *Mahābhārata* provides a complete life story of its incarnated divinities, the Pāṇḍavas and Śrī Kṛṣṇa, from the circumstances that led to their births to their reascension to their proper heavenly realms. This tradition is carried through the purāṇic accounts of the *Kṛṣṇacarita* from the *Harivaṃśa* forward to the great narratives of the *Viṣṇupurāṇa* and the *Bhāgavatapurāṇa*.[22] Why would the *Rāmāyaṇa* be an exception? It is only in the *Uttarakāṇḍa*, after all, that we learn of the circumstances under which Rāma came to end his millennia-long sojourn on earth and how he, along with his co-incarnations, his brothers and the *vānaras*, like their counterparts in the *Mahābhārata*, resolved to leave the world and resume their proper heavenly forms.[23] Indeed, the closing chapters of the *kāṇḍa* lend the epic its most powerful and moving devotional passages as all of Rāma's friends, kinsmen, and allies, along with the entire population of his city, unable to bear the thought of separation from their Lord, beg to be permitted to accompany him to the next world, joining him in his *mahāprasthāna*, or great ritual departure from the world.[24]

There remains one last but no less important realm in which the *Uttarakāṇḍa* is critical to our understanding and appreciation of the *Rāmāyaṇa* as it has come down to us. That is the realm of the literary and the

[19] *Bālakāṇḍa sargas* 14–16.
[20] *Yuddhakāṇḍa sarga* 105.
[21] 6.116.82,90. The poem differs at various points as to whether Rāma's rule lasts ten or eleven thousand years. The difference excites the interest and forensic skills of the commentators, some of whom propose other, still longer durations of the *Rāmarājya*. See our note on chronology at 6.4.4. See note 7 above.
[22] This tradition is unfailingly carried through in the legendary biographies of the founders of other great religious traditions in ancient India, such as the Jina Mahāvīra and the Buddha Gautama.
[23] *Uttarakāṇḍa sargas* 93–100.
[24] *Uttarakāṇḍa sargas* 99–100.

aesthetic. For in addition to its critical importance as a charter for social and political action, and its role as a foundational text of Vaiṣṇava theology and devotionalism, we must not forget that what makes the poem unique from the perspective of the intellectual history of India is its identification as the *ādikāvya*, "the first poem." As the framing narrative about the composition of the poem, the *upodghāta*, makes very clear, the contribution of Vālmīki, his genius, in fact, lies in his inspired transformation of the edifying but terse tale told by the *ṛṣi* Nārada into the grand prototype of the *mahākāvya*, which was to become the premier literary genre of classical India.

Now the designation of the *Rāmāyaṇa* as the original *kāvya* upon which all subsequent literary production was to be modeled has significant implications for our understanding of the poem's reception and the way in which it is framed by both the *Bāla-* and *Uttarakāṇḍas*. This is clear in the way the work as a whole is structured around its performance at Rāma's fateful *aśvamedha*. For, as suggested below, the epic, like several of its parts,[25] has a broadly annular structure with its central narrative framed by elaborately technical descriptions of the work and its performance by the twin bards, Rāma's sons, Lava and Kuśa.[26] These passages devote much energy to describing the technical aspects of the musical performance and especially to the powerful emotional response it produces in those who hear it.[27] Critical to this response is the concept of *rasa*, which, from the time of the ancient treatise on drama, the *Nāṭyaśāstra*, to the later literary theorists following the tradition of Ānandavardhana and Abhinavagupta, came to be regarded as critical to the aesthetic reception of poetry.[28]

Generally speaking, *rasa*, as it came to be understood and theorized by rhetoricians and connoisseurs of Sanskrit literature, is the aesthetic "flavor" or the enjoyment stimulated by successful literary compositions. Each of the eight or nine individual *rasas* is said to be connected with one of the basic underlying emotions that are, as it were, hardwired into the psychoemotive apparatus of the human mind. This concept is clearly well known to the author who composed the opening frame of the *Rāmāyaṇa*, as there the poem is said to be replete with all of the standard catalog of *rasas*, seven of which are mentioned by name.[29]

[25] Goldman and Goldman 1996, pp. 14–17; S. Goldman 2003 and 2004; and Goldman and Goldman 2009, pp. 18, 89–97. See Introduction, "Structure," pp. 117–19.
[26] *Bālakāṇḍa sargas* 2–4 and *Uttarakāṇḍa sargas* 84–86.
[27] See 1.4.13–27 and 7.85.2–3.
[28] On the concept of *rasa*, see Gnoli 1968; Krishnamoorthy 1968; Kane 1971; Raghavan 1975; Ingalls, Masson, and Patwardhan 1990; and Pollock 2012.
[29] 1.4.8.

It must be recalled here that according to the account of how Vālmīki came to compose his great literary masterpiece, the first truly poetic utterance issued from the sage's mouth when he was overcome with grief upon witnessing the death of a *krauñca*, or sarus crane, at the hands of a hunter and hearing the piteous cries of its mate.[30] The key element in the aestheticization of the raw emotion of grief, *śoka*, so that it becomes *śloka*, or poetry, in the episode appears to be the conformance of the sage's spontaneous outcry in the form of a curse to the canons of the literary and musical arts. As Vālmīki himself, upon reflection, tells his disciple,

> Fixed in metrical quarters, each with a like number of syllables, and fit for the accompaniment of stringed and percussion instruments, the utterance that I produced in this access of *śoka*, grief, shall be called *śloka*, poetry, and nothing else.[31]

So although there are eight (or according to some authorities nine) basic, fixed emotive states, *sthāyibhāvas*, each with its corresponding *rasa*, the poem tells us that the very first and most influential of all literary works derives from its author's shared feeling of grief for the irredeemable bereavement of the *krauñca* hen.[32]

Important here is the generally accepted rule among the theoreticians of *rasa* that major poetic works such as the *Rāmāyaṇa* should exhibit a variety of the literary sentiments but that they should also have at their core one sustained principal *rasa*, the *pradhānarasa*. Among the first and perhaps the greatest of these theorists of *rasa* were the ninth-century Kashmiri author Ānandavardhana and his commentator, the brilliant polymath Abhinavagupta. These scholars appear to have been the first to systematically examine the great ancient epics from the standpoint of

[30] 1.2.9–18.

[31] 1.2.17:

pādabaddho 'kṣarasamas tantrīlayasamanvitaḥ /
śokārtasya pravṛtto me śloko bhavatu nānyathā //

[32] Indeed, the association of grief and its corresponding aesthetic sentiment, *karuṇarasa*, with the legend of the creation of the *ādikāvya* is so firm that the greatest playwright of the Rāma story, Bhavabhūti, suggested that *karuṇa* is the substratal *rasa* of which all the others are merely momentary transformations. In the third act of his *Uttararāmacarita*, his character, the river goddess Tamasā, says:

> There is really only one aesthetic response (*rasa*) and that is the sense of bereavement. But because of various contributing factors it becomes divided and appears in different forms. It is just like water, which, although it may assume the form of eddies, bubbles, and waves, is still all just water.
>
> *eko rasaḥ karuṇa eva nimittabhedād bhinnaḥ pṛthak pṛthag āśrayate vivartān /*
> *āvartabudbudatarāṅgamayān vikārān ambho yathā salilam eva hi tatsamastam //*
>
> *UttaRāC* 3.48.

On this, see Masson 1968 and Leslie 1998.

rasa theory. For them, the poem is, as its opening frame suggests, saturated with the *karuṇarasa*, the sentiment deriving from the terminal loss of a loved one.

On this matter Ānandavardhana writes:

> When one, single principal *rasa* is integrated in a poetic composition, it enhances the substance (of the work) as well as its great beauty. If one were to ask, "As in which one?" I would respond, "As in the *Rāmāyaṇa* or in the *Mahābhārata*." For in the *Rāmāyaṇa*, the *ādikavi* [Vālmīki] himself aphoristically sets forth the sentiment of bereavement by saying, "Grief was transformed into poetry." And in the course of composing his poetic composition, he carried that same (sentiment) through right up to the terminal separation from Sītā.[33]

Thus we see that from the important perspective of the indigenous critical reception of the *Vālmīki Rāmāyaṇa* as a specifically literary masterpiece, the final happy reunion of Rāma with his beloved Sītā would have undermined the poetic intention of the author and the proper relishing of the aesthetic flavor (*rasa*) of the piece. In the same way a happy ending would have subverted the purpose of the author and the proper response of the audiences of the *Mahābhārata*. This is so because, according to these great Kashmiri literary savants, *śāntarasa*, the literary sensibility of tranquility derived from the emotion of *vairāgya*, revulsion with the misery of the world, is the *pradhāna*, or principal, *rasa* of the *Mahābhārata*. The latter is illustrated for them by the great epic's closing with the wretched end (*virasāvasāna*) of the work's heroes, the Vṛṣṇis and the Pāṇḍavas.[34]

Thus one can see that for the literary, as opposed to the religious, tradition the *Uttarakāṇḍa*, with its account of the final separation of Sītā and Rāma on earth, is the emotively and aesthetically appropriate ending to a poem whose very inspiration was the feeling of grief and loss, and which is marked throughout by passages of lamentation for lost

[33] *vṛtti* on *Dhvanyāloka* 4.5: "*prabandhe cāṅgī rasa eka evopanibadhyamāno 'rthaviśeṣalābhaṃ chāyātiśayaṃ ca puṣṇāti. kasminn ivety ced yathā rāmāyaṇe yathā vā mahābhārate. rāmāyaṇe hi karuṇo rasaḥ svayam ādikavinā sūtritaḥ śokaḥ ślokatvam āgata ity evaṃvādinā. nirvyūḍhaś ca sa eva sītātyantaviyogaparyantam eva svaprabandham uparacayatā*."

That the *karuṇarasa* is intended, and that to maintain this poetic sentiment there must be a final, irreversible loss of Sītā, and that thus one is not to imagine here the sentiment of (temporary) separation of lovers, the *vipralambhaśṛṅgāra rasa*, is made clear by Abhinavagupta's comment: "By the use of the word 'terminal' in the sense of lacking any hope or expectation, he (Ānanda) rules out any suspicion of [the sentiment of] love in [temporary] separation (*atyantagrahaṇena nirapekṣabhāvatayā vipralambhaśaṅkāṃ pariharati*)" *Dhvanyālokalocana* on *Dhvanyāloka* 4.5.

[34] *Dhvanyāloka* 4.5.

friends and lovers.[35] It is true, as one may argue, that the *rasa*-based analysis of the poem on the part of scholars like Ānandavardhana and Abhinavagupta comes many centuries after the composition of the work itself. But if on these grounds one were to argue for the spuriousness of the *Uttarakāṇḍa*, then one would have to do the same for the important framing of the epic in the *Bālakāṇḍa* where the emotional tone of the entire work is first set.

Given all of the above, it seems inescapable that, although much of the *Uttarakāṇḍa*, like much of the *Bālakāṇḍa*, may well have been added to the core narrative of Rāma, the great monumental epic poem ascribed to the poet-seer Vālmīki, as it reached its more or less final form no later than the first centuries of the common era, must have contained both its current first and last books. To argue, as some still do, whether on the basis of linguistic, metrical, or subjective grounds, that, as an admittedly later addition to the completed *Rāmāyaṇa* as we know it, the *Uttarakāṇḍa* should be excised from the epic as in some contemporary translations,[36] is to miss the point about the epics. Both the *Rāmāyaṇa* and the *Mahābhārata* are organic, living texts that grew over centuries into the forms in which they have survived in their various recensions and subrecensions. From the beginning of western scholarship on these great works, scholars have attempted to excise portions that, for one reason or another, they believed to be inauthentic or that they simply did not like.[37]

The critical editions of both poems, although far from perfect, do succeed in bringing us as close as modern philology and the surviving manuscripts can to the archetypes of the poems. Reconstruction beyond that point is a tempting but vain and misleading effort and can only result in the excision of much material that is in fact essential to the structure of the works. In the case of the *Vālmīki Rāmāyaṇa* this would lead to the athetization of not only the *Uttarakāṇḍa*, as in Parameswaran's translation, but also of the *Bālakāṇḍa* and much other material as well, as in the Brockingtons' interesting exercise in text reconstruction. In terms of its massive influence across languages, cultures, religious traditions, nations, and centuries, the *Rāmāyaṇa* is unquestionably among the greatest stories ever told. Like all great stories, it has a beginning, a middle,

[35] See, for example, Rāma's lament over the death of Jaṭāyus (3.64.20–30); Tārā's lament at the death of Vālin (4.23.1–16); the lamentation of Rāvaṇa's consorts at *Yuddhakāṇḍa sarga* 98 and that of Mandodarī at *Yuddhakāṇḍa sarga* 99.

[36] Brockington and Brockington 2006; and Parameswaran 2012. The former, as noted below, has also eliminated the *Bālakāṇḍa*.

[37] For an example, see our discussion of Jacobi's treatment of the adventures of Hanumān in the *Sundarakāṇḍa* (Goldman and Goldman, 1996, pp. 20–29). Also see Sukthankar 1957. See Introduction, "Text," pp. 212–18.

and an end. The *Uttarakāṇḍa*, like it or not, is that end.[38] Poets and performers over the millennia worked to shape the epic poem to the point where it was most aesthetically and emotionally satisfying to their audiences and themselves. It is not for us to amputate the head and/or the feet of their creation and then call the mutilated trunk a work of art.

[38] Again, these comments are specific to the *Vālmīki Rāmāyaṇa* and, to some extent, to the later purāṇic and literary versions that follow the *ādikavi*'s outline of the story. The larger *Rāmakathā* proved to be a broadly mutable and adaptable story tradition across the languages and cultures of South and Southeast Asia. Poets, playwrights, performers, and religious teachers felt very free to modify the story through the addition, modification, revalorization, and deletion of episodes and sections, large and small. Some used this freedom to reshape the epic tale by eliminating the *Uttarakāṇḍa* or its most controversial episodes, and this was a choice that, for them, made perfect sense. It has, however, no bearing whatever on the status of "Vālmīki's" *Uttarakāṇḍa* or the overall shape and structure of the *ādikāvya*, "first poem."

5. Who Knows the *Uttarakāṇḍa*?

Aside from the technical issues summarized above, there are a number of reasons why authors of some of the innumerable texts that recount the tale of Rāma have tended to reduce, edit, or excise sections of the *Uttarakāṇḍa* or even the entire book itself. Some readers have even argued that the book is a spurious appendage to the true *Rāmāyaṇa* and that it should not be considered a part of the poem at all.

There are several reasons for this. Among these the most important is that there is a perceptible difference in the way in which Rāma is portrayed in the book compared with his representation in the preceding *kāṇḍas*. This is especially so in regard to two particular episodes that became increasingly controversial over time and the way in which the *Rāmāvatāra* came to be perceived and revered from the medieval period onward by devotional movements centering on this divinity.[1] One might think here, for example, of the immensely popular and influential *Rāmcaritmānas* of the sixteenth-century poet-saint Tulsīdās, a work that appears to be based largely on the fourteenth- or fifteenth-century *Adhyātmarāmāyaṇa*. Tulsīdās's work, like its apparent source, ends its account of the career of Rāma with his consecration and a description of his utopian reign. Consider, too, the controversy, only a few decades back, over the screening of episodes from the book in Ramanand Sagar's Doordarshan serialization of the epic.[2]

One of the most frequently cited arguments for the idea that the *Uttarakāṇḍa* is a very late addition to the epic poem hinges on an examination of just which ancient versions of the *Rāmakathā* include its episodes or appear to be aware of them. The issue is a complex one and is made more so first because of the well-known difficulty of ascertaining even relative literary chronologies for ancient Indian texts let alone absolute chronologies. Also, the inevitable *argumentum ex silentio* that must often be applied here is notoriously difficult to prove. One must therefore carefully consider the probable relative chronology of each text adduced and the probable reasons for the inclusion or omission of the *Uttarakāṇḍa* or any of its episodes. Thus arguments for the lateness of the *Uttarakāṇḍa* and for its not being a part of the *Rāmāyaṇa* as it was originally conceived have frequently been based on the evidence of the other books of the poem and on the presence or absence of the book or any of

[1] See, for example, Whaling 1980.
[2] See Lutgendorf 1990 and Tully 1992.

its episodes in other ancient versions of the story of Rāma. Let us turn first to the discussion of the internal evidence of the poem as it has come down to us today.

One point often raised in support of the idea that the original poem of Vālmīki did not include an *Uttarakāṇḍa* is that in virtually all manuscripts of the work, the sixth book, the *Yuddhakāṇḍa*, is followed by one or another version of a *phalaśruti*, that is to say, a passage detailing the material and spiritual benefits accruing to those who hear, read, or recite the *Rāmāyaṇa*. Such passages are frequently placed at the end of Indian religious texts, and therefore it has been argued that the original poem must have ended with the *Yuddhakāṇḍa*.[3] However, this cannot be taken as in any way conclusive. The accomplishment of the *Rāmāvatāra*'s mission through the slaying of Rāvaṇa and the auspicious consecration of Rāma as a universal righteous monarch at the inauguration of a millennial age could well be seen as reason enough for scribes to append *phalaśrutis* at that point. Certainly the *Yuddhakāṇḍa* does mark the culmination of the actual heroic deeds of Rāma both as the righteous and exemplary son who willingly accepts exile to keep the truth of his father's word and as the valiant slayer of *rākṣasas* and defender of *dharma*. More perhaps to the point, as we have noted in our translation of the *Yuddhakāṇḍa*, the texts of the *phalaśrutis* there are late, very labile, and scattered among the manuscript traditions. One cannot base any strong conclusions on such flimsy evidence.[4]

Another telling issue that has been raised is the fact that the noteworthy events described in the *Uttarakāṇḍa*, events as dramatic as the abandonment of Sītā and the execution of Śambūka, are not mentioned in the *Saṃkṣiptarāmāyaṇa* told to Vālmīki by Nārada at 1.1.8–76.[5] On the other hand, the passage does clearly allude to Rāma's departure, after his

[3] See 6.116.84–90 and notes. Vaidya (1971, p. xxxi) refers to the *Yuddhakāṇḍa* as "the last Kāṇḍa of the real and original Rāmāyaṇa." See, too, Bulcke 1960, pp. 40–41; Brockington 1984, p. 314 and 1998, pp. 391; R. Goldman 1984, p. 44; and Goldman and Goldman 2009, p. 96.

[4] One might note here that the *Uttarakāṇḍa* has its own highly confused manuscript tradition of *phalaśrutis*. If, indeed, the book had been added to the epic later, no one involved in that process seems to have been concerned by the existence of the two sets of such passages. In fact, it could be added that the opening *sarga* of the epic, the so-called *Saṃkṣiptarāmāyaṇa* as narrated in bare outline by Nārada to Vālmīki, also has its own brief *phalaśruti* at 1.1.77–79. Söhnen[-Thieme] 1978 has suggested that the *Saṃkṣiptarāmāyaṇa* (which also fails to mention any of the events of the *Bālakāṇḍa*, including Rāma's marriage to Sītā) was derived from a somewhat different version of the Rāma story.

[5] Söhnen[-Thieme] 1978. Parameswaran, n.d., p. 1.

eleven-thousand-year rule, for the Brahmaloka. This detail is only to be found in the *Uttarakāṇḍa*.[6]

The *Bālakāṇḍa* as we know it also shows considerable evidence of knowledge of the *Uttarakāṇḍa* at other points in its *upodghāta*, or preface. At the conclusion of the list of the episodes in Rāma's career that Vālmīki included in his great poem we find a reference to the abandonment of Sītā.[7] The passage also refers to the events that had not yet taken place during Rāma's sojourn on earth, events that the poet rendered in the latter portion of his poem.[8] One presumes that the reference here is to the period beginning twelve years after the abandonment of Sītā and ending with Rāma's ascension to the heavenly world. For that is the point at which Vālmīki is supposed to have composed the poem and taught it to Sītā's sons, who were his disciples. This appears to be a direct reference to the *Uttarakāṇḍa* itself.[9] Finally, the entire fourth *sarga* of the *upodghāta* (1.4) in which Vālmīki teaches his composition to his disciples Lava and Kuśa, who are clearly identified as Rāma's sons, and in which the latter sing it before the king himself, shows that its author was fully aware of the story of Sītā's abandonment and of her living and giving birth in Vālmīki's ashram. Indeed, the episode of the boys' command performance in the presence of their father is nothing other than a highly condensed version of the events of *sargas* 84–86 of the *Uttarakāṇḍa*, thus lending an annular structure to the entire epic story that can be said to both begin and end with this episode.[10]

Finally, there is the well-known tradition, recorded mainly in the southern recension of both the *Bāla-* and *Uttarakāṇḍas*, that specifies the length of the entire work to be twenty-four thousand *ślokas,* which are then divided into five hundred *sargas*, which together constitute six *kāṇḍas* plus the *Uttarakāṇḍa*. These numbers, especially the number of verses, came to be the standard representation of the extent of Vālmīki's poem and are a critical element in the tradition that the *Vālmīki Rāmā-*

[6] *Uttarakāṇḍa sargas* 99–100.

[7] 1.3.28: *vaidehyāś ca visarjanam.*

[8] 1.3.29:

anāgataṃ ca yac kiṃcid rāmasya vasudhātale /
tac cakārottare kāvye vālmīkir bhagavān ṛṣiḥ //

[9] Some readers prefer to understand the ambiguous term *uttara* here in its sense of "excellent" and as applied to the entire poem. See, for example, Parameswaran, n.d. On the issue of the name of the *Uttarakāṇḍa*, see 7.88*.16,20,23,25 and also 7.89, *App. I, No. 13, 54–55 and notes.

[10] For a discussion of the poem's use of this type of ring structure, see Introduction, "Work," p. 60, note 25 and Introduction, "Structure," pp. 117–19.

yaṇa is in fact an expansion of the deeply revered, twenty-four-syllable *Gāyatrīmantra*.[11]

But the really complex issue in assessing the relation of the *Uttarakāṇḍa* to the rest of the *Rāmāyaṇa* is the determination of which other early retellings of the Rāma story do and which do not contain evidence of their authors' being aware of the *kāṇḍa* or its contents, and if they do not, why this may be so. For there are two principal reasons that might explain why a given version of the *Rāmakathā* would omit mention of the events of the *kāṇḍa* or would appear to be ignorant of them. The first of these is that of chronology, and it is the one that has formed the basis of much of the debate over the dating of the *kāṇḍa* relative to the rest of the poem. If we assume, and this point, too, is contested, that Vālmīki's is the earliest textual version of the Rāma story,[12] the argument is that a text that knows the Rāma story but does not include or refer to the events of the *Uttarakāṇḍa* must have been composed after the composition of an original *Rāmāyaṇa* that lacked an *Uttarakāṇḍa* but before the composition and inclusion of the *kāṇḍa*. In order to consider this argument, it is necessary for us to know the earliest reference to the substance of the *Uttarakāṇḍa* in any text other than the *Vālmīki Rāmāyaṇa* itself. And this question is inevitably complicated by the difficulty of dating Indic literary texts from the earliest period up until at least the middle of the first millennium C.E.

One of the oldest versions of the Rāma story to refer explicitly to the events narrated in the *Uttarakāṇḍa* is the celebrated *Paumacariya* of the Jain scholar Vimalasūri, which has been dated variously at points within the first two or three centuries C.E. Kulkarni notes, "The Uttarakāṇḍa, although a later addition, was known to the author of Paumacariya."[13] Probably even earlier is the *Saundarananda* of the Buddhist poet Aśvaghoṣa, generally thought to have been composed around the first century C.E. In it the poet mentions the two sons of Sītā as the spiritual disciples of Vālmīki.[14] As many have noted, it is also clear that Kālidāsa

[11] For example, see *Bālakāṇḍa* 196*, following notes to verse 1.4.1:

caturviṃśatsahasrāṇi ślokānām uktavān ṛṣiḥ /
tathā sargaśatān pañca ṣaṭkāṇḍāni tathottaram //

On this verse, see our note to 1.4.1. See, too, 1330*, following notes to 7.85.20ab. See also Introduction, "*Gāyatrīmantra*," pp. 187–98.

[12] Various texts have been put forward as being older than, or even the source for, Vālmīki's poem. Candidates suggested have been the *Rāmopākhyāna* of the *Mahābhārata*, the *Dasaratha Jātaka*, and so forth. On the debates over these texts, see R. Goldman 1984, pp. 32–39.

[13] Kulkarni 1959. On the date of the *Paumacariya*, see Kulkarni 1990, pp. 51–59. For the *Paumacariya*'s inclusion of the *Uttarakāṇḍa* episodes, see pp. 220–21.

[14] *Saundarananda* of Aśvaghoṣa 1.26: *vālmīkir iva dhīmāṃś ca dhīmator maithileyayoḥ //*

was aware of the *Uttarakāṇḍa* in general and specifically of its accounts of Sītā's pregnancy, Rāma's killing of Śambūka, his abandonment of Sītā, Śatrughna's defeat of Lavaṇa, and the birth of Lava and Kuśa, as can be seen in the fourteenth and fifteenth *sargas* of his *Raghuvaṃśa*.[15]

So much for the *terminus ante quem* for the composition of the *Uttarakāṇḍa*. Based on the evidence of the *Paumacariya* and the generally agreed upon date of that text, we know for certain that the *kāṇḍa* was composed no later than sometime in the second or third centuries C.E. and probably considerably earlier. This brings us to the second line of argumentation against the genuineness of the *Uttarakāṇḍa* as an original part of the *Vālmīki Rāmāyaṇa*, that based on the omission of the *kāṇḍa* or its events from other versions of the Rāma story. Several scholars have argued that the *kāṇḍa* must not have been a part of the original epic poem because it and its episodes are not included in various textual and sculptural sources that narrate or illustrate the life of Rāma. When it comes to texts later than the *Paumacariya*, it is highly dubious that authors who omit the *kāṇḍa* can be said not to have known it. Thus it would appear that these authors omit the episodes narrated in the *kāṇḍa* intentionally for one reason or another, reasons we cannot always know. In these cases it is likely that the authors did not accept or approve of the *kāṇḍa* because of its themes or because the representation of its characters was dissonant with their own and thus inconsistent with their purposes. One example would be the well-known seventh-century poem, the *Bhaṭṭikāvya*. This is an elaborate *śāstrakāvya*, or instructional poem, that retells the story of Rāma while providing instruction in grammar and rhetoric through its examples. Its account of the life of Rāma ends with his consecration and does not include the material of the *Uttarakāṇḍa*. Now, it is surely beyond the range of possibility that Bhaṭṭi did not know Vālmīki's epic, including its seventh book. So why did he omit it? One cannot say with certainty, but one must consider that just like other famous poets such as Bhāravi, Māgha, and Śrīharṣa, who wrote great *mahākāvyas* based on episodes from the Sanskrit epic literature, Bhaṭṭi was free to narrow and shape his theme as seemed to best fit his purpose. The works of these other poets omit large amounts of material from their epic sources, and it is natural to expect that Bhaṭṭi would do the same. The actual title he gave his work was the *Rāvaṇavadha* (*The Slaying of Rāvaṇa*), and this suggests that he intended that his poem

[15] See *RaghuVa* 14.26–87; 15.2–53. It is evident that Kālidāsa has condensed and modified the *Uttarakāṇḍa*. Nonetheless, at least two scholars reject the antiquity and authenticity of the book and its inherent relation to the received epic and have proposed the improbable hypothesis that Kālidāsa is the author of the material narrated in the *kāṇḍa*, which, then, was in effect an expansion of the *sargas* of the *Raghuvaṃśa*. See Patel 1994 and Narasimha Moorty 2002.

should end with the death of Rāvaṇa and the immediately subsequent consecration of Rāma. A similar case can be made with regard to the Rāma plays attributed to Bhāsa, each of which focuses on a specific episode in the hero's life with neither occasion for nor interest in referring to the *Uttarakāṇḍa*.

To turn to another type of later rendition of the Rāma story, we can look at the important medieval religious works that form the textual basis for the spiritual traditions of *Rāmabhakti*. Texts such as *Adbhutarāmāyaṇa* and the *Adhyātmarāmāyaṇa*, as well as Tulsīdās's immensely influential Avadhi *Rāmcaritmānas*, which is heavily derivative of the latter of these, similarly omit the episodes included in Vālmīki's *Uttarakāṇḍa*, although here this is no doubt because the *kāṇḍa*'s contents, most particularly its account of the abandonment of Sītā and her being made to give a public oath of her fidelity to Rāma, were felt to be out of keeping with the emerging devotional representation of Rāma and Sītā.

Thus the argument for the lateness or spuriousness of the *kāṇḍa* cannot be settled simply by listing *Rāmāyaṇa*-themed works that either include or exclude episodes from it. Whatever age one cares to assign to the book—either absolute or relative to the other books of the epic—it cannot reasonably be asserted that the authors of versions of the Rāma story writing after the first century C.E. did not know the book as an integral part of Vālmīki's monumental poem.

But what of works thought to be even earlier than, say, Aśvaghoṣa? The most important text in this category is, of course, the *Mahābhārata*. As has been noted many times before, the *Mahābhārata* gives ample evidence of being familiar with the *Rāmāyaṇa*, including the *Uttarakāṇḍa*.[16] The greatest scholarly attention on the part of those who have explored the problem of the *Uttarakāṇḍa*'s relationship to the *Mahābhārata* has been, naturally, focused on the *Rāmopākhyāna*, the latter work's major retelling of the history of Rāma, which occupies nineteen *adhyāyas* of the great epic's third book.[17]

[16] For a detailed discussion of the many references to the *Rāmāyaṇa* in the *Mahābhārata* and its supplement, the *Harivaṃśa*, including many to the *Uttarakāṇḍa*, see Raghavan 1973, pp. 2–33. Examples of episodes from the *Uttarakāṇḍa* mentioned in the *Mahābhārata* include references to Rāma's departure for heaven with his followers at the Gopratāra *tīrtha* (*MBh* 3.82.63–64), Hanumān's boon of living as long as the *Rāmāyaṇa* is current (*MBh* 3.147.37), Rāma's killing of Śambūka and the revival of the brahman boy (*MBh* 12.149.62), Rāma's *aśvamedha* (*MBh* 14.1.9, see, too, Introduction, "Structure," pp. 119–25), and so forth. For a fuller discussion of the interrelation of the two epics, and especially the *Mahābhārata*'s incorporation of material from the *Rāmāyaṇa*, see Brockington 1998, pp. 473–81.

[17] *MBh* 3.257–276. For a review of this scholarly debate, see R. Goldman 1984, pp. 33–39. See also van Buitenen 1978, pp. 207–14. Van Buitenen (1978, p. 214) came to the odd conclusion that the *Rāmopākhyāna* is "the happy documentation of a stage in the devel-

It is apparent that the *Mahābhārata*'s modified and condensed, but, nonetheless extensive, retelling of the *Vālmīki Rāmāyaṇa* is aware of the latter's *Uttarakāṇḍa*, just as is the rest of the *Mahābhārata*. This is clear from the fact that the history, as it is narrated there by the sage Mārkaṇḍeya, begins, after a very terse mention of Rāma's lineage, as does the *Uttarakāṇḍa*, with a genealogy of the *rākṣasas* and a condensed history of Rāvaṇa and his brothers.[18] And yet, although the following chapters give a fairly detailed account of Rāma, his trials and his triumphs, we find in them no mention of any of the actions of Rāma in the *Uttarakāṇḍa*. And so there is no account of the killing of Śambūka and absolutely no hint of the abandonment of Sītā. But again, the question that needs to be asked here is would Mārkaṇḍeya as the narrator of the *Rāmopākhyāna* have had a particular reason for excluding the events of the *Uttarakāṇḍa* from his account of Rāma's life? We believe that it is evident that he would have. The *Rāmopākhyāna*, like many other *upākhyānas*, or secondary narratives, of the *Mahābhārata*, is related not merely for the diversion of its immediate audience, in this case the Pāṇḍava brothers. Rather, they are often hortatory tales of legendary heroes and heroines who were exemplars of certain virtues or who had suffered and overcome difficult circumstances similar to those faced by Yudhiṣṭhira and his brothers. Thus, for example, the *Nalopākhyāna*,[19] the famous tale of King Nala, who, like Yudhiṣṭhira, had lost his kingdom and his wife, is narrated by the sage Bṛhadaśva to console and exhort the lamenting Pāṇḍava.[20]

Mārkaṇḍeya similarly relates the *Rāmopākhyāna* to Yudhiṣṭhira in order to console the king immediately following the abduction of the Pāṇḍavas' wife, Draupadī, by Jayadratha.[21] In the aftermath of this event Yudhiṣṭhira once again complains to a visiting sage about his misfortunes, including the assault on his wife and his forced and miserable exile in the forest.[22] In response the sage tells him the saga of the heroic prince Rāma, who suffered a far more grievous abduction of his wife and had to fight a great war to recover her. The purpose of Mārkaṇḍeya's tale is to cheer Yudhiṣṭhira, who has now recovered Draupadī, and to encourage him through the example of Rāma, who won his war and at last regained his kingdom. Clearly, in his account the events following Rāma's consecration would not only be beside the point but, had he in-

opment of *The Rāmāyaṇa* very close to the point in time when the main story of this text was given the form in which we now know it."

[18] *MBh* 3.258–259; S. Goldman 2016.

[19] *MBh* 3.51–78.

[20] *MBh* 3.49.31–43.

[21] *MBh* 3.248–256.

[22] *MBh* 3.257.1–10.

cluded an account of the abandonment of Sītā, it would actually have subverted his purpose. Many epic narratives are told multiple times throughout the great poems, and often they vary considerably in their retellings depending on the specific contexts and circumstances peculiar to the particular narrators and their audiences.[23] The *Rāmopākhyāna* is actually one of the clearest examples of this. We believe that the omission of some of the events of the *Uttarakāṇḍa* from this particular version of the *Rāmakathā*, as in the case of many later ones from all over southern Asia, can tell us nothing about the textual history of the *kāṇḍa* but only something about the sensitive nature of its subject matter, particularly from the standpoint of Yudhiṣṭhira.

Despite the extensive scholarship on the *Rāmāyaṇa* in general and on the *Uttarakāṇḍa* in particular, some of which is discussed above, the status of the *Uttarakāṇḍa* as an integral, original, and authentic part of the *Vālmīki Rāmāyaṇa* continues to be debated. Critiques of the *Uttarakāṇḍa* and arguments about its relative lateness and inferiority when compared with the other books of the epic continue to appear and not only in the writings of professional Indologists. For example, over the past several years we have been carrying on a correspondence by e-mail and mail with a retired expatriate Indian mathematician who is both admiring and yet sharply critical of our translation. This scholar, M. R. Parameswaran, is a serious and learned reader of the epic and has devoted himself to proving that Vālmīki's *Uttarakāṇḍa* is not only later than the other books of the *Rāmāyaṇa*, a fact that few contemporary scholars would dispute, but is, in fact, a spurious addition to the original poem, or, as he calls it, a "Pretender Kāṇḍa."[24] Recently, Parameswaran has published his own condensed translation of the critical edition, one that entirely excises the *Uttarakāṇḍa*.[25]

The question of the thematic and temporal relation of the *Uttarakāṇḍa* to the central five *kāṇḍas* of the epic poem, is, as in the case of the *Bālakāṇḍa*, not as simple as it is often thought to be. Like the *Bālakāṇḍa*, the *Uttarakāṇḍa* is a composite work consisting of a number of discrete

[23] See R. Goldman 1973 and 1995.

[24] Parameswaran, n.d. Parameswaran offers a number of pointed critiques of the *Uttarakāṇḍa*, several of which are in line with the findings of earlier scholars and which point to the book's being a later addition to the epic.

[25] Parameswaran 2012. Parameswaran marshals many arguments against the *Uttarakāṇḍa*'s being considered a genuine part of the original poem. Some of these on characterological, stylistic, and other grounds have been discussed here and elsewhere. We agree with some of his points and disagree with others. We cannot respond here to all of his observations but refer the interested reader to his as yet unpublished essay on this theme. John and Mary Brockington (2006), too, in their translation of what they believe to be the oldest stratum of the epic text omit the entire *Uttarakāṇḍa* (as well as the *Bālakāṇḍa*).

sections, which differ linguistically, stylistically, and thematically from one another and in some cases from the other books. Thus, it appears that the book as we have it is not the work of a single author or even of a single period, and it may well be that, as with the *Bālakāṇḍa*,[26] some of its older portions may have been composed closer in time to the intervening five books than others and may have in fact formed part of the biography of Rāma as it was originally conceived.

[26] On the relationship of the *Bālakāṇḍa* to the so-called central books of the epic, books 2–6, see S. Goldman 2004.

6. The Problem of the *Uttarakāṇḍa*

Since at least the time of Hermann Jacobi,[1] *Rāmāyaṇa* scholars—with a few exceptions—have argued that the *Uttarakāṇḍa* of the *Vālmīki Rāmāyaṇa*, much like considerable portions of its *Bālakāṇḍa*, is distinctly of later composition than the bulk of the intervening five books of the poem as it has come down to us. More recently, the relative dating of the *Uttarakāṇḍa* with reference to the other books of the poem, as determined by linguistic, metrical, rhetorical, and thematic analyses, has been argued out in detail by scholars such as M. V. Kibe, Ananda Guruge, Asim Kumar Chatterjee, D. K. Kanjilal, Muneo Tokunaga, and in the exemplary work of John Brockington.[2] The debates over the *Uttarakāṇḍa* are not, however, as in the case of similar arguments over the *Bālakāṇḍa*, exclusively about the relative chronology of the *kāṇḍa*. For various reasons, as we shall outline below, a related debate continues as to whether the *Uttarakāṇḍa* should even be considered a genuine part of the *Rāmāyaṇa* at all.[3]

It is undeniable that at least some substantial portions of the book show clear signs of lateness when compared with other portions and with the preceding books. Moreover, some important, highly revered, and influential versions of the *Rāmakathā* produced from late medieval times onward essentially excise the most critical and controversial episodes of the *kāṇḍa*. Further, some admirers and devotees of the *Vālmīki Rāmāyaṇa* and its divine hero have found the book distasteful for several reasons. Nonetheless, whatever the rationales—scientific, religious, or emotional—offered for the idea of rejecting the claim of the *Uttarakāṇḍa*'s belonging to an original *Vālmīki Rāmāyaṇa*, the book has been uniformly transmitted as an integral part of the manuscripts of the epic in all of its recensions and subrecensions and has been received as such by all commentators on the text. In addition, it has been carefully integrated into the narrative structure of the larger poem and provides its

[1] Jacobi 1893.

[2] Jacobi 1893; Kibe 1928; Guruge 1960; Chatterjee 1972–73; Kanjilal 1992 (Kanjilal makes a reasonable case for the "genuineness" of the *kāṇḍa*, by which he means its being, along with the also disputed *Bālakāṇḍa*, an integral part of the *Rāmāyaṇa*); Tokunaga 1993; and Brockington 1984 and 1998, pp. 391–94.

[3] Compare Brockington 1984. Brockington and Brockington 2006, on the basis of John Brockington's ascription of the first and last *kāṇḍas* to the final stage of the epic's composition, excise both the *kāṇḍas* from their translation. Compare, too, Parameswaran 2012, which similarly omits the *Uttarakāṇḍa*.

audiences with critical information about the characters and events of the central epic story. Finally, it provides a satisfying and theologically vital closure to the story of the life of the great Vaiṣṇava *avatāra*, Rāma, in the same way as major, roughly contemporary epic texts such as the *Mahābhārata* and the *Harivaṃśa* do for their respective heroes, the Pāṇḍavas and Kṛṣṇa. For these and other reasons, the *Uttarakāṇḍa*, in all of its textual complexity and whatever may be its rhetorical and characterological defects in the eyes of some critics, must be considered a part—even if a somewhat later one—of the monumental poem of the *ṛṣi* and *ādikavi* Vālmīki. Let us now turn to the various features of the *Uttarakāṇḍa* that differentiate it from the *kāṇḍas* that precede it.

LINGUISTIC AND METRICAL FEATURES

Any analysis of the Sanskrit epics or any sections of them must be predicated on the understanding that these are ultimately great syncretic works that have been put together, added to, and modified by countless anonymous hands in many regions and scripts of India over the course of the millennia during which the monumental poems have been current. This certainly holds true for the *Rāmāyaṇa* and especially its *Bālakāṇḍa* and *Uttarakāṇḍa*, which, in addition to their accounts of the life and deeds of Rāma and his family, contain a variety of purāṇic narratives that, like the *upākhyānas* of the *Mahābhārata*, are thematically or didactically relevant to the poem's main story.[4] These episodes, which may appear in some versions of the text and not in others, have no doubt been added at various periods in various regions. Thus, it is safe to say that one cannot meaningfully speak of either of these two books as integral works produced at one time by a single author.

Nowhere in the *Rāmāyaṇa* is this more evident than in the case of the *Uttarakāṇḍa*. As the book has come down to us, it can be said to consist of three basic textual segments. The first of these, which has been discussed in detail above, is the sage Agastya's elaborate account of the history of the *rākṣasa* race and the career of its most notorious scion, Rāvaṇa, as well as the sage's shorter narration of the birth and childhood adventures of Hanumān. This segment accounts for roughly the first half of the *kāṇḍa*. The second segment, which is relatively small in comparison, consists of the account of the lives of Rāma, Sītā, and Rāma's brothers from the time of Rāma's consecration until his departure from the earth to resume his heavenly form as Lord Viṣṇu. This material is recounted in fairly small, often widely separated, groups of *sargas* throughout the book's second half. The third segment, interspersed with the

[4] R. Goldman 2016.

second, is to be found in the series of illustrative, hortatory, or exemplary narratives, many of which are versions of narratives found in the *Mahābhārata* and *purāṇas*. In addition to these three segments, found in virtually all the recensions of the poem, there are a number of additional narratives, some of which add episodes to the history of Rāvaṇa and some of which narrate judgments rendered by Rāma in his capacity as king and chief magistrate of his realm. These are found in some versions of the southern recension and, in part, in the so-called Bengal recension edited by Gorresio. These are generally regarded by some commentators and editors as *prakṣipta*, or interpolated, and therefore spurious. These narratives, many of which we have translated in a separate section in an appendix at the end of this volume, will also be discussed separately below.[5]

Several scholars have noted that the text of the first of these three segments, that is to say, the histories of Rāvaṇa and Hanumān, differs somewhat linguistically, metrically, and stylistically from the material in the second half of the book. For one thing, the *sargas* in the first half are significantly longer than those in the second. As Brockington has observed, the average length of the former is nearly twice that of the latter.[6] He also notes that the first thirty-six chapters are composed in a somewhat more ornate style than the last sixty-four and have a higher proportion of rhetorical figures, long compounds, and taglines in longer meters.[7] In fact, the whole passage describing the genealogy of the *rākṣasas* and the career of Rāvaṇa is, unlike the following sections of the book, rather densely and often finely figured, with its author or authors showing a flair for simile, natural description, and the occasional extended metaphors that are reminiscent of the more charming passages in books 2 through 6.[8] Brockington further observes that, on the other hand, the material dealing directly with Rāma and his family differs little stylistically from the generally prosaic purāṇic legends with which the story is interspersed.[9] For example, the first section's descriptions of battle are quite comparable in language and tone to those in the *Yuddha-*

[5] See Introduction, "Text," pp. 209–12.
[6] Brockington 1998, p. 392.
[7] Brockington 1998, p. 392. Brockington further observes that the stylistic qualities of the book's first half are not very "dissimilar from the elaborated passages" of what he regards as the next oldest stage of the poem's composition (the second stage). He thus appears to suggest that the section devoted to the history of Rāvaṇa and the *rākṣasas* as well as of Hanumān might be older than the remainder of the book.
[8] Some of the better examples of this can be found in *sarga* 5 with its description of the three terrifying sons of Sukeśa, in *sarga* 26 with its rendering of the beauty of the moonlit night on Mount Kailāsa, and in *sarga* 31 with its richly figured portrait of the Vindhya range and the Narmadā River.
[9] Brockington 1998, p. 393.

kāṇḍa.[10] All of this, in turn, may suggest that the latter two segments of the text are of a similar age and provenance to each other while differing from the first segment.

In his close analysis of the shift in the caesura in the *triṣṭubh* verses of the *Rāmāyaṇa*, Tokunaga notes that his evidence indicates that, as others have argued on other grounds, the *Bāla* and *Uttara* form a set of *kāṇḍas* that is later than any of the other *kāṇḍas*.[11] He also provisionally suggests that, based on the *Uttarakāṇḍa*'s slightly higher proportion of the *vipulā* 1 metric form and a lower proportion of *triṣṭubh* and *jagatī*,[12] the *Bāla* is actually later than the *Uttara*.[13] This suggestion is at odds with most scholarly thought that reverses this relative dating; however, it is important to stress again that both *kāṇḍas* show evidence of being themselves composite works with various sections incorporated at different times.

Despite the occasional passages of elevated rhetorical style, especially in the first segment of the book, what has been less widely observed is just how inferior some elements of the style and composition of the *kāṇḍa* really are when compared to the rest of the poem.[14] In many cases, the grammar is defective, omitting a finite verb or some other significant verbal element, such as a grammatical object, and so on. In such cases, the commentator, reader, or translator is required to supply the missing element in order to make sense of the passage.[15] There is gender disagreement (*liṅgabheda*), as at 7.26.16, and there are examples of extremely awkward syntax, as at 7.58.6.[16] Such infelicities are quite numerous and the list could easily be extended.[17]

One feature of the *Uttarakāṇḍa* that has not, to our knowledge, been noted is its authors' lexical choices as compared to those of the author(s) of the other *kāṇḍas*. One very striking example of this is to be found in the enormously common expressions encountered throughout the poem for speech, largely found in the formulaic expressions of the narrator. Throughout the epic, by far the most common term for "speech" in referring to the words of one or another of the characters is *vacanam*, which

[10] See, for example, *Uttarakāṇḍa sargas* 14 and 31.
[11] Tokunaga 1993, p. 544.
[12] On *vipulā* metrical variations, see Tokunaga 1993.
[13] Tokunaga 1993, pp. 544–541. Tokunaga's language here is a bit confusing, but if one studies his charts, it is clear that this is what he is suggesting.
[14] For example, M. R. Parameswaran, who is, for several reasons, unremittingly hostile to the very inclusion of the *Uttarakāṇḍa* in the poem, observes in a personal communication that "Valmiki's Ramayana is superbly planned and executed with great poetic skill. The U-K lacks the poetic quality, dignity, unity and high moral standpoint that one finds in the Ramayana proper" (Parameswaran, n.d., p. 1).
[15] See, for example, notes to 7.32.60; 7.58.5; 7.65.17; 7.79.5 ; and 7.92.11.
[16] See our notes to these passages.
[17] We have attempted to note all such infelicities in our annotation.

occurs more than 560 times. A synonym for *vacanam* in these constructions, *bhāṣitam*, is encountered only sporadically throughout the first six *kāṇḍas*. Thus, there are no such occurrences in the *Bālakāṇḍa*, two in the *Ayodhyākāṇḍa* (2.27.33; 2.31.28), one in the *Araṇyakāṇḍa* (3.12.12), four in the *Kiṣkindhākāṇḍa* (4.27.45; 4.35.16,20; 4.48.12), three in the *Sundarakāṇḍa* (5.28.20; 5.56.71; 5.65.1), and only one in the massive *Yuddhakāṇḍa* (6.51.21).[18] In the *Uttarakāṇḍa*, however, the situation is quite different. Although instances of *vacanam* are still more common than *bhāṣitam*, the latter term occurs twice as many times in the *Uttara* as in the all the previous six *kāṇḍas* combined. There are twenty-one occurrences of the term in the *kāṇḍa*, as opposed to eleven in *kāṇḍas* 1–6. Moreover, the occurrences of this term are not evenly distributed throughout the book. There are no occurrences of the term in the first thirty-eight *sargas*, which constitute more than half of the text of the *kāṇḍa*. Whereas the occurrences of *vacanam* outnumber those of *bhāṣitam* by a ratio of approximately 25:1 in the first six *kāṇḍas*, the ratio is approximately 3:1 for the entire *Uttarakāṇḍa* and only 1.5:1 for *sargas* 39–100, the section dealing with Rāma and his family. Clearly these striking statistics strongly suggest that at least the second half of the *Uttarakāṇḍa* was composed by a different hand or hands than the earlier portions of the text. This finding is consistent with Brockington's observation, based on length of *sargas*, poetic style, and presence or absence of tag verses in longer meters.[19] In our annotation, we have identified a number of additional notable lexical issues;[20] however, further studies of this sort may provide additional clues to the textual and intertextual history of the *kāṇḍa*.

LITERARY AND RHETORICAL ISSUES

A significant part of the mystique of the *Rāmāyaṇa*, apart from its religious importance, is the tradition, first introduced in the epic's second *sarga*, that the work is the world's first poem (*ādikāvya*) and its author, the first poet (*ādikavi*). As such the work is considered to have

[18] It is interesting to note that the second half of the *Uttarakāṇḍa* has almost as many occurrences of the term *bhāṣitam* as the entire *Mahābhārata*. There we find only twenty-nine (six in the *Ādiparvan*; three in the *Araṇyaparvan*; one in the *Sabhāparvan*; two in the *Virāṭaparvan*; six in the *Udyogaparvan*; four in the *Śāntiparvan*; five in the *Bhīṣmaparvan*; and two in the *Droṇaparvan*). This in part arises from the differing narrative style of the two epics.

[19] See Brockington 1998, p. 392. The absence of the term *bhāṣitam* in both the *Bālakāṇḍa* and in Agastya's account of the histories of Rāvaṇa and Hanumān is somewhat intriguing. Compare Antoine (1975), who identifies a narrative connection between the history of Rāvaṇa and that of Viśvāmitra as told in the *Bālakāṇḍa*.

[20] See, for example, notes to 7.6.14; 7.33.6,22; 7.46.9,11–12; 7.69.16; etc.

established a standard of poetic excellence that later authors could only strive to achieve.[21] With this in mind, it is instructive to compare the literary qualities and rhetoric of the *Uttarakāṇḍa* with those of the preceding books of the epic, as this may provide us with yet another tool for exploring the complex relationship of the *kāṇḍa* to the rest of the poem. As we, too, have observed earlier, despite the *Rāmāyaṇa*'s unparalleled reputation and the fact that it contains many passages of great beauty and emotional profundity, much of it can hardly be described as poetic. Indeed, many passages consist of unadorned and rather prosaic narratives or even uninspiring lists of personal names, plants, weapons, architectural features, and so forth.[22] Nonetheless, in many passages the poet shows a great capacity for charming description, striking poetic figuration, and a profound ability to convey deeply felt emotion. Vālmīki is especially adept in his frequent and powerful use of simile.[23] It is thus instructive to examine the text of the *Uttarakāṇḍa* with an eye to determining how it compares with the best poetry of the preceding books in terms of its poetic and rhetorical quality.

The issues outlined above, such as grammar, diction, and syntax, are not the only areas in which the *Uttarakāṇḍa* shows marked difference and deficiency when compared with books 1 through 6. Its rhetoric, too, suggests that its author may have lacked the poetic skills of his predecessors. The *alaṅkāras*, or rhetorical figures, particularly the use of *upamā*, or simile, a figure that is highly refined in the other books, are often awkward at best and at worst seem to be defective or to be based on a poor understanding of the standard, received mythology. The *kāvyadoṣas*, or poetic flaws, like the grammatical ones, are numerous. Consider the following examples:

At 7.3.31, we find the following tag verse:

sa devagandharvagaṇair abhiṣṭutas
tathaiva siddhaiḥ saha cāraṇair api /
gabhastibhiḥ sūrya ivaujasā dhṛtaḥ
pituḥ samīpaṃ prayayau śriyā vṛtaḥ //

[21] The prologue of the work describes it as the ultimate recourse of poets (*paraṃ kavīnām ādhāram*—1.4.20). Vālmīki's self-proclaimed boast of being the first author of what we would term belles lettres was apparently widely accepted by other poets fairly early on, as we see, for example, in the early Buddhist poet Aśvaghoṣa's statement to that effect at *Buddhacarita* 1.43 (*vālmīkir ādau ca sasarja padyaṃ jagrantha yan na cyavano maharṣiḥ*). Compare also Kālidāsa's famous observation in the introduction to his *Raghuvaṃśa* (1.4) that he can take on the vast subject of Rāma's lineage only because the great poet(s) of old (*pūrvasūribhiḥ*), that is to say, Vālmīki and others, have pioneered the path.

[22] See, for example, Goldman and Goldman 1996, pp. 34–37.

[23] See R. Goldman 1984, pp. 94–116; Goldman and Goldman 1996, pp. 76–78; and Goldman and Goldman 2009, pp. 20–25.

> Haloed with splendor and lauded by the hosts of gods and *gandharvas*, who were accompanied by the perfected beings and celestial bards, he resembled the sun haloed with radiance, together with its rays, as he approached his father.

As elsewhere in the *Uttarakāṇḍa*, this verse presents a defective rhetorical figure in its complex simile. The major problem is that in comparing Vaiśravaṇa, who is being praised by "the hosts of gods and *gandharvas*," with the sun, which is simply accompanied "with its rays," there is no participle modifying the *upamāna*, "the standard of comparison," here *sūryaḥ*, "the sun," corresponding to the participle *abhiṣṭutaḥ*, "lauded," which modifies the *upameya*, "the subject of comparison," here *saḥ*, "he [i.e., Vaiśravaṇa]." In any case, the parallelism is awkward, as it is hard to understand how the sun would be "praised" by its rays. This less than deft use of *alaṅkāra* is characteristic of the style of the *Uttarakāṇḍa*, especially in its tag verses.

And, at 7.7.1 we have another awkward figure:

> *nārāyaṇagiriṃ te tu garjanto rākṣasāmbudāḥ /*
> *avarṣann iṣuvarṣeṇa varṣeṇādrim ivāmbudāḥ //*

> Just as storm clouds pelt a mountain with torrential rains, thundering storm clouds in the form of *rākṣasas* pelted that mountain in the form of Nārāyaṇa with torrents of arrows.

Here, the verse is rhetorically awkward in its superimposition of a simile, here "the clouds raining down on a mountain with torrents of rain," upon a metaphor, which contains the same terms, "*rākṣasa*–storm clouds raining down on Nārāyaṇa-mountain with torrents of arrows."

Again at 7.63.8, Śatrughna, pleading with Rāma to be permitted to return to Ayodhyā, describes his condition when apart from his brother as follows: *mātṛhīno yathā vatsas tvāṃ vinā pravasāmy aham*, which literally would be rendered as, "Like a calf without a mother, I live abroad without you." Here we have a case of what is termed *liṅgabheda*, or inappropriate gender alignment, in which Rāma, as the *upameya*, is likened to a feminine *upamāna*, a cow.

Because of the various issues mentioned above and the fact that the *kāṇḍa*'s focus shifts here and there while the flow of the narrative of Rāma's later years is frequently interrupted by secondary didactic and exemplary narratives, we feel that the *Uttarakāṇḍa* is in many ways more difficult and less pleasurable to read from an aesthetic point of view than the preceding six books.[24] Certainly, the metrical and rhetori-

[24] See, for example, Parameswaran (personal communication), who observes, "The con-

cal qualities of the *Uttarakāṇḍa*, when compared with those of the poem's other *kāṇḍas*, tend, in our opinion, to support the received wisdom that holds that many portions of the book are relatively later additions to what ultimately came to be transmitted as the various recensions of the *Vālmīki Rāmāyaṇa*.

cepts, plan and execution of the U-K are all poor, and the text is a hodge-podge of purana-like stories."

7. The Controversial Episodes: The *Uttarakāṇḍa* and Its Critics

No study of the *Uttarakāṇḍa* would be complete without addressing two critical episodes in its account of the later years of Rāma, the *Sītātyāga*, "the abandonment of Sītā," and the *Śambūkavadha*, "the slaying of Śambūka." These events have significantly shaped the receptive history of the book and, indeed, the entire epic from at least the medieval period. The controversies raised by these episodes have only become more stark and heated in modernity with the rise of various social movements and forms of identity politics in India. These include regional, caste- and class-based, feminist, and Marxist readings of the *Rāmāyaṇa*, which focus on one or both of these episodes, representing them as revelatory of the regressive social and political ideologies represented by the epic.

THE *SĪTĀTYĀGA*, "THE ABANDONMENT OF SĪTĀ"

No other single incident in the Rāma story, as it has been narrated by the *ādikavi* Vālmīki, has been as controversial as the hero's reluctant decision to banish his beloved and innocent queen on the strength of unfounded rumors circulating among his subjects. Indeed, this episode, it seems clear, has cast a dark shadow over the entire *Uttarakāṇḍa* and led to numerous efforts—from antiquity to the present day—on the part of poets, playwrights, theologians, exegetes, filmmakers, religious teachers, and writers to rationalize, reinterpret, condemn, modify, and even excise this episode. It has even led some to deny the authenticity of the entire *kāṇḍa* or even to eliminate it from the monumental poem itself and from many of the later versions of the *Rāmakathā*.

Before examining some of the more salient of these efforts, it is necessary to understand Sītā's banishment and Rāma's motives for ordering it in terms of the cultural milieu in which the poem was created. We can then begin to consider how this episode came to be read in various contexts and periods at different points in the epic's long history of influence.

To begin with, one must note that the episode is not entirely isolated in the larger poem, for it is thematically closely linked to what is probably the next most controversial episode in the epic: Rāma's harsh verbal censure of Sītā at the very moment of their reunion in the *Yuddhakāṇḍa*

and the shocked and distraught Sītā's decision to subject herself to an ordeal by fire, an *agniparīkṣā*.[1] Here, as in the account of Sītā's subsequent abandonment, it needs to be made clear that, regardless of Rāma's harsh words and cruel actions, he never for a moment actually doubts his wife's fidelity and utter innocence.[2] In the *Yuddhakāṇḍa*, he simply makes an initial public show of his adherence to the unyielding code of his patriarchal society, knowing all along, it appears, that the event will culminate—as it of course must—in the spectacular demonstration of Sītā's chastity through her emergence, unscathed, from the blazing fire and the supererogatory testimony of Agni, the fire divinity himself, the ultimate witness of people's inner lives. In the *Uttarakāṇḍa*, Rāma makes no effort to conceal his profound grief over his cruel and underhanded abandonment of Sītā and his self-inflicted separation from her.

In both of these disturbing episodes the issue is not so much about Sītā's fidelity, which all authors and audiences of the *Rāmakathā* take as a given, as it is about the public's apprehension of Rāma's character as a dharmic husband and monarch. The popular scandal (*lokāpavāda*), when it is brought to light in the *Uttarakāṇḍa*, is not directed at Sītā but at Rāma as a man who—so the public sees it—has taken back into his house a woman who has been held in the house of another man, the lustful *rākṣasa* Rāvaṇa. In both cases Rāma acts against his own personal desires in order to protect his precious reputation from accusations of corruption. Kālidāsa will later eloquently explain Rāma's decision to send Sītā away in just these terms:

> For men whose greatest treasure is their good reputation, that reputation is of greater importance than their own bodies, much less mere objects of the senses.[3]

So it is precisely Rāma's undying love for and faith in Sītā that highlights the gravity of his renunciation for the sake of his royal duty, that is to say, the sacrifice of the personal for the political.[4]

[1] See *Yuddhakāṇḍa sargas* 103–104 and notes. Other than these two episodes concerning Rāma's treatment of Sītā following her abduction and return and the execution of the *śūdra* ascetic Śambūka, only the manner in which Rāma kills the monkey king Vālin has drawn sharp criticism of Rāma's actions. On this, see Lefeber 1994, pp. 45–50; and R. Goldman 1997 and 2004.

[2] See, e.g., Rāma's speech to Agni after the fire ordeal at 6.106.11–20.

[3] *RaghuVa* 14.35: *api svadehāt kim utendriyārthād yaśodhanānāṃ hi yaśo garīyān* /
Note, however, how here, Sītā is relegated to the status of a mere object of pleasure, something of little weight in comparison with her husband's reputation.

[4] In this light, Rāma's sacrifice of his and his wife's happiness for the sake of *rājadharma* makes him a kind of cultural hero for a culture of renunciation. Compare the counterexample of the 1936 abdication of the British throne by King Edward VIII for the sake of

If we confine ourselves to the context of Vālmīki's view of royal conduct and gender relations, blocking out any consideration of changing social mores over the course of the centuries since the composition of his epic, Rāma's actions in regard to Sītā would probably not originally have appeared to be as egregious as they do to us from the perspective of modernity. Certainly such criticism of Rāma's treatment of Sītā as Vālmīki's characters can express is heavily muted and, in part, actually silenced. The most powerful critique is uttered by Sītā herself in her moving and emotional speech to Rāma in the *Yuddhakāṇḍa* just prior to her entering the fire.[5]

When it comes to the much more critical moment in the *Uttarakāṇḍa* at which Rāma decides that he must sacrifice Sītā to save his reputation as a righteous king and an exemplar of proper conduct for his subjects,[6] he appears to anticipate criticism and even opposition on the part of his younger brothers, and he acts immediately to forestall it. Summoning his brothers to inform them of his plan, he first tells them, "Do not think of objecting to it."[7] Then, once he has disclosed his orders for Sītā's banishment on the pretext of a pleasant overnight excursion to the ashrams along the Ganges, he sternly tells them:

> "Nor must I be contradicted in any way with regard to Sītā. For if I were to be opposed, it would give rise to my most extreme displeasure.
>
> "I bind you to an oath, swearing by my arms and my life, you who might speak in the midst of my words in an effort somehow to conciliate me.

"the woman I love" in a culture that was becoming increasingly steeped in notions of romanticism and personal fulfillment.

[5] 6.104.1–19. At this point the gods appear and gently rebuke Rāma for not realizing his own and Sītā's divinity and thus for apparently doubting her chastity. But there is no direct critique of his harsh words. Yet, by the time of the influential *Adhyātmarāmāyaṇa*, the author acknowledges that Rāma's harsh words to the illusory Sītā (*māyāsītā*), words that led her to enter the fire in order to demonstrate her purity, should not have been spoken.

> *rāmo 'pi dṛṣṭvā tāṃ māyāsītāṃ kāryārthanirmitām /*
> *avācyavādān bahuśaḥ prāha tāṃ raghunandanaḥ //* [*AdhyāRā* 6.12.77]
>
> But when Rāma spied the illusory Sītā, who had been created for this purpose, he said to her many words that should not have been spoken.

[6] Note that the townspeople express their fear that because the king has taken back Sītā after she has been manhandled and imprisoned by Rāvaṇa, they will now have to put up with such dissolute behavior on the part of their own wives (7.42.19). Compare, for example, the well-known later story of the *rajaka* (Hindi—*dhobi*) found, for example, at *Padmapurāṇa* (ĀnSS) 4(*Pātālakhaṇḍa*).56–58. For a unique interpretation of the exile of Sītā and her relationship with Vālmīki and the earth goddess, see Benoît 1999, pp. 1692–93.

[7] 7.44.2.

> "If you gentlemen are obedient to my commands, then you must respect me. This very day Sītā must be taken away from here. You must carry out my instructions."[8]

Two things are worthy of notice here. The first is that, having taken this dramatic and heartrending decision to exile his wife, Rāma seemingly cannot bring himself to confront her directly with the terrible news of her fate. Instead, he instructs Lakṣmaṇa to pretend to take her on the pious excursion that she had requested and had been promised. Only when they have crossed the Ganges is he to reveal the shocking truth to her. The second is that Rāma appears to have every expectation that even his unfailingly subservient younger brothers will object to, if not actually resist, his dreadful command.

Even Sītā, although shocked and desolated by her abandonment, can find, in her despair and grief, no grounds to criticize her husband in the way that she had at the time of her ordeal by fire. Grieving for her own cruel fate, she nonetheless appears to approve of Rāma's actions in countering the slanderous accusations on the part of his subjects. She tells Lakṣmaṇa that he is to bear the following message to the king:

> "I do not grieve for my own body, bull among men. But, your majesty, you must act righteously toward the people in such a way that you avoid their criticism, O delight of the Raghus."[9]

Also, at the very last moment of her earthly sojourn, when, after twelve years of exile, the queen is brought back to her husband and instructed to give yet another testimony as to her innocence, she simply and uncomplainingly takes an oath of her utter fidelity to Rāma before disappearing into the bosom of the earth, her mother.[10]

The closest thing to direct criticism of Rāma's act of abandonment is articulated by Lakṣmaṇa when, after leaving the weeping Sītā in the wilderness, he says to his charioteer Sumantra:

> "Earlier, because of my father's words, he [Rāma] dwelt in the very fearsome and deserted Daṇḍaka wilderness for nine years and five.
>
> "Still, much more painful than that is his banishment of Sītā after hearing the criticism of the townsmen. It seems cruel to me.
>
> "Moreover, charioteer, what practice of righteousness has been accomplished in subjecting Maithilī to this act—so destructive to one's reputation—at the instigation of the townsmen with their baseless allegations?"[11]

[8] 7.44.18–20.
[9] 7.47.12.
[10] 7.88.10.
[11] 7.49.6–8.

Here, for the only time in the epic, Rāma's treatment of Sītā is described as "cruel (*nṛśaṃsa*)." Even more startling perhaps is the fact that Lakṣmaṇa describes his brother's actions, motivated by a desire to restore and preserve his reputation, as in fact "destructive to his reputation (*yaśohara*)."

The poem admits, moreover, a further hint of criticism of Rāma's actions on the part of its author himself, the seer Vālmīki, who will shelter Sītā and her sons during their exile and who will later authoritatively testify to her fidelity. When the sage enters Rāma's sacrificial assembly with Sītā, he presents her to her husband with the following mild rebuke:

> "Here, Dāśarathi, is Sītā, of strict vows, who practices righteousness. Even though she had done no wrong, she was abandoned by you near my ashram.
>
> "Sītā will give proof of her innocence to you of solemn vows, Rāma, you who are fearful of the malicious rumors among the people. You must permit her to do so."[12]

That Rāma himself understands this to be something of a rebuke for improper behavior is apparent when, addressing the seer, he begs forgiveness, pleading:

> "Moreover, Vaidehī had already given proof of her innocence long ago in the presence of the gods. But although I knew Sītā to be innocent, brahman, I nonetheless abandoned her out of fear of the people. Therefore, please, sir, forgive me."[13]

Finally, of course, Sītā's ultimate decision to reject Rāma's desire to take her back after she is once again proven to have been faithful both by the testimony of the inerrant seer and through her public "truth act" and to instead enter the earth with her mother can also be seen as a silent but powerful rebuke.[14] This rejection leaves Rāma both desolate and furious. He actually threatens to destroy the earth should she not yield up his wife.[15]

Rāma's harsh words to and banishment of the blameless Sītā, as well as his killing of the *śūdra* ascetic Śambūka, have provoked several responses in the later literature. These have been basically of two types. One is an ethical critique, which has been articulated first in a number of older Sanskrit literary texts based on the *Rāmakathā* and, in modern times, through a number of emergent identity politics movements advocating for class, regional, gender, and ideological causes. The second re-

[12] 7.87.14–15.
[13] 7.88.3.
[14] See Sutherland Goldman 1989.
[15] See *sargas* 88–88*.

sponse, focused more narrowly on the *Sītātyāga*, can be generally characterized as religious in motivation. This latter response generally takes the form of the elision, denial, rationalization, amelioration, or modification of the disturbing episode. Major examples of the first type with reference to the abandonment of Sītā can be found in two of the older, highly influential Sanskrit literary treatments of the events of the *Uttarakāṇḍa*, Kālidāsa's *Raghuvaṃśa* and Bhavabhūti's *Uttararāmacarita*.

In the former, Rāma's decision to send Sītā away, as in the *Uttarakāṇḍa*, meets with a sort of passive resistance on the part of his brothers. Caught between their reluctance to carry out such a cruel deed and their inability to contradict their elder, they remain silent and immobile. As the poet puts it:

> Not one of the brothers was able either to stop their lord, who had expressed this extremely cruel intention with regard to Janaka's daughter, or to obey him.[16]

For Kālidāsa, even Sītā herself is not above questioning Rāma's conduct in abandoning her. Although she is, in keeping with well-established cultural norms, unwilling to criticize her husband and will ultimately take the blame for her exile upon herself, she does make bold to instruct Lakṣmaṇa to inquire of Rāma as follows:

> "You must ask the king in my words, 'Is it appropriate for one of noble birth and deep learning that, on the basis of public gossip, you have abandoned me even though I was shown to be pure in the fire right before your very eyes?' "[17]

Then, too, Kālidāsa's Vālmīki speaks rather more forcefully of his anger toward Rāma than even the Vālmīki portrayed in the *Uttarakāṇḍa*. When he first encounters the abandoned queen in the forest he tells her:

> "Even though he extracted that thorn in the side of the three worlds, and even though he is true to his vows and never boastful, I am furious with the elder brother of Bharata because of his baseless and foul treatment of you."[18]

[16] *RaghuVa* 14.43:

ity uktavantaṃ janakātmajāyāṃ nitāntarukṣābhiniveśam īśam /
na kaścana bhrātṛṣu teṣu śakto niṣeddhum āsīd anuvartituṃ vā //

[17] *RaghuVa* 14.61:

vācyas tvayā madvacanāt sa rājā vahnau viśuddhām api yat samakṣam /
māṃ lokavādaśravaṇād ahāsīḥ śrutasya kiṃ tatsadṛśaṃ kulasya //

[18] *RaghuVa* 14.73:

utkhātalokatrayakaṇṭake 'pi satyapratijñe 'py avikatthane 'pi /
tvāṃ praty akasmāt kaluṣapravṛttāv asty eva manyur bharatāgraje me //

Commenting on this verse, Mallinātha remarks that its meaning is that this fault obscures all of Rāma's virtues. He does, however, quickly observe that the sage's censure of the hero is for the sake of conciliating Sītā.[19]

If anything, some later poets who take up the story of Rāma are harder on him in this respect even than Kālidāsa. This is certainly the case with Bhavabhūti. In the poet's famous drama the *Uttararāmacarita*, which deals exclusively with the abandonment of Sītā and its aftermath, the harshest critic of Rāma's treatment of his loving and innocent wife is none other than Rāma himself. In the play's first act alone, the hero describes himself as a cruel person whose actions are disgusting,[20] and compares himself to a deceptive butcher,[21] an outcaste, a poisonous tree,[22] and an ungrateful miscreant.[23] Later in the play he calls himself a merciless sinner[24] and someone who has done a great wrong.[25]

But Rāma is not the only one of Bhavabhūti's characters permitted to disparage his treatment of his wife. For example, the forest divinity Vāsantī, encountering Rāma in Act 2, speaks quite sharply to him. She asks him how he could have been so cruel[26] and why he did such an impermissible thing.[27] She also addresses him in verse as follows:

> "Ah, hard-hearted man, they say that fame is dear to you. But what infamy could be more terrible than this?"[28]

Janaka, too, Sītā's adoptive father, is shown to express his anger at her treatment:

> "Ah! The transgressiveness of the townsmen! Ah! The rash behavior of King Rāma! As I brood continually on the horrible stroke of this

[19] See Mallinātha on *RaghuVa* 14.73: *sarvaguṇācchādako 'yaṃ doṣa ity arthaḥ. sītānunayārtho 'yaṃ rāmopalambhaḥ.*

[20] *UttaRāC* 1.44.3: *atibībhatsakarmā nṛśaṃso 'smi saṃvṛttaḥ.*

[21] *UttaRāC* 1.45cd:

chadmanā paridadāmi mṛtyave sauniko gṛhaśakuntikām iva //

[22] *UttaRāC* 1.46: *cāṇḍālam . . . / . . . durvipākaṃ viṣadrumam.*

[23] *UttaRāC* 1.48: *kṛtaghnena durātmanā.* For a fascinating and scholarly meditation on Bhavabhūti's portrayal of the emotions of love, compassion, and guilt in connection with the poet's rendition of Rāma's banishment of and subsequent reconciliation with Sītā, see Shulman 2000.

[24] *UttaRāC* 6.42: *akaruṇe pāpe.*

[25] *UttaRāC* 7.18.11: *kṛtamahāparādhaḥ.*

[26] *UttaRāC* 3.26.5: *ayi deva kiṃ paraṃ dāruṇaḥ khalv asī*?

[27] *UttaRāC* 3.27.3: *tat kim idam akāryam anuṣṭhitaṃ devena*?

[28] *UttaRāC* 3.28ab:

ayi kaṭhora yaśaḥ kila te priyaṃ kim ayaśo nanu ghoram ataḥ param //

thunderbolt of an outrage, the time has come for my wrath to blaze forth instantly either with my bow or with a curse!"[29]

Then, too, Bhavabhūti, unlike Kālidāsa, feels free to significantly alter the dénouement of Sītā's exile. Perhaps out of his discomfort with the received story or simply in keeping with the canons of Sanskrit drama, which eschew unhappy endings, the poet ends his play with the happy reunion of the separated couple once Sītā's fidelity has been publicly attested to by the infallible *ṛṣi* Vālmīki, who is represented as a playwright himself.[30]

From these few examples it seems clear that the account of the banishment of Sītā sits somewhat uneasily with some of the many noteworthy poets who composed works on the life of Rāma, starting with the *ādikavi* himself. As with many other writers, hearers, and readers of the numerous versions of the *Rāmakathā*, the *kavis* seem to exhibit a marked ambivalence with regard to the episode, wavering between their veneration of Rāma as a prime exemplar of righteous conduct and their own discomfort with, if not to say repugnance for, his cruel and unjust treatment of his beloved wife.

But concern with the theme of Sītā's exile as represented in the *Uttarakāṇḍa* is hardly confined to the world of the poets who seem uneasy about fitting it into the aesthetic matrix of the romantic, that is, into the standard binary of *saṃbhoga* and *viprayoga śṛṅgāra*, or love in union and in separation.[31] Of far greater significance is the treatment of the theme in the emerging medieval Vaiṣṇava devotional literature on the story, theology, and worship of Rāma and Sītā.[32] To the poets, theologians, and commentators of the Vaiṣṇava *saṃpradāyas* that focus their primary devotion on Sītārāma, Vālmīki's rather stark portrayal of Rāma's episodes of harsh speech and action directed toward the goddess Sītā comes to be viewed as unpalatable and in need of different representation or even outright excision. In well-known medieval devotional versions of the

[29] *UttaRāC* 4.23.4 and 24ab:

aho durmaryādatā paurāṇām aho rāmasya rājñaḥ
aho nirdayatā durātmanāṃ paurāṇām. aho rāmasya rājñaḥ kṣiprakāritā:
etad vaiśasavajraghorapatanaṃ śaśvanmamotpaśyataḥ
krodhasya jvalituṃ dhagity avasaraś cāpena śāpena vā /

[30] *UttaRāC* Act 7.

[31] As noted above, the overarching aesthetic mood, or *pradhānarasa*, of the *Rāmāyaṇa* is the painful one of *karuṇa*. In fact, Bhavabhūti, who takes his cue, no doubt, from the epic's framing narrative of the creation of poetry, was so moved by the theme of endless separation that he has one of his characters argue that the aesthetic distillation of the emotion of grief is the fundamental *rasa* of which all the others are merely epiphenomena. See Introduction, "Work," p. 61, note 32.

[32] For historical studies of this phenomenon, see Whaling 1980 and Pollock 1993.

Rāmāyaṇa, several of which are technically regarded as portions of various *purāṇas*, such treatment of the two critical incidents, Sītā's ordeal by fire and her banishment, come to be characteristic of widely influential popular vernacular versions of the epic. Thus, for example, in the *Adhyātmarāmāyaṇa*, generally thought to be a part of the *Brahmāṇḍapurāṇa* and widely recognized as a major source for Tulsīdās's massively influential *Rāmcaritmānas*, Sītā's fire ordeal is represented as a ruse whereby the princess can conceal herself in the fire on the advice of Rāma, who, unlike in Vālmīki's portrayal, is omniscient and always fully aware of his own divinity. Accordingly, Sītā employs her own supernatural powers of illusion to create a simulacrum of herself. It is this that Rāvaṇa abducts and holds captive. Thus the *agniparīkṣā* becomes merely a device for the illusory princess (*māyāsītā* or *chāyāsītā*) to enter the fire while the real goddess emerges from it unbeknownst to anyone other than Rāma and herself. The text puts it this way:

> Now, Rāma, fully aware of what Rāvaṇa was up to, said to Sītā in private, "Listen to my words, Jānakī.
>
> "Rāvaṇa is going to approach you in the guise of a mendicant. You must put in your place a simulacrum of yourself and then enter the leaf hut.
>
> "On my instructions you are to remain in the fire in an invisible form for a year. Once Rāvaṇa has been slain, you shall come back to me as before."
>
> When she had heard the words that Rāma had spoken, she did just that on the spot. Setting an illusory Sītā outside, she disappeared into the fire.[33]

At the time of the now deceptive ordeal, the fire god, Agni, as in Vālmīki's poem, emerges from the burning pyre carrying Sītā and addresses Rāma:

> Then (Agni), the eater of oblations and witness of the worlds, said to the foremost of the Raghus, the remover of the suffering of those who come to him for refuge: "O Hari, Lord of the Raghus, please accept the

[33] *AdhyāRā* 3.7.1–4:

atha rāmo 'pi tat sarvaṃ jñātvā rāvaṇaceṣṭitam /
uvāca sītām ekānte śṛṇu jānaki me vacaḥ //
rāvaṇo bhikṣurūpeṇa āgamiṣyati te 'ntikam /
tvaṃ tu chāyāṃ tvadākārāṃ sthāpayitvoṭaje viśaḥ //
agnāv adṛśyarūpeṇa varṣaṃ tiṣṭha mamājñayā /
rāvaṇasya vadhānte māṃ pūrvavat prāpsyase śubhe //
śrutvā rāmoditaṃ vākyaṃ sāpi tatra tathākarot /
māyāsītāṃ bahiḥ sthāpya svayam antardadhe 'nale //

goddess Jānakī, whom you deposited in me earlier in the forest after having first contrived an illusory daughter of Janaka in order to take the life of ten-faced [Rāvaṇa].

"The ten-faced one has been slain, along with his sons and kinsmen, and thereby, O Lord, the burden of the earth has been removed. That one bearing the form of her likeness, which had been created for that purpose, has now, having accomplished its purpose, disappeared."

Then Rāma, the husband of Śrī, delighted, having taken back the exceedingly delighted Jānakī and having worshiped Agni the purifier, placed Śrī, the mother of the three worlds, who was eternally conjoined with him, on his lap.[34]

In this representation, the *agniparīkṣā* thus serves merely as a ruse to foil Rāvaṇa in his attempt to abduct Sītā and yet still provides the necessary pretext for killing him. Also, it importantly functions to protect the goddess Śrī in the form of Sītā from the insult of being manhandled and abducted by the monstrous *rākṣasa* lord. In many quarters this has become the generally accepted understanding of the episode as it came to be widely circulated in such popular devotional versions of the Rāma story as Tulsidās's *Rāmcaritmānas*.[35] In this way, what Vālmīki represents as Sītā's terrible ordeal comes to be generally understood as a moment of divine play in which both she and Rāma are the agents and no censure or blame is to be laid at the feet of either divinity.

But the *Uttarakāṇḍa*'s account of the later banishment of Sītā is another matter entirely and one that has not sat well with many post-Vālmīki authors of the *Rāmakathā*. Authors and scholiasts have evolved a number of strategies for confronting the challenges that the episode presents. One of these is a form of revisionism. An early example of this that has been mentioned above is that of Bhavabhūti. He does, of course, make the episode central to his magnum opus, the *Uttararāmacarita*, and plumbs the emotional depths of the profound suffering of both Sītā and Rāma. Still, he uses his poetic freedom to provide both figures with rationales for having to endure the pain of separation. Thus, when Rāma

[34] *AdhyāRā* 6.1913.20–22:

provāca sākṣī jagatāṃ raghūttamaṃ prapannsarvārtiharaṃ hutāśanaḥ /
gṛhāṇa devīṃ raghunātha jānakīṃ purā tvayā mayy avaropitāṃ vane //
vidhāya māyājānakātmajāṃ hare daśānanaprāṇavināśanāya ca /
hato daśāsyaḥ saḥ putrabāndhavair nirākṛto 'nena bharo bhūvaḥ prabho /
tirohitā sā pratibimbarūpiṇī kṛtā yadarthaṃ kṛtakṛtyatāṃ gatā //
tato 'tihṛṣṭāṃ parigṛhya jānakīṃ rāmaḥ prahṛṣṭaḥ pratipūjya pāvakam /
svāṅke samāveśya sadānapāyinīṃ śriyaṃ trilokijananīṃ śriyaḥ patiḥ //

[35] See, for example, *Rāmcaritmānas, Laṅkākāṇḍa, doha* 108 and the following *caupais.*

receives the advice of his now-absent *guru*, the sage Vasiṣṭha, the latter makes it clear that Rāma is still young and new to the kingship, a notion that will be used later on to explain what the poet regards as an error caused by inexperience and the absence of his wise elders.[36] The sage's strongest injunction is that Rāma must devote himself wholly to the conciliation of his people if he hopes to attain renown.

> "We are detained by our son-in-law's [Ṛṣyaśṛṅga's] sacrifice. You are a mere child and your kingship is new. You must be devoted to the conciliation of the people, for it is through that alone that you will attain your true treasure, glory."[37]

Rāma's response, which foreshadows the abandonment of Sītā and indeed the entire narrative of the play, is to heroically declare that:

> "For the propitiation of the people I would, without the least agitation, give up love, compassion, happiness, and even Jānakī herself."[38]

But, far from objecting to Rāma's declaration of his willingness to give her up if need be in order to keep his subjects happy, Sītā, hearing these prophetic words, boasts, "That is exactly why my husband is the leader of the Rāghavas!"[39] In this way the poet draws Sītā, too, into the governing ideology of statecraft that underlies the *Rāmāyaṇa*, that is to say, that in an ideal polity the public good must always outweigh the ruler's personal happiness. Thus, making Sītā in a way complicit in her own abandonment becomes one way of softening the apparent harshness of Rāma's decision in the *Uttarakāṇḍa*. This approach, as we will see below, has also been taken by some modern interpreters of the tale of Rāma and Sītā.

One very simple and radical way of dealing with the episode of Sītā's abandonment and with the many complex emotional, characterological, and theological issues that it raises is to simply excise it from the narrative. From antiquity onward a significant number of retellings of the

[36] See, too, Bhavabhūti's dialogue between Vāsantī and Ātreyī in the *śuddhaviṣkambhaka* of Act 2, where the former asks the latter how such a terrible thing as the banishment of Sītā could have happened while the *purohita* Vasiṣṭha, his wife Arundhatī, and the queen mothers were still living. Ātreyī explains that all the elders were off at Ṛṣyaśṛṅga's ashram at the time.

[37] *UttaRāC* 1.11:

jāmātryajñena vayaṃ niruddhās tvaṃ bāla evāsi navaṃ ca rājyam /
yuktaḥ prajānām anurañjane syās tasmād yaśo yat paramaṃ dhanaṃ vaḥ //

[38] *UttaRāC* 1.12:

snehaṃ dayāṃ ca saukhyaṃ ca yadi vā jānakīm api /
ārādhanāya lokasya muñcato nāsti me vyathā //

[39] *UttaRāC* 1.12.1: *ado jjevva rāhavadhuraṃdharo ajjautto.*

Rāmakathā conclude the tale with the consecration of Rāma as king in Ayodhyā, omitting the entire episode or even the entire *Uttarakāṇḍa* for one reason or another. As we have noted above, such omissions have been seen by scholars in some cases as an indication that the *kāṇḍa* is largely a later addition to Vālmīki's original epic.[40] But whether the *kāṇḍa* is later than the poem's central portions or not, a complex question discussed above,[41] the omission of some of its episodes, particularly that of the banishment of Sītā and its resolution, is an unreliable factor upon which to base questions of chronology. Thus, for example, one might consider the well-known *Rāmopākhyāna*, discussed in detailed above.[42]

By the same token, a number of Hindu versions of the Rāma story composed in the first millennium, versions found in or associated mainly with Vaiṣṇava *purāṇas*, also omit much of the contents of the *Uttarakāṇḍa*, including the repudiation of Sītā, mainly, as we believe, on theological grounds. Thus, for example, the *Adhyātmarāmāyaṇa*, a deeply devotional text important to the Rāmānandi tradition, omits any mention of criticism of Sītā or Rāma. This text is, as noted above, regarded as a principal source for the *Rāmcaritmānas* of the Vaiṣṇava *sant*-poet Tulsīdās, a work that has virtually defined the *Rāmāyaṇa* for hundreds of millions of Hindi speakers in North India. Some versions, such as the *Adbhutarāmāyaṇa*, have, in addition to their Vaiṣṇava theme, a strongly Śākta element in which Sītā herself is hymned as the Great Goddess, revealed in a terrifying form reminiscent of Mahākālī, accorded her own *sahasranāmastotra*, or hymn of a thousand names, and even shown to reveal her cosmic form to Rāma in a manner similar to that in which Kṛṣṇa reveals his *aiśvararūpa* to Arjuna in the *Bhagavadgītā*.[43] In such versions it is quite clear that the disturbing tale of Sītā's repudiation would be out of place and highly inappropriate.

A number of purāṇic and folk versions of the *Rāmāyaṇa* in India that do include an account of the banishment of Sītā introduce into the tale thematic elements that tend to relieve Rāma of any element of choice and hence any personal responsibility for the repudiation of his wife. According to the most common trope in the Indian epics and *purāṇas*, characters are driven to do or suffer certain things either because of the power of impersonal fate (*daiva*) or because of a curse (*śāpa*) uttered by a powerful being whom one has injured or offended. This last element,

[40] See Introduction, "Who Knows," pp. 65–73 and notes 2, 24.
[41] See Introduction, "Who Knows," pp. 65–68.
[42] See Introduction, "Who Knows," pp. 70–72.
[43] *Adbhutarāmāyaṇa sargas* 23–25; compare *Adbhutarāmāyaṇa sarga* 9, where Rāma reveals his divine form, and Kṛṣṇa's famous *aiśvararūpa* at *BhagGī* 11.9–49. On the *Adbhutarāmāyaṇa*, see Grierson 1926.

the power of the curse, is deployed in some later additions to the *Uttarakāṇḍa* text, in some commentaries, and in retellings of the story.

Perhaps the earliest germ of this idea as an explanation for Sītā's banishment can be seen at *Uttarakāṇḍa*, *sarga* 50. There the charioteer and counselor Sumantra attempts to console the desolate Lakṣmaṇa as the two journey back to Ayodhyā after abandoning Sītā on the bank of the Ganges. He tells the prince a story about a long-past conversation between the seer Durvāsas and the late King Daśaratha during which the latter asks the former to tell him about his son Rāma's future. The omniscient sage tells the king that for a certain reason (*kasmiṃścit kāraṇe*) Rāma will abandon both Sītā and Lakṣmaṇa (verse 12).

The reconstructed text of the critical edition leaves the reason for the abandonment unclear. However, most of the texts of the southern recension and the *devanāgarī* manuscripts collated for the edition insert a passage of eighteen lines immediately before the prophecy of Durvāsas.[44] In this passage, the seer recounts a version of the purāṇic legend according to which the sage Bhṛgu, enraged at Viṣṇu's beheading of the sage's wife, who had been assisting the *asuras*, the enemies of the gods, curses the divinity not only to be born into the world of men (i.e., to undergo *avatāra*) but while there to experience a long separation from his wife.[45] In order not to further offend a brahman sage and for the benefit of the worlds, Viṣṇu graciously accepts the curse. The commentator Nāgeśabhaṭṭa (Ct) carries this argument still further, claiming that in the *Padmapurāṇa*, Rāma himself tells Lakṣmaṇa that he had earlier been cursed by none other than Vālmīki and that it is this latter curse alone, and not the scandal raised by the people about Sītā's alleged conduct and his having taken her back, that has forced him to abandon her.[46]

An interesting and entertaining example of the use of the curse motif to absolve Rāma of any culpability for banishing his wife is found in the *Padmapurāṇa* in a story that holds Sītā wholly responsible for her own exile and suffering. According to this tale, Sītā, as a young woman, overhears a pair of parrots talking admiringly of Rāma and Sītā and their future marital felicity. She has the birds captured and, upon questioning them, learns that they had been at the ashram of the sage Vālmīki where they heard him teaching the *Rāmāyaṇa* (then a chronicle of events that were yet to take place) to his disciples. Sītā is enchanted to know that the

[44] App. I, No. 7, following notes to 7.50.10.

[45] For the complete episode, see App. I, No. 7, following notes to 7.50.10. This is a variant of the tale found in the *Matsyapurāṇa* (47.94–113) and *Padmapurāṇa* ([ĀnSS]2 [*Bhūkhaṇḍa*].121), which ascribes all of Viṣṇu's incarnations to this curse. Here it has clearly been adapted specifically to fit the *Rāmāvatāra* in general and the banishment of Sītā in particular.

[46] On this interesting passage, see note 10 to App. I, No. 7, following notes to 7.50.10.

story is about her and her future husband and begs for further information, which the parrots provide after extracting a promise from Sītā that she will release them once they have complied. But the princess then goes back on her word and says she will keep the female bird captive until their tale of her happy marriage proves true. The female, who is pregnant, begs to be freed and vows to return once her chicks have been raised. But Sītā is unyielding. The male bird also pleads for his mate's freedom but is similarly refused. The loving pair, who cannot live apart, is thus separated. The female then dies cursing Sītā to similarly suffer painful separation from her husband during her pregnancy, while the male, angry and grief stricken, plunges into the Ganges, vowing to be reborn in Ayodhyā as the lowly washerman who, in many well-known versions of the Rāma story, is the one whose harsh treatment of his errant wife sets the example of "honorable" conduct that, through the gossip of the people, forces Rāma to banish Sītā.[47]

Of all the premodern efforts to confront and defuse this controversial episode, probably none is more carefully wrought or more interestingly argued than that put forward by the nineteenth-century *Rāmāyaṇa* commentator Śivasahāya (Cr), author of the *Rāmāyaṇaśiromaṇi*. Śivasahāya has what appears to be a unique explanation of Sītā's exile, subsequent return, and final descent into the earth. His interpretation of the whole affair, from the moment Rāma decides to send his wife away to the forest until her final descent into the earth, her mother, is a revisionist one that sheds an interesting light on the exegetical lengths to which some sectarian readers will go to spare Sītā any hint of scandal and to absolve Rāma from any suspicion of harshness toward his beloved wife.

In brief, Śivasahāya's explanation of the episode is as follows. Rāma does not send Sītā away because of any malicious gossip concerning her residence in the house of Rāvaṇa or his having taken her back into his own. Rather, Rāma, realizing that his wife is pregnant, is concerned that, should he keep her by his side, he might be tempted to engage in sexual intercourse with her. This would be improper and in violation of the *śāstras* on two grounds. First, he claims that intercourse with a pregnant woman is prohibited by the law books. Second, he argues that Rāma is just about to undertake a number of major *śrauta* rituals during which, as the *yajamāna*, or sacrificial patron, he would be in a state of *dīkṣā*, or initiatory purity, during which he would be obliged to remain celibate. Thus the *apavāda*, the scandal, that Rāma fears has nothing whatever to

[47] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).57.4–68. The episode is somewhat reminiscent of the well-known *krauñcavadha* episode of the *upodghāta* of the *Bālakāṇḍa* (*sarga* 2) where, as here, the tragedy of a pair of loving birds prefigures the separation and grief of Rāma and Sītā.

do with Sītā's captivity in the palace of Rāvaṇa or his having taken her back afterward. It is a fear of the real censure he might incur if he should indulge in sexual intercourse during Sītā's pregnancy. Because of this, and because Sītā had herself requested that she be permitted to visit the holy ashrams of the sages on the banks of the Ganges, Rāma sends her away for a time.[48]

When, after twelve years, Vālmīki brings Sītā and her sons to the Naimiṣa forest at the time of the *aśvamedha*, Rāma requires, in addition to the unimpeachable testimony of her innocence on the part of the sage, that she take a *śapatha*, or oath, in public, swearing to her utter fidelity. Once again Śivasahāya refuses to accept that Rāma would demand, or that Sītā would need to offer, any such assurance of her virtue. Instead, he puts forward an original rereading not only of the episode but of the very term *śapatha*, "oath." Unlike the other commentators who take the term as a simple noun formed by primary derivation from the verbal root √*śap*, "to swear an oath *or* utter a curse," and the suffix *-atha*,[49] Śivasahāya reads the term as a *tatpuruṣa* compound made up of the terms *śam*, "auspiciousness," and *patha*, "way *or* path." He sees the former as a reference to Sāketa, the eternal and blissful heavenly world of Rāma. Thus, in Śivasahāya's reading, which he repeats whenever the term *śapatha* occurs in the text, Sītā does not take an oath at all. She simply takes the path to Sāketa. That is to say, she just slightly precedes her husband on the way to their eternal, heavenly abode.[50]

Given the complex receptive history of the abandonment of Sītā, the *Sītātyāg*, as it is known in Hindi, and its situation at the intersection of the highly sensitive areas of religion and gender, it is hardly surprising that the controversy the episode has provoked should have become only more intense in modernity. Critiques of Rāma for his treatment of Sītā have come from scholars, political activists, authors, feminists, and, through the work of social scientists, a spectrum of ordinary people, chiefly women. A few examples will suggest the range and type of these critiques. The Right Honorable V. S. Srinivasa Sastri, an illustrious Indian politician, freedom fighter, educator, and orator, delivered a famous series of thirty lectures on the *Rāmāyaṇa* at the Madras Sanskrit Academy in 1944, which were later published by the Academy.[51] He spoke of ap-

[48] For detailed accounts of Śivasahāya's (Cr's) arguments on this issue, see notes to 7.43.1; 7.44.3,10,11,15,18; 7.46.11–12; 885*, note 3, following notes to verse 7.47.10; and 7.87.14, etc.

[49] *Uṇādisūtra* 396.

[50] For Śivasahāya's (Cr's) comments on this issue, see notes to 7.86.6; note 1 to 1366*, following notes to 7.88.3; note 2 to 1368*, following line 1 of 1370(A)*, following notes to 7.88.5ab; note to 1370*, following line 1 of 1370*, following notes to 7.88.6, etc.

[51] Srinivasa Sastri 1961, p. 2.

proaching the poem with reverence and regarded it as "one of the greatest epics that ever were composed by man" and of "the manifold excellences of his [Rāma's] character."[52] Nonetheless, when it comes to the episode of the public scandal and the repudiation of Sītā, he wrote:

> [I]n such a situation a woman whom you otherwise honour and love and adore and hang all your jewels upon and allow to dominate your whole life—well, a woman whom you treat with all this consideration, when however she is weighed in the balance of real values in a crisis like this, sinks into the position of *indriyārtha*, a means of gratifying our senses, no more. Now Rama decrees that Sita should be banished. This time Rama sinks lower and lower. Not only does he, against the testimony of his own conscience, agree to banish Sita but he does it secretly. He does not tell her.[53]

In the twentieth century, a tradition of animosity toward the *Rāmāyaṇa* in general came to be a part of the rhetoric of the emerging Dravidianist political movement under the leadership of E. V. Ramasami Naicker (EVR), also know as Periyar. For him the epic was actually a polemical account of the destruction of a virtuous and heroic Dravidian king, Rāvaṇa, by an invading and occupying force of North Indians led by a hypocritical and reprehensible figure, Rāma. The critique of the epic and its hero was acted out in spectacular and highly controversial public demonstrations in which the popular North Indian performances of the *Rāmlīlā*, in which the deeds of Rāma are celebrated, and which typically end with a great conflagration of a giant effigy of Rāvaṇa, is inverted and performed as the *Rāvaṇalīlā*, accompanied by the burning of images of Rāma.[54] EVR's rationalist and egalitarian critique of the *Rāmāyaṇa* is very broadly based, as he saw the epic tradition as imposing a hierarchical, caste-ridden, patriarchal, elitist, and brahman-dominated vision of society through the spurious divinization of an ordinary and not particularly admirable character as its central hero.[55] EVR harshly criticized virtually all of the significant characters in the epic drama for what he saw as their various character defects. But he reserved his most severe condemnation for Rāma himself. He cites numerous incidents in which he believed Rāma to have acted improperly or immorally, but he focused sharp criticism on the hero's treatment of Sītā. In other words, for EVR, the worst behavior of Rāma is concentrated in the final chapters of the *Yuddhakāṇḍa* and, above all, in the *Uttarakāṇḍa*. Paula Richman writes:

[52] Srinivasa Sastri 1961, p. 3.
[53] Srinivasa Sastri 1961, pp. 178–79.
[54] Richman 1991a.
[55] Richman 1991a, p. 181.

> Rāma's treatment of his wife, Sītā, draws particular criticism from E.V.R. because he takes it as emblematic of Rāma's oppression of those less powerful than himself. After her grueling and terrifying captivity in Lanka, Rāma subjects Sītā to a despicable ordeal and then still refuses to accept her back. As E.V.R. comments, "Even though Vālmīki proclaimed the chastity of Sītā, Rāma did not believe it, so she had to die." For E.V.R., this hostile attitude toward women is part and parcel of the North Indian worldview. The manner, glorified in North Indian texts, in which Rāma drove his wife to submit to such ordeals helps to keep Indian women in a state of subjugation.[56]

The *Rāmāyaṇa* has also, not surprisingly, been the object of a Marxist critique, which, like the critique of EVR, is directed toward, among other things, inequalities of class and gender. Once again, these two issues come into the clearest focus in the *Uttarakāṇḍa*. An interesting example of this is the thoroughgoing criticism of the poem by the Marxist author Ranganayakamma. Her book, *Ramayana, the Poisonous Tree*: *Stories, Essays and Foot-Notes*,[57] retells Vālmīki's epic, setting it in a Marxist history of human civilization and subjecting it to Ranganayakamma's rather caustic commentary. She writes:

> Rama doubted Sita in Lanka, after the confirmation that Sita was a chaste woman, both of them came happily to Ayodhya, celebrated the coronation and lived happily—while the story was proceeding like this, why did the poet create a scene of Rama abandoning Sita? To show how virtuous a kin [*sic*] Rama was and how fairly he ruled the kingdom. To say, "Rama respected public opinion (*while abusing those people!*). He abandoned even his wife and protected the tradition, which guides the people. See what a good king Rāma is!"
>
> However, the people (those who ridiculed) did not ask him "to abandon Sita again." They asked, "Why did he bring her at all? How did he do such an unmanly act?" According to the words of the people, bringing Sita home was tantamount to losing manliness. If he had kept her with him for some time and abandoned her because some one said something, can he regain manliness?[58]

[56] Richman 1991a, pp. 184–85.

[57] Ranganayakamma 2004. The title, *Ramayana, the Poisonous Tree*, is perhaps meant to be itself an ironic critique of the Telugu work *Srimad Ramayana Kalpavrushamu* ("The Glorious Ramayana: A Wish Granting Tree") by Viswanadha Satyanarayana. It may also have been chosen to echo Rāma's own self-denigrating characterization as a poisonous tree of evil fruit (*durvipākaṃ viṣadrumam*) at *UttaRāC* 1.46.

[58] Ranganayakamma 2004, p. 651.

When, following the account of the repudiation of Sītā, Rāma begins to narrate a series of stories to Lakṣmaṇa in order to illustrate the importance of a king's taking care of the people's business,[59] Ranganayakamma makes a sarcastic aside, "(*How comfortable life is after abandoning the wife! Rama is living on telling story after story!*)."[60]

Even though the massively popular *Rāmcaritmānas* of Tulsīdās omits the *Uttarakāṇḍa* episodes narrated by Vālmīki, widely circulated and inexpensive "bazaar copies" of the work often append a seventh *Lav-Kuś-kāṇḍa*, in which the tale of Sītā's exile is narrated. It is thus generally well known to North Indian audiences.[61] This knowledge has made it possible for contemporary social scientists, journalists, and activists to survey ordinary people as to their response to Sītā's treatment at the hands of Rāma, a figure whom they otherwise admire deeply and hold in great reverence.

A good example of the kind of responses that people, mainly women, give to interviewers is to be seen in the essay, "Yes to Sita, No to Rama: The Continuing Hold of Sita on Popular Imagination in India," by the scholar-activist Madhu Kishwar, one of the founders of *Manushi: A Journal about Women and Society*.[62] Kishwar interviewed women from a variety of socioeconomic and religious backgrounds, all of whom worked outside the home, asking them to talk about their feelings toward Sītā. In response to the issue of the heroine's banishment, she received a number of variations on the theme of disapproval of Rāma as a husband because of the way in which he subjected Sītā to both the *agniparīkṣā* and the *Sītātyāga*. One respondent, a brahman woman from a family of Rāmabhaktas, said:

> Sita is undoubtedly an ideal wife according to the norms of our society, but I feel she should have rebelled more. She should have refused even the first *agniparīksha.* How dare Ram doubt her integrity in the first place! I don't think it was in deference to social opinion that he subjected her to such a humiliation, because even before anyone else said anything, he insulted her for being a captive of Ravan—as if she chose it. It is because he had these unworthy doubts in his mind that the second time round he got swayed by the comment of a mere dhobi (washerman). The condition in which he abandoned her [she was pregnant then], and the way he did it can by no means be called dharma. It was cruel and foolish. I fail to understand why they call

[59] 7.51-1*–7.51-7* (= App. I, No. 8, lines 1–302).
[60] Ranganayakamma 2004, p. 654. Italics and parentheses are the author's.
[61] Lutgendorf 1990, p. 139.
[62] Kishwar 2000.

> Ram *maryādā puruṣottam*. He certainly failed in his *maryādā* as a husband.[63]

Another woman, a college Sanskrit teacher, observed:

> So enamoured was he with the idea of being considered an ideal king that he did not even treat his wife with elementary consideration—a wife who was completely devoted to him, had surrendered herself so totally to him, and who was altogether flawless. Tulsi tries to be too smart in attempting to exonerate Ram by depicting him as casting away only a shadow Sita—not the real one. I personally even object to the first *agniparīksha*.[64]

These samples of longer and additional comments that Kishwar's respondents made show that some contemporary women share much the same critiques of this episode as are found in older texts extending back to the epic period itself.

A rather dramatic demonstration of the impact of Vālmīki's *Uttarakāṇḍa* and its controversial representation of Rāma's repudiation of Sītā is to be seen in the social and political conflict that erupted in the late 1980s over the concluding episodes of the wildly popular Doordarshan television serialization of the *Rāmāyaṇa*, Ramanand Sagar's multi-episode *Ramayan*. Despite several extensions of the much-beloved serial in response to popular demand and the requests of Sagar himself, the series, largely based on the version of Tulsīdās, was not originally designed to include the *Uttarakāṇḍa*, as it was anticipated that the representation of the repudiation of the beloved and revered goddess-heroine Sītā might offend Hindus. The omission of the *kāṇḍa*, however, proved to be equally offensive to sanitation workers belonging to low-caste groups who identify strongly with Vālmīki, who plays a major role in the book as the sage who shelters Sītā, nurtures and educates her twin sons, and finally brings them all back to Ayodhyā where he testifies to Sītā's fidelity and the twins' legitimacy. According to some legends and popular tradition, Vālmīki was himself originally of humble social origins. Thus he takes the role of a patron saint for some Dalit groups, particularly the *safai karamchari* workers who, calling themselves Bālmīks, have even adopted his name under the influence of Hindu reform movements. In order to pressure the government-run television company, the workers went on a "brooms down" strike in the summer of

[63] Kishwar 2000, p. 287. The epithet *maryādā-puruṣottama* refers to Rāma as the incarnation of "the Supreme Lord (*puruṣottama*)," who enforces the boundaries (*maryādā*) of propriety.
[64] Kishwar 2000, p. 288.

1988 that suspended refuse collection in Delhi and several other cities across North and Central India. Their case was supported by a large group of Scheduled Caste Members of Parliament while a lawsuit was filed against Sagar, Doordarshan, and the Ministry of Information and Broadcasting. This in turn led to court hearings in which it was ruled that the series could continue and thus could screen the sequence of Sītā's abandonment and her being sheltered by Vālmīki.[65]

The incident is quite remarkable and gives ample evidence of how the thematic of the *Uttarakāṇḍa*, which raises deeply felt and closely imbricated issues of caste, gender, religion, and politics, continues to stir passions in contemporary India. Also interesting is the way in which Sagar managed to negotiate these issues in such a way as to minimize the possibility of giving offense to any of the parties to the dispute. Although the screening of the *Uttarakāṇḍa* episode of the abandonment of Sītā succeeded in placating the Dalit groups who were offended by its omission of those scenes in which Vālmīki plays a leading role, the question remained as to how to represent the slander directed against Sītā and her being deceitfully sent into exile without arousing the anger of religious groups and also of those feminists who see in the *Rāmāyaṇa*, and especially in its closing sections, a charter for the objectification, subjugation, and oppression of Indian women.

Sagar's resolution was, in a way, reminiscent of that of Bhavabhūti who, as noted above, represents Sītā as supportive of Rāma's placing his public duty over his personal, emotional life. The British journalist Mark Tully, who spent two days at Sagar's Vrindavan Studios in Umargaon during the filming of the series, addresses this matter as follows:

> When I was in Umargaon, Ramanand Sagar was wrestling with feminist problems in the last section of the *Ramayan*. He was thinking of placating the feminists by making Sita take the decision to go into exile herself. "Sita notices that Ram can't take any decision, and so she asks him what is wrong. He replies that people are saying that she is not pure. She tells him that the people are fools, but Ram says, 'They are our people.' Then Sita says, 'I will not stay and bring disgrace on this great family.' Ram's brother Lakshman then tries to pacify her by saying, 'We will cut their tongues out.' So Sita replies, 'That's the men's way of doing things. We have ways of making people feel ashamed so that there is a permanent change in them.' Eventually, after her exile, the people of Ayodhya go out and beg her to come back. She tells them, 'You do not deserve me,' and asks Mother Earth

[65] For a detailed account of this interesting episode and of the whole Sagar *Ramayan* in general, see Lutgendorf 1990, pp. 138–40.

to swallow her up. So she is the winner, not the loser, as the feminists seem to think."[66]

From the above sampling of the history of the reception of the *Uttarakāṇḍa*'s episode of the banishment of Sītā, it should be clear that the episode has been the subject of variation, revision, rationalization, excision, and controversy from its beginning through the *purāṇas*, the *kāvya* literature, Sanskrit commentaries, vernacular *Rāmāyaṇas*, and modern studies and reworkings of the Rāma story in a variety of media.

In recent years a number of authors, translators, and scholars have produced their own versions of the epic tale from which, for one reason or another, the episode of the abandonment of Sītā, or even the entire *Uttarakāṇḍa*, has been omitted. One example, a scholarly one, is *Rāma the Steadfast: An Early Form of the Rāmāyaṇa*,[67] a partial translation of the critical edition of the *Vālmīki Rāmāyaṇa* by the well-known Sanskrit scholar John Brockington and his wife, Mary. In this volume, the authors seek, on philological grounds, to render what they believe to have been the earliest surviving core of the epic poem. In keeping with general scholarly opinion, this involves the excision of even passages admitted to the critical edition, not to mention, of course, the entire *Bāla-* and *Uttarakāṇḍas*.

A different approach has governed the choice of M. R. Parameswaran, as seen in his recent work *Rāmāyaṇa: A Condensed Version of Valmiki's Epic*.[68] Without discussion or apology, Parameswaran offers concise and readable selections from the first six *kāṇḍas* of the epic poem, making no reference whatever to the *Uttarakāṇḍa* or its contents. However, in many personal communications with us, and in a forthcoming publication, he has made it clear that he does not regard the *Uttarakāṇḍa*, which he refers to dismissively as the "Pretender Kāṇḍa,"[69] as a genuine part of Vālmīki's poem. He makes no secret of his devotional approach to the *Rāmāyaṇa*, dedicating his translation "to our divine parents Rama and Sita." Aside from the usual philological understanding that the *kāṇḍa* is

[66] Tully 1992, pp. 116–17. One might note in this connection that Girish Bakhshi's two-volume, 1,018-page transcription of the screenplay of Sagar's *Ramayan*, edited by Tomio Mizokami (1992), ends with episode seventy-nine and does not include the episodes that represent the *Uttarakāṇḍa*. Lakṣmaṇa's threat to cut out the tongues of those who criticize Rāma for having taken Sītā back interestingly echoes the same threat made—this time by Bharata—in the *Padmapurāṇa*. Bharata vows with reference to the washerman who had dared to impute wrongdoing to the royal couple, "I will cut out the tongue of him who has spoken ill of Jānakī (*jihvāchedaṃ kariṣyāmi jānakīvācyakāriṇaḥ*)!" *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).56.52.

[67] Brockington and Brockington 2006.

[68] Parameswaran 2012.

[69] Parameswaran, n.d.

a somewhat later addition to the poem—a notion that also applies to the *Bālakāṇḍa*—Parameswaran makes it clear that what he objects to is what he sees as the poor moral character ascribed to the epic hero in the book.

A very interesting and incisive contemporary analysis of the continuing impact of the *Rāmāyaṇa* with particular reference to the abandonment of Sītā and its resonance in the sense of masculinity on the part of modern India's elite men can be found in the novelist Rana Dasgupta's dark and mordant account of post-partition Delhi in his *Capital: The Eruption of Delhi*.[70] Musing on his observation that, of all the various self-revelatory messages one sees inscribed on the rear windows of the capital's automobiles, the most common is the simple name "Rāma," Dasgupta offers a critical take on the *Rāmāyaṇa* and the characterization of its hero. After noting that Rāma, of course, represents an ideal of power and virtue, and a symbol of renewed Hindu dominance, he writes:

> But it is possible that Rama appeals to Delhi drivers not only because of his martial power, and the fantasy he holds out of Hindu recovery. Perhaps he also holds a more intimate appeal.
>
> The cliché about Rama is that he is the perfect man, the incarnation of all virtues. . . . What is striking about this wisdom is that it seems, on first sight, to fit so poorly with the stories we actually know about Rama, in which he seems like a deeply flawed and fragile man.
>
> . . .
>
> Though he will fight fanatically for the recovery of his wife—because he understands the offence of a broken rule—when she comes home to him he hates her, not for what she has done but what has been done to her. It is dangerous to be loved by a man like this: he may raise armies for you when you are stolen away, but when you are by his side he is plagued by suspicions and spite. He is haunted by the idea that others may not have denied themselves as he has, by visions of the extravagant pleasures that they might enjoy.[71]

Dasgupta concludes his discussion of Rāma by speculating as to why one does not also see the name of the other great Vaiṣṇava hero Kṛṣṇa as frequently on the car windows. He observes, in part:

> Like Rama, Krishna is a warrior and a man of wisdom and moral seriousness, but he also has all the humour, eloquence and breadth of spirit that Rama lacks. He is unabashed about his sensuousness and his desires: his love for women is erotic and overpowering, and he

[70] Dasgupta 2014.
[71] Dasgupta 2014, pp. 197–99.

knows the poetic ache of yearning for a lover far away. Like Rama, Krishna is beautiful, but women who desire him end up not with their noses cut off[72] but loved and serenaded by the music of his flute.[73]

In fact, the influence of Rāma on the Indian sense of masculinity that Dasgupta points out, and its implications for real-world gender relations, has had and continues to have serious consequences. In this vein let us conclude our discussion of the receptive history of Sītā's abandonment with a personal anecdote that illustrates the connection linking the social message of the *Uttarakāṇḍa*, its effects in the real world, and literary efforts at reform. Some twenty-five years ago we were cohosting a *Rāmāyaṇa* conference at the Central University of Hyderabad. There we met a gentleman from Pune who told us that he had been a civil servant in Bombay back in the late 1940s and early 1950s. At that time, he said, there was a large encampment of Hindu and Sikh women in the Maidan who had been repatriated through the agency of a binational commission after having been abducted and taken across the border during the chaos of Partition. They had, however, been rejected by their families, who cited Rāma's banishment of Sītā as their justification for their refusal to take back their abducted wives, sisters, and daughters. Many of these women, so our informant tearfully told us, were ultimately forced into prostitution or beggary. This human tragedy so upset him that he wrote his own revised version of the epic in Marathi, a version that did not include the repudiation of Sītā.

THE *ŚAMBŪKAVADHA*, "THE KILLING OF ŚAMBŪKA"

Second only to the abandonment of Sītā, the summary execution of the *śūdra* ascetic Śambūka has proven to be a source of unease among some audiences of those versions of the *Rāmāyaṇa* that include some form of the *Uttarakāṇḍa*. Although, as indicated above, several of the figures in the epic are shown to exhibit disquiet or even great sorrow over Rāma's banishment of his queen, neither the poet nor any of his characters appear to feel any remorse for the killing of this individual, nor do the commentators make any special efforts to justify it.

The episode is clearly an important one for the author of the *Uttarakāṇḍa* as four full *sargas* are devoted to the circumstances leading to the deed, to its actual performance, and to its consequences.[74] In these chapters we learn that a brahman appears at the gateway to Rāma's palace bearing the corpse of his young son. According to the often-repeated

[72] The reference is to Śūrpaṇakhā.
[73] Dasgupta 2014, p. 199.
[74] *Uttarakāṇḍa sargas* 64–67.

glorification of Rāma's ideal reign, no bad things, whether social, natural, or political, can occur under his benign rulership. Now the death of a child before that of its parents is one of the calamities that, as several of the epic's descriptions of Rāma's utopian reign stress, should not occur during his kingship.[75]

As the perfection of the kingdom is indexed to the perfection of the king, the brahman reproaches Rāma for his dereliction of duty and demands that he restore the child to life.[76] Rāma duly summons his counselors to advise him. The divine seer Nārada, after discoursing on which of the four *varṇas*, or social classes, are and are not permitted to engage in religious austerities in each of the four *yugas*, or cosmic eons, informs the king that somewhere in his realm a lowly *śūdra* must be so engaged, thus violating the *dharma* of the current age, the Tretā Yuga. He ascribes the untimely death of the child to this violation and instructs Rāma to take forceful action to put an end to it and so restore the boy to life.[77]

Accordingly, Rāma gives instructions for the preservation of the child's body and, summoning the flying palace Puṣpaka, makes a complete aerial survey of his realm. Surveying the southern region, he spies an ascetic performing fierce austerities. Approaching him, Rāma inquires as to the man's reason for his self-mortification and asks him to which of the four *varṇas* he belongs.[78] Still hanging upside down in his practice of austerity, the man tells Rāma that he is performing this act with the goal of attaining heaven in his earthly body. He says that his name is Śambūka and that he is a member of the lowest of the four *varṇas*, the *śūdra* class. Before Śambūka can even finish his speech, Rāma draws his sword and beheads him. As soon as Śambūka is killed, the gods assemble, praising Rāma for this deed as showers of blossoms fall from the heavens. They offer Rāma a boon in recompense for what they regard as a highly virtuous act. He requests only that the dead child should be restored to life, and the gods inform him that the child, in fact, had already been restored to life at the very moment that the *śūdra* was killed. Rāma then goes on to visit the ashram of the great sage Agastya, who also praises him for his virtuous deed.[79]

[75] Compare 1.1.72, "Nowhere in his realm do men experience the death of a son" (*na putramaraṇaṃ kecid drakṣyanti puruṣāh kvacit*); 6.116.85, "The elders never had to perform the funeral rites for their children" (*na ca sma vṛddhā bālānāṃ pretakāryāṇi kurvate*); and 7.89.10, "No one suffered an untimely death (*nākāle mriyate kaścit*)."

[76] 7.64.9–15. See, too, Introduction, "Structure," pp. 147–48.

[77] 7.65.1–26.

[78] 7.66.1–17.

[79] 7.67.1–10; as well as App. I, No. 11, following 7.67.4; and insert passage 1127*, following 7.67.5ab. We have emended the critical text to include both App. I, No. 11, and 1127*. See notes to the respective passages and Introduction, "Text," pp. 215–16. See, too, S. Goldman 2015a.

This disturbing episode is evidently meant to shore up the *varṇāśrama* system that is central to the vedic-brahmanic conception of the idealized hierarchical society celebrated as the *Rāmarājya* and may, as some have argued, reflect the hardening of social attitudes of a period of composition later than that of the central books of the poem. Thus, as has been observed by Brockington, in the *Ayodhyākāṇḍa* we find the episode of Daśaratha's deathbed recollection of having accidently killed a *śūdra* ascetic narrated without criticism of such a person's engagement in religious austerities. On the other hand, here, in the final book of the poem, such a practice causes calamity, and it is deemed necessary and indeed praiseworthy for Rāma to execute the culprit. Brockington takes the episode to indicate an "enormous shift in attitudes and the increase in rigidity of the *varṇa* system."[80]

A particularly strong response to the episode is to be found in an article by Asim Kumar Chatterjee, who notes:

> The present writer strongly feels that the story of the assassination of this innocent Śūdra ascetic by Rāma is an invention of some bigoted Brāhmaṇa poet who had inveterate faith in the infallibility of the Smṛtis. It is utterly inconsistent with the character of the broad-minded Rāma, who is described elsewhere as a sincere friend of the Niṣāda chief Guha . . . The whole episode . . . appears to be the work of a vainglorious, caste-conscious fanatic who had no faith in the unconquerable spirit of man.[81]

The episode is known to the *Mahābhārata*, where it is mentioned very briefly that a brahman boy had been restored to life when, in keeping with *dharma*, the *śūdra* Śambūka had been slain by Rāma of true valor.[82] The story is also known to the *purāṇas* that narrate the events of the *Uttarakāṇḍa*, but their accounts, like that in Vālmīki's version, are told very simply and straightforwardly with no criticism of Rāma, no praise of the *śūdra*, and no attempt to rationalize what is seen as a highly justified execution of a sinner. Thus, for example, the *Padmapurāṇa* devotes some sixty verses to the episode, which follows the *Uttarakāṇḍa* very closely and represents Rāma as deserving nothing but praise and boons for his deed.[83]

But, as in the case of the abandonment of Sītā, it is the early poets who begin to express some concern at what appears to be at best an exces-

[80] Brockington 1998, p. 427.
[81] Chatterjee 1972–1973, p. 310.
[82] *MBh* 12.149.62.
[83] *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).32.34–94. It is interesting to note that in the *Padmapurāṇa* the *Śambūkavadha* does not occur in the context of the Rāma story.

sively harsh and violent action on Rāma's part. In doing so they employ what come to be two very common and related tropes in the poetic and devotional literature, those of the liberation through death of a cursed divinity and of the exaltation of even an evil and degraded being through death at the hands of a divinity.

Kālidāsa, for example, treats the episode in an eleven-verse passage in the fifteenth *sarga* of his *Raghuvaṃśa* in which he concisely summarizes it, closely following Vālmīki's version. But the poet adds something that is absent from the original. He takes up the question of the afterlife of the beheaded *śūdra*, stating:

> The *śūdra* attained the highest realm of the virtuous, because his punishment had been administered by the king himself, and not because of his difficult austerities, which were in violation of his own proper sphere of action.[84]

Mallinātha, commenting on the verse, cites a verse from the *Manusmṛti*, according to which those who commit sinful acts are, when punished by kings, purified and attain heaven just as do the virtuous who perform good deeds.[85]

Given the enormous scope of Kālidāsa's literary epic, the attention he pays to the episode is fairly impressive. It cannot, however, be compared to the elaborate treatment afforded it in the vastly more focal *Uttararāmacarita* of Bhavabhūti, who devotes virtually the entire second act of the play to the event and its aftermath. In the prologue (*śuddhaviṣkambhaka*) to the act, the ascetic woman Ātreyī, in conversation with the forest divinity Vāsantī, provides a condensed and only slightly modified version of Vālmīki's account of the complaint of the grieving brahman and Rāma's search for the errant *śūdra*.[86] But once Rāma arrives to carry out the execution, the tenor of the story begins to change significantly. From the outset, it is clear that unlike in the *Uttarakāṇḍa*, where Rāma appears eager to carry out his duty as a dharmic king and exhibits no sign of concern or compassion for the hapless Śambūka, Bhavabhūti's hero is deeply conflicted and reluctant to carry out his grim task. As he

[84] *RaghuVa* 15.53:

kṛtadaṇḍaḥ svayaṃ rājñā lebhe śūdraḥ satāṃ gatim /
tapasā duścareṇāpi na svamārgavilaṅghinā //

[85] *ManuSm* 8.318:

rājabhiḥ kṛtadaṇḍās tu kṛtvā pāpāni mānavaḥ /
nirmalāḥ svargam āyānti santaḥ sukṛtino yathā //

[86] *UttaRāC* 2.7.5–2.8.4.

enters the stage, his sword drawn, he is described as filled with pity (*sadayotkhātakhaḍgaḥ*). Moreover, as in the case of Sītā's banishment, as represented in the play, Rāma is also filled with a kind of self-loathing for the terrible act he feels obligated to perform. He says:

> "O my right hand! Go ahead and bring down my blade upon the *śūdra* sage as a life-giving drug for the brahman's child. After all you are a limb of Rāma, who was keen to banish Sītā when she was fatigued with her advanced pregnancy. So where is your compassion?"[87]

Striking Śambūka with hesitation (*kathaṃcit prahṛtya*), he says, ironically, "This is truly a deed worthy of Rāma."[88]

But it is in the aftermath of the execution that the poet truly revalorizes the entire episode. For no sooner has the *śūdra* been slain than he reenters the stage, now transfigured as a celestial personage (*divyapuruṣa*), who prostrates himself and sings the praises of Rāma. He claims that the restoration of the dead child to life has redounded to his own elevation since deaths that ensue from contact with the virtuous bring one to salvation.[89]

Rāma now blesses the transformed *śūdra* so that he can truly enjoy the desired result of his severe austerities (*tad anubhūyatām ugrasya tapasaḥ paripākaḥ*).[90] Śambūka does not depart immediately for his newly won heavenly world but remains onstage for the remainder of the act, leaving only briefly to offer his respects to the sage Agastya and to carry the latter's invitation to Rāma. Indeed, the poet even has the redeemed *śūdra* recite five of the play's most beautiful verses, descriptive of the landscape of the Daṇḍaka forest and of the regions of Janasthāna and Pañcavatī.[91]

Bhavabhūti's representation of Rāma's reluctance and self-reproach with regard to the execution of Śambūka, and especially his transfiguration of the despised renegade *śūdra*, who brings death and disorder to Rāma's supposedly utopian realm, into a blessed heavenly being is a fairly radical move away from the social vision of the *Uttarakāṇḍa*. This move is so striking that G. K. Bhat, in his introduction to his translation

[87] *UttaRāC* 2.10:

he hasta dakṣiṇa mṛtasya śiśor dvijasya
jīvātave visṛja śūdramunau kṛpāṇam /
rāmasya gātram asi nirbharagarbhakhinna-
sītāvivāsanapaṭoḥ karuṇā kutas te //

[88] *UttaRāC* 2.10.1: *kṛtaṃ rāmasadṛśakarma.*
[89] *UttaRāC* 2.11.
[90] *UttaRāC* 2.12.
[91] *UttaRāC* 2.16; 2.20; 2.21; 2.29; 2.30.

and annotation of the play, goes so far as to see the playwright as speaking out against the stringency of the *varṇāśrama* system. He remarks:

> The episode is a side-reflection on the iniquities of the caste system. And in showing the self-condemnation and disgust of Rāma in killing a "Śūdra sage," Bhavabhūti may be indicating his personal sympathy for Śambūka and his disapproval of the rigour of the caste system.[92]

Bhat's point here is debatable. However, what does seem clear is that, like Kālidāsa but even more strongly, Bhavabhūti is uncomfortable with the *Uttarakāṇḍa*'s representation of Rāma as a ruler who heartlessly beheads a humble, low-caste person who is engaged in spiritual discipline in a vain hope of attaining salvation.

A genuinely revalorized version of the Śambūka episode is to be found in the interesting *Ānandarāmāyaṇa*, attributed to Vālmīki himself and dated to between the fourteenth and seventeenth centuries.[93] This interesting reworking of the Rāma story has, according to Vidyut Aklujkar, as one of its goals "revitalizing the concepts of justice and society in light of contemporary concerns."[94] In this version, which, as Aklujkar notes, has been "revised in the light of *bhakti* and *karma-vipāka*,"[95] the crisis of the death of the brahman boy begins to reach epidemic proportions with no fewer than seven deaths of people of various ages and social classes, and of both genders being attributed to the wrongful asceticism of the *śūdra*. Of note here is that, in the case of the brahman child, Sītā, who in Vālmīki's account had already long been sent away by the time of the incident, intervenes to promise the grieving parents of the dead child that she would give up her own son, Lava, should Rāma fail to revive their son.[96]

Whereas Vālmīki's Rāma summarily executes Śambūka the moment he learns of his *varṇa* status, in the *Ānandarāmāyaṇa* version, Rāma "explains to him compassionately how only the three classes of Brahmin, Kshatriya and Vaishya are entitled to *tapas*."[97] Rāma explains that he is obliged to kill Śambūka in order to restore the seven dead to life but says that he is actually pleased with the *śūdra*'s asceticism and offers him a boon. In a distinctly devotional twist to the story, Śambūka asks that *śūdras* gain access to heaven. Rāma grants this wish, telling him that

[92] Bhat 1965, p. 70.
[93] On the date of this interesting text, see Bulcke 1971, p. 168 and Brockington 1998, p. 495.
[94] Aklujkar 2000, p. 85.
[95] Aklujkar 2000, p. 95. The *Ānandarāmāyaṇa*'s account of the episode is drawn from Aklujkar's very interesting article.
[96] Aklujkar 2000, p. 95.
[97] Aklujkar 2000, p. 95.

they should recite the *Rāmanāma*, or the name of Rāma, which they ultimately do through their familiar greeting of "Rām Rām." Promising that upon death Śambūka will attain Viṣṇu's heavenly realm, Vaikuṇṭha, Rāma finally executes him.[98]

This version of the episode, which appears to owe much to Bhavabhūti's interpretation, similarly serves to show that beyond the context of Vālmīki's *Uttarakāṇḍa* and its commentators, the literary and religious traditions were uncomfortable with Rāma's seemingly heartless execution of the *śūdra* ascetic and the way in which it seemed out of keeping with the general devotional representation of Rāma as a paragon of compassion for even the lowliest of his subjects.

Whatever the case, it is certain that the episode has become one of the central targets of criticism by scholars and social and political activists in the modern world with its contemporary ethos of egalitarianism. This is especially so on the part of representatives of traditionally lower-caste groups who have been discriminated against, exploited, and marginalized throughout the history of South Asian civilization. These groups, today referred to with designations such as Dalits, Scheduled Castes, Scheduled Tribes, Bahujans, Adivasis, and Backward Castes, naturally and with good reason identify with such lower-caste and tribal epic figures as Śambūka, Ekalavya, and so forth, and tend to see in the epic texts themselves the charters for their own oppression and marginalization.

In the case of E. V. Ramasami (EVR), the leader of the Dravidian movement, Richman notes, after discussing his critique of Rāma's treatment of Sītā:

> E.V.R. reserves his greatest outrage, however, for Rāma's treatment of Śūdras, the lowest group in the four-part brahmanical caste ranking and one of the major audiences of his pamphlet. He notes that Rāma killed a Śūdra named Śambūka because he was performing asceticism, which the Vedic tradition prohibits to those not twice-born (that is, Śūdras and Untouchables). Rāma murdered this Śūdra in order to revive a Brahmin boy who had died—that such an untimely death should strike a Brahmin family signaled that somewhere someone (in this case Śambūka) was committing an offense against dharma. After summarizing this incident, E.V.R. extrapolates from it to present-day South India. "If there were kings like Rāma now, what would be the fate of those people called Śūdras?" he asks, implying that Śūdras would never be safe from murder if such a king still ruled. Since over 60 percent of South Indians are regarded as Śūdras, at least by Brahmins,

[98] Aklujkar 2000, pp. 95–96.

E.V.R. stirs the rage of a good number of his readers by emphasizing this event.[99]

The Marxist critic of the *Rāmāyaṇa*, Ranganayakamma, too, naturally focuses on the killing of Śambūka. As is her practice, she provides in separate sections of each page a more or less accurate version of Vālmīki's account, as well as her own rather expanded account. In the latter, she introduces a lengthy dialogue between Śambūka and Rāma in which the *śūdra* argues for human equality while Rāma defends the elitist status quo of *varṇāśramadharma*. The author renders (in part) this debate as follows:

> [Rāma][100] "Penance for a Sudra? Base fellow! Do you expect equality with Brahmins and Kshatriyas?"
> [Śambūka] "I believe that all human beings are equal in worshipping the god."
> [Rāma] "Are you so independent? Are human beings equal before god? Never. Among human beings, Sudras are the lowest. They are base people who ought to live by serving the upper Varnas (castes). If all Sudras defy the oldest tradition and expect a life of penance, who will serve the upper castes?
> "If all the Sudras attain this otherworldly knowledge, what will they have to do with worldly duties? Who are the Brahmins? Who are the Sudras?
> "Fool! All your attempts will go to waste. All scriptures declare loudly that there is no place for a Sudra in the worlds."
> [Śambūka] "What is the sin of the Sudras, my lord?"
> [Rāma] "To be born a Sudra!"
> [Śambūka] "I cannot agree."
> [Rāma] "Why? Not agreeing with the scriptures and not accepting them without any doubt, do you dare to argue and question them?"
> [Śambūka] "O king! Will a Sudra himself accept without question the scriptures that debase, insult and harm a Sudra?"[101]

Ranganayakamma may well have gotten the idea of staging this debate and making Śambūka an advocate and activist avant la lettre, as it were, for human dignity and equality from a Tamil play by one Tripuraneni Ramaswamy Chowdary entitled *Sambuka Vadha*, which she renders

[99] Richman 1991a, p. 185.
[100] We have used square brackets for the names of the speakers for the sake of clarity.
[101] Ranganayakamma 2004, p. 659.

as *Murder of Sambuka.*[102] Ramaswamy's play, which Ranganayakamma summarizes at length and critiques,[103] offers an interesting and instructive window into the conflicting drives toward tradition and modernity that converge in the episode for contemporary writers who read Vālmīki's *Uttarakāṇḍa*. In the play Śambūka is no longer simply an isolated rogue *śūdra* who performs forbidden penances in a remote wilderness in an effort to breach the heavenly gates. Here, according to Rāma's *guru*, Vasiṣṭha, Śambūka has become the leader of a rebel movement who plans to build an ashram close to Ayodhyā where, like the Buddha, he will gather non-brahman disciples, refute the Vedic scriptures, and then send his converts around the country to preach the doctrine of equality between *śūdras* and Aryans.[104]

Interestingly, Rāma is portrayed as supportive of Śambūka's movement, asking, "Is it not proper that all our subjects have equal rights?" Ranganayakamma herself is far from impressed by Rāma's conversion:

> How are Rama's answers? What does he mean by equal rights when there have been caste distinctions for a long time in the kingdoms of his father and forefathers! Is it not because of the absence of such rights that Sambuka was defying old rules for the sake of rights? Though he knew that Sambuka was defying the existing rules and organizing a movement demanding equal rights on a par with Aryans, will Rama say, "All people should have equal rights, shouldn't they?" From where did this socialist Rama come in the period of the *Ramayana*? Is Ramaswamy not aware that Rama was an Aryan king, that he became hostile to Dravidians and waged battles and that he was determined to destroy Rakshasas? Will such Rama say he would give equal rights to the Sudras (Dravidians) under his rule?[105]

Vasiṣṭha presses Rāma to uphold the immemorial rules of *varṇāśramadharma*, and, deeply conflicted, Rāma promises to do so by imposing strict new laws that would impose harsh penalties on those who violate the rules of social hierarchy. But the *guru* is not satisfied. He demands the death penalty for the errant *śūdra* and Rāma agrees to carry it out, summoning Śambūka to a tribunal that will judge his guilt and impose punishment. The *śūdra* declines to appear before the tribunal and the reluctant king goes to his ashram to debate with him further. Once again Rāma is persuaded by the righteousness of Śambūka's cause and comes

[102] Ranganayakamma 2004, p. 738. In a footnote, she provides the following bibliographical information: "Ramaswamy Chowdary, Tripuraneni. 1920. *Sambuka Vadha.* Tenali: Sarala Publications, 1971."
[103] Ranganayakamma 2004, pp. 748–53.
[104] Ranganayakamma 2004, p. 739.
[105] Ranganayakamma 2004, p. 740.

away determined to grant all his subjects equal rights. Vasiṣṭha is furious at Rāma's failure to execute a *śūdra* whom he believes is virtuous and innocent of any wrongdoing. Finally, regarding it as imperative for him to obey his *guru*'s orders, Ramaswamy's Rāma, much as in his portrayal in the *Uttararāmacarita* and the *Ānandarāmāyaṇa*, reluctantly beheads the *śūdra* revolutionary. Ramaswamy actually paraphrases Bhavabhūti's verse that Rāma addresses to his own right hand when he beheads Śambūka, leading Ranganayakamma to interject sarcastically, "(*perhaps his right hand alone sent Sita to the forest!*)."[106]

Ramaswamy's play reflects very clearly the controversial nature of this episode from the *Uttarakāṇḍa*. Deeply discomfited by the inescapable literary tradition of Rāma's execution of an innocent low-caste man, and yet determined to uphold Rāma as an ideal king, the playwright creates a peculiar characterization of the hero as at heart a liberal democrat striving to be a constitutional monarch who is, however, bullied into a terrible act against a reformer by his ultraconservative *guru*. Thus, the playwright tries (not very successfully, as Ranganayakamma shows) to resolve the tensions between regarding Rāma, on the one hand, as a compassionate and just ruler and, on the other, as a harsh enforcer of the stringent rules of *varṇāśramadharma*. His solution is to make heroes of both Śambūka and Rāma while placing the blame squarely on the brahmanical establishment, as represented by the Ikṣvākus' *purohita*, Vasiṣṭha.

In light of the complex and conflicted reception of the two episodes discussed above, it becomes clear why the *Uttarakāṇḍa*, alone among the seven *kāṇḍas*, has provoked so many varied and passionate responses in the works of poets, commentators, purāṇic bards, religious teachers, social activists, and scholars throughout its long, receptive history. In most cases the modifications, revisions, and even excision to which the *kāṇḍa* has been subjected can be seen as having been inspired by concern, disquiet, or even outright revulsion at the light that the episodes, as first represented in Vālmīki's *Uttarakāṇḍa*, shed on the characterization of Rāma, a characterization that, with a few exceptions, appears to contrast with that found in the previous six *kāṇḍas*.

[106] Ranganayakamma 2004, pp. 740–43. Italics and parentheses are the author's.

8. The Structure of the *Uttarakāṇḍa*

As noted above, the *Uttarakāṇḍa,* like the *Bālakāṇḍa*, is commonly understood to be a late or spurious book consisting of an eclectic collection of "virtually independent episodes."[1] For this reason, the *kāṇḍa* has suffered neglect on the part of many scholars. Moreover, the vast majority of scholarship that has been directed toward the *kāṇḍa* has been focused on specific references that support larger examinations of comparative dating, geographic and ethnic identifications, language, episodes, and the like;[2] examinations and comparisons of specific sections or individual episodes found in the *kāṇḍa*;[3] or examinations of the structural relationship of the *kāṇḍa* to the *Bālakāṇḍa*.[4] There has, however, been little scholarship devoted exclusively to analyzing the *kāṇḍa* as a discrete entity,[5] while those scholars who have undertaken such studies have done so largely in an attempt to establish whether or not the book is a "genuine" or spurious part of the epic.[6]

Camille Bulcke, in his 1960 article "The Rāmāyaṇa: Its History and Character," echoes the general scholarly dissatisfaction with the book with reference to its so-called purāṇic episodes but expands his critique to include the narrative structure of the entire *kāṇḍa*, noting, "The style and composition of both the *Bālakāṇḍa* and the *Uttarakāṇḍa* stand in sharp contrast to the other books of the *Rāmāyaṇa*. Both are sadly lacking in unity and development of plot."[7] Bulcke is so dissatisfied with the first and last books that rather than summarizing them, as he does with the middle five, he divides them into sections, arguing, "since the two spurious books lack unity, their contents will be listed and square brackets will be used to indicate later additions."[8] With this understanding,

[1] See Introduction, "*Rākṣasas*," p. 36, note 2 and Brockington 1998, p. 381. See also Bulcke 1960; Sen 1968; R. Goldman 1984, pp. 21–22; and Thapar 2013, p. 221. The other reason often raised concerning the lateness of the *Uttarakāṇḍa* is the pervading Vaiṣṇava tone of the book. See Introduction, "Theology," pp. 169–86. See Agrawal 1975, who argues against this.

[2] See, for example, Brockington 1998, who provides a detailed, informative, and extremely useful summary of this type of *Rāmāyaṇa* scholarship (pp. 345–73 [language and style]; pp. 373–77 [metrics]; and pp. 377–97 [date, expansion]).

[3] See Bulcke 1960; Verkerdi 1964; Antoine 1975; and Sutherland (Goldman) 1999.

[4] S. Goldman 2004.

[5] Chatterjee 1972–1973 and Biardeau 1999, pp. 1687–1708.

[6] See, for example, Kibe 1941; Vekerdi 1964; Chatterjee 1972–1973; Agrawal 1975; Rai 1991; Kanjilal 1992; Narasimha Moorty 2002; and Parameswarn (n.d.).

[7] Bulcke 1960, p. 40.

[8] Bulcke 1960, p. 45.

Bulcke divides the *Uttarakāṇḍa* into seven distinct sections as follows in his own words:[9]

1. *Sargas* 1–36: *[The histories of Rāvaṇa and Hanumān.]*
2. *Sargas* 37–52: *Departure of the guests the day after Rāma's coronation. The repudiation of Sītā, who is abandoned in the vicinity of Vālmīki's hermitage.*
3. *Sargas* 53–59: *[The purāṇic stories of Nimi and Yayāti.]*
4. *Sargas* 60–72: *The story of Śatrughna; his two visits to Vālmīki's hermitage, once when Sītā's twins are born and again twelve years later when he hears the twins recite the Rāmāyaṇa.*
5. *Sargas* 73–82: *[The episode of Śambūka, the Śūdra, killed by Rāma for practising asceticism against his caste-rules.]*
6. *Sargas* 83–99: *The horse-sacrifice of Rāma; singing of the Rāmāyaṇa by the sons of Sītā; Sītā's oath and disappearance into the earth.*
7. *Sargas* 100–101[*sic* 110]: *The conquests of the sons of Lakṣmaṇa and Bharata. Tragic death of Lakṣmaṇa. The settling of Kuśa at Kuśāvatī and Lava at Śrāvastī. The departure for heaven of Rāma, Bharata, Śatrughna and the inhabitants of Ayodhyā.*

It is no accident that the very divisions that Bulcke identifies, as well as the material he omits from his list, serve to reinforce his opinion that the *Uttarakāṇḍa* lacks structural or narrative unity.[10] In avoiding a syntactically integrated summary, he appears to negate the possibility of such a summary for the book, while the itemization serves to substantiate the fragmented nature of the narrative while delegitimizing any claim of a cohesive structure.

In contrast to this approach, a few scholars have advanced the opposite position, arguing for the narrative integrity, in whole or in part, of the *Uttarakāṇḍa*. Early on, even Hermann Jacobi, who was one of the first to argue that the book was not part of the original *Rāmāyaṇa*, recognized that the opening section of the *Uttarakāṇḍa*, that is, the section containing the history of Rāvaṇa, which he called the *Râvaṇeïs*,[11] was an independent unit. In his monograph, *Rāma and the Bards: Epic Memory*

[9] Bulcke 1960, p. 48. It is interesting that Bulcke reserves this method of summarizing the contents for the first and last books only. For the remaining books, he briefly retells the narrative in paragraph form. This provides a subtle, yet powerful way to reinforce the content of his argument, that of a clear difference between books 2–6 and the first and last books. See Bulcke 1960, pp. 45–48.

[10] In the first section, for example, Bulcke omits the fact that both Rāvaṇa's and Hanumān's histories are narrated by Agastya in response to Rāma's questions (Rāvaṇa's history: 7.1.24–26; 7.2.1; 7.4.1–8; 7.34.44; Hanumān's history: 7.35.1–15; 7.36.45–46).

[11] Based on intertextual evidence and metrical considerations, Jacobi (1893, p. 74) argues that probably the *Uttarakāṇḍa*, but certainly the *Râvaṇeïs*, predates the *Rāmopākhyāna* of the *Mahābhārata*. See also Brockington 1998, p. 392.

in the Ramayana, Robert Antoine, perhaps influenced by Jacobi's understanding, looks to identify "something of the vision which inspired the ancient bards and fascinated their listeners."[12] He identifies this section of the *Uttarakāṇḍa* (*sargas* 1–34 in the critical edition) and that of the Viśvāmitra episode from the *Bālakāṇḍa* (*sargas* 50–64) as two opposing representations of the "attitudes to life, two different sets of values."[13] In so doing Antoine carefully analyzes both passages as coherent and parallel narratives. Understanding both the first and the last books as narratively integral to the larger vision of the epic poet, he sees the poet's vision as one that invites "us to look far above the human scene in order to discover the timeless standards of the cosmic order."[14] According to Antoine, this vision, which he calls "vertical," encouraged the poem's audience to look beyond the human condition to the supramundane. For him, this original "vertical" vision of the epic poet was eventually replaced by one that he understands as "horizontal," "according to which the human situation counts for itself and seeks its fulfillment within purely human limits."[15] It is this shift on the part of the epic's audiences over time from one worldview to another that Antoine feels gave rise to the later tradition's discomfort with, misunderstanding of, and attempts to rewrite and silence parts of the epic.[16] While Antoine has not dealt specifically with the narrative structure of the *Uttarakāṇḍa* as a whole, his analysis presupposes that the final book is critical to the underlying mythic structure of the entire epic. Moreover, he clearly understands the history of Rāvaṇa to be in juxtaposition with and an inversion of the Viśvāmitra episode of the *Bālakāṇḍa*, and he argues for a narrative logic in the episode based on the parallelism of the two episodes.

In a similar vein, Jagannath Agrawal rejects the view that the *Uttarakāṇḍa* is either spurious or a mismatched assortment of episodes and instead understands that the book is a logical and integral part of the epic.[17] He argues:

> So far as the legends contained in this book are concerned, they are a logical necessity for the proper completion of the poem, and cannot be dubbed as interruptions to the narrative. If we examine the *Uttarakāṇḍa* in the light of authentic ancient literary tradition, we shall find that far from being spurious, this book constitutes an integral part of the *Rāmāyaṇa*, which bereft of this, would remain incomplete.

[12] Antoine 1975, p. 46.
[13] Antoine 1975, p. 70.
[14] Antoine 1975, p. 109.
[15] Antoine 1975, p. 175.
[16] See Introduction, "Controversial Episodes," pp. 82–113.
[17] Agrawal 1975, p. 1.

Agrawal, however, never really provides a satisfactory or detailed argument in support of his ideas. He notes generally that a number of episodes, such as the abandonment of Sītā and the birth of Kuśa and Lava, are integral to the Rāma narrative itself and that Kālidāsa and Bhavabhūti drew upon the *Uttarakāṇḍa* and understood it as an essential part of Vālmīki's *Rāmāyaṇa*.[18] And while, as we shall see below, external evidence will be a valuable tool in understanding the *Uttarakāṇḍa*'s structure, Agrawal never addresses what must be understood to be the most important issues: whether the *kāṇḍa* has an inherent structural logic of its own, and if so, how its logic functions within the book and the epic at large.

Madeleine Biardeau, in a closing essay to the Gallimard translation of the Gujarati Printing Press Edition of the *Vālmīki Rāmāyaṇa*, which she directed with Marie-Claude Porcher, is one of the few who presents a totalizing interpretation of the *Uttarakāṇḍa*, reading it, in part, as a response to the advent of Buddhism in North India and placing great emphasis on the role of Śatrughna as the last warrior of his lineage and of Sītā as the goddess of earth.[19] While Biardeau makes some interesting and challenging associations in her analysis, and one must applaud her efforts in this respect, she is somewhat selective in her choice of episodes to include, thus providing a less than satisfactory picture of the structure of the *kāṇḍa*.

Virtually all the other books of the epic have a clear structural logic.[20] Should the same not be true for the *Uttarakāṇḍa*? The *Uttarakāṇḍa*'s narrative appears to allow for a number of ways to understand its structure. Most basically and yet only partially satisfying is the position that the book can be understood to respond to a "natural curiosity felt by the audience" to know what happened after Rāma's consecration.[21] As noted earlier, one might also argue that much as the history of Kṛṣṇa starts with his birth and finishes with his death, similarly, there is a cultural expectation that Rāma's history, too, should encompass his entire life span.[22] This expectation, of course, explains those events that are directly tied to the *Rāmacarita*, such as the abandonment of Sītā, the birth of Lava and Kuśa, and the end of Rāma's career. But arguably both the curiosity and expectations are external and hypothetical.

[18] Agrawal 1975, p. 1. See, too, Introduction, "Who Knows," pp. 87–89.
[19] Biardeau 1999, pp. 1678–1708. See, too, Introduction, "Theology," p. 174, note 19.
[20] See, for example, Goldman and Goldman 1996, pp. 14–20 and Goldman and Goldman 2009, pp. 18, 89–97. At least one examination of the *Bālakāṇḍa* reveals that the series of purāṇic episodes are not random but rather provide a logical basis with which to understand the narrative structure of that *kāṇḍa*. See S. Goldman 2004 and 2009.
[21] See, for example, Brockington 1998, p. 393.
[22] See Introduction, "Work," p. 59.

That the *Uttarakāṇḍa* is structurally intimately linked with the larger epic narrative is clear.[23] The annular structure of the entire epic with its frame story of Lava's and Kuśa's recitation of the *Rāmāyaṇa*, first described in the opening *sargas* of the *Bālakāṇḍa*,[24] is dependent on the *Uttarakāṇḍa*, where we are told that their performance takes place during Rāma's *aśvamedha*.[25] Moreover, the narrative proper of the life of Rāma as told by Vālmīki begins, more or less, with the *aśvamedha* performed by Daśaratha[26] and now ends with Rāma's own *aśvamedha*. The events that transpire at Rāma's sacrifice temporally frame the epic itself as a literary composition whose public performative history for all intents and purposes begins with the singing of the poem by Rāma's twin sons before the king.[27] This performance must be the very same one described more elaborately at the end of the poem during Rāma's *aśvamedha*.[28] In this way, the account of the singing of the work by the sons of Rāma to their father both begins and ends the poem as a work of literature.

Rāma's *aśvamedha* culminates in Sītā's vow of fidelity and return to the earth.[29] It has been argued that this second demonstration of fidelity by Sītā is integral to the internal logic of the larger epic.[30] While both the recitation and Sītā's oath of fidelity allow us to situate the *kāṇḍa* within the larger epic and to appreciate that at some point in the epic's history such an integration was felt necessary, neither episode, in and of itself, advances our understanding of a unique internal structure that can be identified as underlying the *Uttarakāṇḍa*'s narrative.

In any reading of the *Uttarakāṇḍa*, the *aśvamedha* sacrifice of Rāma must be considered a central moment. For in addition to its providing a conclusion to the framing narrative of the larger epic, the *aśvamedha* marks both the moment of the reintegration of the nuclear family and its final dissolution. It is only upon the conclusion of the sacrifice that Rāma's kingdom is free from further crises and that he can rule as a perfectly righteous king for thousands of years. Moreover, the *aśva-*

[23] It is, however, not at all certain at what period in the epic's history the frame was incorporated.
[24] 1.4.21–27.
[25] *Uttarakāṇḍa sargas* 83–85.
[26] *Bālakāṇḍa sargas* 11–13.
[27] 1.4.12–27. Technically the first performances are held before the assemblies of sages and others (see verses 12–13). While there is no specific mention of Rāma's *aśvamedha*, this performance must be the same one narrated in greater detail in the *Uttarakāṇḍa*.
[28] *Uttarakāṇḍa sargas* 84–85.
[29] *Uttarakāṇḍa sargas* 86–88. For a detailed discussion of this framing narrative, see S. Goldman 2004.
[30] The first demonstration of fidelity, her famous *agniparīkṣā*, is described at *Yuddhakāṇḍa sarga* 104. See Antoine 1975, pp. 108–9 and Sutherland (Goldman) 1989.

medha marks a major temporal shift in the narrative from one of the past to one of the present and the future.[31] Given these factors, we must ask what makes the *aśvamedha* so important, and how, if at all, the rest of the narrative is linked to this central event. Rather than assuming, like Bulcke, that the *kāṇḍa* is largely fragmentary, let us attempt to examine it as a cohesive structure and rational narrative. In such an effort, it would not be unreasonable to look to the central event of the book, the *aśvamedha*, to help us in our analysis.

TRANSGRESSION AND EXPIATION: *BRAHMAHATYĀ*

Even if modern scholars and audiences have failed to fully appreciate or identify an internal logic for the *Uttarakāṇḍa*, this was not always the case. That both the epic, consisting of all seven *kāṇḍas*, and the *Uttarakāṇḍa* on its own were traditionally conceptualized, received, and interpreted as a unified narrative by some of its audiences is clearly evidenced in texts that date back at least to the time of Kālidāsa. There is some evidence of this in the *Mahābhārata* as well, where the *Rāmacarita* is known, as is the *Uttarakāṇḍa*, although there are only scattered references to the latter.[32] And while the *Mahābhārata*'s *Rāmopākhyāna* relates only the lineage of the *rākṣasas*, both the *Padmapurāṇa* and Kālidāsa's *Raghuvaṃśa* not only know the events of the entire *Uttarakāṇḍa* but incorporate them fully into their own narratives.[33]

Of these, the treatment of the *Uttarakāṇḍa* narrative in the *Padmapurāṇa* and the *Mahābhārata*'s allusion to it in the *Āśvamedhikaparvan* supply important clues as to how the *Uttarakāṇḍa* was received by at least some of its audiences. What is striking about both passages is the contexts in which they occur, and it is these very contexts, that may, in fact, be a clue to how the tradition has understood the final book's narrative structure.

In the *Āśvamedhikaparvan*, as the narrative opens, Yudhiṣṭhira, having attended the funerary rites for Bhīṣma, is despondent, and his senses

[31] See 7.85.19–20, where Lava and Kuśa tell Rāma that the poem they are reciting covers his entire life, and 7.88*.21–25, where Brahmā tells Rāma that the poem even includes what is yet to come.

[32] *MBh* 12.149.62 knows the Śambūka episode; Rāma's *aśvamedha* is known to 14.1.9. The *Rāmopākhyāna*, too, knows of the history of the *rākṣasas* (*MBh* 3.258.11–16; 3.259.1–12). See S. Goldman 2016.

[33] For *Padmapurāṇa*, see *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).1–68 (within the frame of Rāma's *aśvamedha*). For individual stories: *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*): Śveta 31.102–126, 34.60–132; Śambūka 32–33; Daṇḍa 34.1–61; the vulture and the owl 34.62–129ab. For Kālidāsa's *Raghuvaṃśa*, see Introduction, "Who Knows," pp. 68–69 and "Controversial Episodes," pp. 82–113.

are overcome. As he physically sinks down in his depression, Kṛṣṇa, supporting him, urges him to give up his grief. Nevertheless, Yudhiṣṭhira, tormented, fallen to the ground, and repeatedly heaving deep sighs, is unresponsive. Seeing their brother and king in such a state, the remaining Pāṇḍavas sink down, surrounding him, overwhelmed with grief. Dhṛtarāṣṭra attempts to console Yudhiṣṭhira, urging him to let go of his grief and rule the kingdom. Kṛṣṇa, too, urges him to take up the responsibilities of kingship, but Yudhiṣṭhira wishes instead to renounce the world, as he can find no peace since he caused the death of his grandfather, Bhīṣma.[34] He begs Kṛṣṇa,

> O crusher of your enemies, please decree some action by which I would be released from this inauspicious deed and through which my mind would become pure.[35]

Kṛṣṇa attempts to console him, reminding him that a king who carries out his duty properly will not suffer and reassures him that he has done no wrong, even addressing him as "sinless one" (*anagha*—14.2.19). His efforts are in vain. In turn, Vyāsa attempts to convince Yudhiṣṭhira to abandon his grief, but then he realizes that the despondent king is not yet mature enough to understand that he has done no wrong. He suggests yet another strategy:

> "Finally, you consider yourself to have committed sinful acts. Now hear in reference to that how a sin might be removed, Bhārata.
>
> "Yudhiṣṭhira, men who have committed sins always atone through austerities, sacrifices, and charity.
>
> "By sacrifice, austerity, and charity, overlord of men and tiger among kings, men who have committed evil actions are purified.
>
> . . . . . .
>
> "Bhārata, O lord of men, Yudhiṣṭhira, you [should] offer a *rājasūya*, an *aśvamedha*, a *sarvamedha*, or a *naramedha*.
>
> "According to prescription, you must sacrifice by means of an *aśvamedha* [*vājimedha*], abounding in sacrificial fees, having much wealth, food, and desirable objects, just as Rāma Dāśarathi did."[36]

[34] *MBh* 14.2.1–8.

[35] *MBh* 14.2.13:

karmaṇā yena mucyeyam asmāt krūrād ariṃdama /
karmaṇas tad vidhatsveha yena śudhyati me manaḥ //

[36] *MBh* 14.3.3–5,8,9:

ātmānaṃ manyase cātha pāpakarmāṇam antataḥ /
śṛṇu tatra yathā pāpam apakṛṣyeta bhārata // 3

Critical here is that Yudhiṣṭhira, despite the objections of his kinsmen and Kṛṇṣa, feels the weight of a terrible sin, the killing of his revered elders. Vyāsa suggests that the most efficacious expedient to rid himself of this sin is to perform a sacrifice, and despite the mention of various options, only one sacrifice seems to be viable, the *aśvamedha*. Thus, a clear connection is established between the transgression and expiation by sacrifice.

That Yudhiṣṭhira should be told specifically that he should perform an *aśvamedha* sacrifice just like Rāma Dāśarathi at first might appear somewhat opaque. Neither the *Bālakāṇḍa* nor the *Rāmopākhyāna* mentions Rāma's *aśvamedha*, and the reference appears to be to the performance of this rite in the *Uttarakāṇḍa*. It seems clear then that the author of this section of the *Āśvamedhikaparvan* is familiar with the *Uttarakāṇḍa*'s account of Rāma's *aśvamedha*, and it seems fairly clear from the context that the author understood that Rāma's sacrifice was offered as expiation of some transgression.[37] But what is Rāma's transgression?

This opening passage of the *Āśvamedhikaparvan* is not the first in which Yudhiṣṭhira's depression over his actions has engaged the epic poets. In the *Śāntiparvan* we have already been told that Yudhiṣṭhira is burning with grief as he recalls his slaughter of his relatives out of his greed for the kingdom.[38] Here, too, Vyāsa unsuccessfully attempts to console the depressed ruler, who continues to grieve over his slain kinsmen and who remains inconsolable about the carnage he oversaw. So distraught is Yudhiṣṭhira that, in addition to the slaying of his own kin,

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tapobhiḥ kratubhiś caiva dānena ca yudhiṣṭhira /
*taranti nityaṃ puruṣā ye sma pāpāni kurvate //*4
yajñena tapasā caiva dānena ca narādhipa /
pūyante rājaśārdūla narā duṣkṛtakarmiṇaḥ // 5
. . . . . .
rājasūyāśvamedhau ca sarvamedhaṃ ca bhārata /
naramedhaṃ ca nṛpate tvam āhara yudhiṣṭhira // 8
yajasva vājimedhena vidhivad dakṣiṇāvatā /
bahukāmānnavittena rāmo dāśarathir yathā // 9

See Hiltebeitel (2001, pp. 68–69, 72–73), who briefly takes up the topic of Yudhiṣṭhira's depression over his transgressions and the *aśvamedha* sacrifice as a means of expiation. Cf. Brockington 1998, pp. 74–75.

[37] Daśaratha's *aśvamedha* in the *Bālakāṇḍa*, too, seems to be offered for the expiation of an unnamed transgression (see 1.13.39,44). Once this is removed, Daśaratha can then offer a second, specific rite, the *putreṣṭi*, so that he might acquire sons. The *aśvamedhas* of Yudhiṣṭhira in the *Āśvamedhikaparvan* and Daśaratha in the *Bālakāṇḍa* show clear similarities. Compare *Bālakāṇḍa* 13.4–7,15–22,25cd,29–31 with *Āśvamedhikaparvan* 90.20–22,24–30,34cd; 91.3–5. Brockington (1998, pp. 154, 480, 483) understands the similarities to arise from a similar source rather than borrowing. See, too, Koskikallio 1993.

[38] *MBh* 13.32.10.

he even blames himself for events that he only anticipates—the mass suicide of the women whose husbands have died in the battle.

> "And those excellent women deprived of their own sons, husbands, and brothers, what will happen to them?
>
> "Cursing us Pāṇḍavas together with the Vṛṣṇis as heinous killers, as they fall to the ground, emaciated and despondent, those women, not seeing their fathers, brothers, husbands, and sons, will all abandon their life breaths and go to Yama's realm.
>
> . . . . . .
>
> "It is clear that we will incur the sin of killing women, for *dharma* is subtle. In slaying our friends, we have committed an unending sin, and we shall fall into hell headfirst."[39]

Much as in the *Āśvamedhikaparvan*, Vyāsa advises that Yudhiṣṭhira undertake an *aśvamedha* for the expiation of his perceived transgressions.[40] But here, rather than calling to mind an earthly example, like that of Rāma Dāśarathi, Vyāsa reminds Yudhiṣṭhira of Indra's one hundred sacrifices,[41] although here there is no mention of any transgression on Indra's part or any specific sacrifice. However, a few *ślokas* farther on, Vyāsa once again urges Yudhiṣṭhira to carry out a sacrifice, saying, "Perform the *aśvamedha* (lit., *vājimedha*) sacrifice just as did victorious Indra long ago."[42] Here there is still no direct transgression mentioned on the part of Indra; however, the simile ties Indra directly to the *aśvamedha* sacrifice.

Elsewhere in the *Mahābhārata* the transgressions of Indra are made more explicit. J.A.B. van Buitenen takes up this issue in the introduction to his translation of the fifth book of the *Mahābhārata*, the *Udyogaparvan*. In his analysis of the Indra and Vṛtra story found at *Mahābhārata*

[39] *MBh* 12.33.7–11:

kā nu tāsāṃ varastrīṇām avasthādya bhaviṣyati /
vihīnānāṃ svatanayaiḥ patibhir bhrātṛbhis tathā // 7
asmān antakarān ghorān pāṇḍavān vṛṣṇisaṃhitān /
ākrośantyaḥ kṛśā dīnā nipatantyaś ca bhūtale // 8
apaśyantyaḥ pitṝn bhrātṝn patīn putrāṃś ca yoṣitaḥ /
tyaktvā prāṇān priyān sarvā gamiṣyanti yamakṣayam // 9
. . . . . .
vyaktaṃ saukṣmyāc ca dharmasya prāpsyāmaḥ strīvadhaṃ vayam / 10cd
te vayaṃ suhṛdo hatvā kṛtvā pāpam anantakam/
narake nipatiṣyāmo hy adhaḥśirasa eva ca / 11

[40] *MBh* 12.34.26: *aśvamedho mahāyajñaḥ prāyaścittam udāhṛtam.*

[41] *MBh* 12.34.27–29.

[42] *MBh* 12.34.34cd: *yajasva vājimedhena yathendro vijayī purā.*

5.9–18 and, in particular, at 5.9–10, he carefully traces the mythic development of this epic narrative, drawing our attention to the fact that Indra has committed two transgressions for which he suffers guilt and seeks atonement. The first of these is *brahmahatyā*, or the slaying of a brahman, as he had slain Triśiras, the son of Tvaṣṭṛ.[43] The second crime is his killing of Vṛtra, who was created by Tvaṣṭṛ in revenge for the death of Triśiras. Although Vṛtra is never identified explicitly as a brahman in this passage, Indra is clearly despondent over his killing of Vṛtra, especially in that it involved deceit.[44] Earlier, when asked if he has no fear of the sin of *brahmahatyā*, Indra states that he will later act in such a way as to purify himself.[45]

The use of the *aśvamedha* as an expiation for transgressions, and specifically for *brahmahatyā*, is known at least from the *Taittirīyasaṃhitā*, where an explicit connection between them is stated:

> Truly, he who offers the *aśvamedha* sacrifice makes Prajāpati whole. He alone becomes whole. Indeed, this is the expiation for everything, this is the remedy for everything. Truly, by this even the gods overcame sin, and by this they overcame *brahmahatyā*. Whoever offers the *aśvamedha* sacrifice, he overcomes all sin, he overcomes *brahmahatyā*.[46]

Although Yudhiṣṭhira suffers guilt from the annihilation of his kinsmen, *brahmahatyā* does not, despite the death of Droṇa, appear to be among his transgressions. On the other hand, Indra's suffering is directly associated with this transgression. Thus, the illustrative use of Rāma Dāśarathi's *aśvamedha* in the *Āśvamedhikaparvan* seems to indicate that the tradition understands Rāma's transgression to be tied to an inappropriate or unethical killing. Unlike Yudhiṣṭhira, who is grieving over the virtual annihilation of his entire clan, Rāma has only slain *rākṣasas*, the chief among whom Rāvaṇa, the son of Viśravas, is clearly by descent a brahman.[47]

[43] *MBh* 5.9.30; 5.10.41–44.
[44] *MBh* 5.10.35,42.
[45] *MBh* 5.9.30–31.
[46] *TaiS* 5.3.12:

> *eṣá vái prajā́patiṃ sárvaṃ karoti yó 'svamédhena yájate sárva evá bhavati sárvasya vā́ eṣā́ prā́yaścittis sárvasya bheṣajáṃ sárvaṃ vā́ eténa pāpmā́naṃ devā́ atarann ápi vā eténa brahmahatyā́m ataran[t] sárvaṃ pāpmā́naṃ [1] tarati tárati brahmahatyā́m yó 'svamédhena yájate yáḥ.*

[47] Introduction, "*Rākṣasas*," pp. 51–52. Note, too, how, after killing Rāvaṇa, Rāma insists, despite Vibhīṣaṇa's reluctance, on performing for his foe a formal vedic funeral rite (*Yuddhakāṇḍa sarga* 99). Compare this with Rāma's and Lakṣmaṇa's unceremonious casting of the body of the *rākṣasa* Virādha into a pit, even though he was, in fact, a *gandharva* who had been cursed to take on the form and lifestyle of a true *rākṣasa* (*Araṇyakāṇḍa* 3.18–26).

While the *Mahābhārata*'s reference provides only a suggestion that Rāma has committed a serious transgression, the *Padmapurāṇa* is quite specific in its assigning of sin to Rāma. The *Padmapurāṇa*'s *Pātālakhaṇḍa* retells in great detail the narrative of Rāma's *aśvamedha*, expanding it to include a number of episodes that are not found in Vālmīki. However, the narrative's basic outline remains much the same as that in Vālmīki, and a close examination of its version of a number of critical passages can help us understand how its authors conceived of the structure of the *Uttarakāṇḍa*.

The first seven *adhyāyas* of the *Pātālakhaṇḍa* narrate the departure of Rāma from Laṅkā, his return to Ayodhyā, his coronation, and a description of the *Rāmarājya*, all of which in Vālmīki's epic occur in the closing *sargas* of the *Yuddhakāṇḍa*.[48] In the opening passage we learn two things of import: 1) that the story of Rāma destroys sins, an idea commonly found even within the *Rāmāyaṇa* itself,[49] and 2) that although the story of Rāma's *aśvamedha* has already been told once, it needs to be told again at length, and that it, too, is said to destroy sins.[50] Much as in the *Uttarakāṇḍa*'s narrative, Agastya arrives at Rāma's court.[51] Rāma, curious, asks the sage, "Who was he, this Rāvaṇa, tormentor of the gods, whom I killed?"[52] Agastya then narrates Rāvaṇa's genealogy and how the gods petitioned Viṣṇu to rid the world of the demon.[53] At the conclusion of Agastya's narrative, Rāma, choking with tears, falls to the earth.[54]

Agastya questions Rāma as to why he has collapsed in despair, and the answer is most telling:

> "Alas! Behold the ignorance of deluded and evil-minded me, in that I, deluded by my desire, slew him who was born into a brahman family."[55]

[48] *Yuddhakāṇḍa sargas* 107–116.
[49] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).1.6cd: *tatrānekamahāpāpaharā rāmakathā kṛtā.*
[50] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).1.7–8ab:

tasya vīryasya rāmasya hayamedhakathā śrutā /
saṃkṣepato mayā tvattas tām icchāmi savistaram //
yā śrutā saṃsmṛtā coktā mahāpātakahāriṇī //

[51] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).5.48.
[52] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).6.13: *ko 'sau mayā hato yo hi rāvaṇo vibudhārdanaḥ.*
[53] The *Pātālakhaṇḍa*'s genealogy of Rāvaṇa is a much-truncated version of that found in the *Uttarakāṇḍa*, and is at variance with it. See Introduction, "*Rākṣasas*," pp. 42–53; *Uttarakāṇḍa sargas* 1–34; and S. Goldman 2016.
[54] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).7.37.
[55] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).8.7:

aho me paśyatājñānaṃ vimūḍhasya durātmanaḥ /
yad brāhmaṇakule rūḍhaṃ hatavān kāmalolupaḥ //

Rāma's sense of guilt is overwhelming, and he is absolutely convinced that there is no possible recourse for him, as he has committed the most heinous sin of slaying a brahman.[56] Much as Kṛṣṇa and Vyāsa try to convince Yudhiṣṭhira that he has committed no transgression, Agastya, too, attempts to console Rāma, reminding him of his true nature as the Lord and assuring him that no sin can accrue to him.[57] Rāma is still not convinced and begs:

> "Tell me of some vow, donation, sacrifice, place of holy pilgrimage, or great propitiation, such that my transgression would be burned away and by which my untainted fame would then purify the world."[58]

Agastya responds, making clear once again Rāma's transgression and the appropriate mechanism through which expiation might be achieved:

> "Rāma, great hero, you who grant grace to the world! Listen to the advice I will give you for the removal of the sin of *brahmahatyā*. He who would offer an *aśvamedha* transcends all sin."[59]

What has only been suggested in the *Mahābhārata* is now made explicit in the *Padmapurāṇa*. Just as Vyāsa advises Yudhiṣṭhira to perform an *aśvamedha* to remove the guilt he suffers from slaying his kinsmen, Agastya tells Rāma to perform an *aśvamedha* to alleviate his sense of guilt. The *Pātālakhaṇḍa* narrative then tells a much expanded and quite detailed version of the events leading up to and including Rāma's *aśvamedha*, occupying the first sixty-eight *adhyāyas* of the *khaṇḍa*.[60]

[56] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).8.11–15.
[57] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).8.17–23.
[58] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).8.27–28ab:

prabrūhi tādṛśaṃ mahyaṃ yādṛśaṃ pāpadāhakam /
vrataṃ dānaṃ makhaṃ kiṃcit tīrthaṃ ārādhanaṃ mahat //
yena me vimalā kīrtir lokān vai pāvayiṣyati /

[59] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).8.31–32ab:

śṛṇu rāma mahāvīra lokānugrahakāraka /
viprahatyāpanodāya tava yad vacanaṃ bruve //
sarvaṃ sa pāpaṃ tarati yo 'śvamedhaṃ yajeta vai /

Note how similar the wording of 32ab is to that of the *Taittirīya* passage cited above at note 46.

[60] *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).1–68. The *Pātālakhaṇḍa* returns to the Rāma story in its penultimate chapter (*adhyāya* 112). Here, Jāmbavān narrates the story, but begins by telling Rāma, "This is not your *Rāmāyaṇa*, but this version [lit., 'view (*matam*)'] was composed [by someone else] (*rāmāyaṇaṃ na tāvakaṃ tv idaṃ hi kalpitaṃ matam—Pātālakhaṇḍa* 112.12cd)." The story is fairly faithful to the *Rāmakathā* but omits entirely the events of the last book, ending with the coronation of Rāma (*PadmaP* [ĀnSS] 4[*Pātālakhaṇḍa*].112.249).

Although Vālmīki's *Uttarakāṇḍa* makes no explicit reference to Rāma's suffering any guilt whatsoever, let alone that of *brahmahatyā*, the structure of the *kāṇḍa* itself strongly suggests that there was an implicit assumption of a sense of guilt underlying the narrative. In this light, several seemingly random sections of the *Uttarakāṇḍa*'s narrative reveal themselves as structurally connected. The very long narrative, with a detailed genealogy of Rāvaṇa's family and his own rise to power, provides crucial information that helps to rationalize the *aśvamedha*. The genealogy clearly provides Rāvaṇa's maternal and paternal ancestry. As discussed in detail earlier,[61] Rāvaṇa's father, Viśravas, is a brahman, and Rāvaṇa himself is only one-eighth *rākṣasa* by blood. And while Rāvaṇa is never explicitly called a brahman in Vālmīki's epic, he is frequently referred to by the patronymic Paulastya and "the son of Paulastya (*paulastyatanaya*, *paulastyanandana*)."[62] The patronymic occurs throughout the epic. Pulastya is identified as the son of Brahmā Prajāpati and is a brahman-seer (*brahmarṣi*).[63] According to the *Uttarakāṇḍa*, Pulastya marries the daughter of Tṛṇabindu, a royal seer (*rājarṣi*).[64] She then gives birth to a son, Viśravas.[65] Despite his mother's brahmanical lineage, Viśravas is, apparently, only identified with his patriline. He is virtuous and devoted to vedic recitation and "a bull among sages." When it is time for him to marry, Bharadvāja, a brahman-seer, gives him his daughter Devavarṇinī in marriage.[66] Their son, Vaiśravaṇa, is "endowed with all the virtues of a brahman (*sarvair brahmaguṇair upetam*)."[67] Vai-

[61] See Introduction, "*Rākṣasas*," pp. 51–52. See, too, Biardeau's comments on Rāvaṇa's genealogy and status as a "*rākṣasa brâhmane*" (pp. 1678–90).

[62] Thus we find the compounds like *paulastyatanaya*, *paulastyanandana*, etc. (in the crit. ed.: 1.4.61; 1.19.15 [identified as both *paulastyavaṃśaprabhavaḥ* and *rākṣasaḥ*]); 3.30.21; 3.48.8; 5.16.10; 5.21.4; 6.48.65; 6.49.23; 6.58.1; 6.61.15; 6.68.3; 6.74.9; 6.80.1; 7.12.14 (*paulastyatanayo daśagrīvaś ca nāmataḥ*); 7.17.17.

[63] 7.2.4–5.

[64] 7.2.6–24.

[65] 7.2.25–29.

[66] 7.3.1–4.

[67] 7.3.5. While Vaiśravaṇa is clearly identified as a brahman here, he is not normally associated with brahmans. After he undergoes severe penances, Brahmā grants him a boon. He chooses to become the lord of wealth and a world guardian, along with Yama, Indra, and Varuṇa. He then is given a flying palace called Puṣpaka and the city of Laṅkā as his dwelling (7.3.6–31). After this boon is granted and he is elevated to the status of a divinity, his brahmanic heritage is itself completely backgrounded and the very choice of his boon seems at odds with his earlier self-control and self-restraint. Note that at 6.98.12 and 6.105.1 Vaiśravaṇa is called a *rājā*, "king." The *Mahābhārata* has a somewhat different version of the story. What is of interest is that Pulastya has a son Vaiśravaṇa (i.e., Kubera), who is devoted to his grandfather. This enrages Pulastya, who then creates a "second self," Viśravas, out of his anger. It is from the anger-generated Viśravas that Rāvaṇa then is born (3.259.1–15). It appears that the author or authors of the *Mahābhārata* story were uncomfortable with Rāvaṇa and Kubera Vaiśravaṇa having the same

śravaṇa, of course, is the elder half brother of Rāvaṇa. Thus, while never explicitly identifying Rāvaṇa as a brahman, Vālmīki's epic clearly understands Rāvaṇa's patrilineal ancestry to be brahmanic.

In this light, both the detailed history of Rāvaṇa's maternal ancestry and the somewhat unusual circumstances of his mother's marriage to Viśravas become narratively relevant to the larger concerns of the *kāṇḍa* and the epic. While the narrative is at pains to provide a detailed account of the *rākṣasa* lineage, it is clearly only Rāvaṇa's that is of major concern. The story of his mother's marriage and birth makes it clear that Rāvaṇa's *rākṣasa* nature is only fractionally genetic and largely acquired, for his mother Kaikasī is cursed to give birth to *rākṣasas* by Viśravas.[68]

That these concerns with Rāvaṇa's status motivate, at least in part, the narration is further reinforced by Rāvaṇa's own marriage to Mandodarī. Here, Rāvaṇa encounters Maya, son of Diti, roaming the forest with his daughter, Mandodarī. After introducing himself and his daughter, and providing a brief history of his family and the reason for his sojourn in the forest,[69] Maya asks Rāvaṇa to identify himself, and:

> Addressed in this fashion, the lord of the *rākṣasas* courteously said this: "I am Daśagrīva by name, the son of Paulastya."[70]

Maya's reaction is immediate:

> Now, no sooner had Maya learned that Daśagrīva was the son of a brahman-seer, than, delighted, he decided to give him his daughter in marriage right then and there.
>
> Smiling, the *daitya* lord said these words to the lord of the *rākṣasas*: "Your majesty, here is my daughter, the maiden named Mandodarī, who was borne by the *apsaras* Hemā. Please accept her as your wife."[71]

Daśagrīva's identification of himself only through his patronymic *paulastyatanaya*, "the son of Paulastya," is telling in its brevity, especially as it contrasts with Maya's fairly detailed account of himself. But for Maya the name alone conveys all that is necessary: Rāvaṇa is the son of a brahman-seer and would therefore make a suitable husband for his daughter, Mandodarī. Maya assumes that Rāvaṇa is a brahman, and this appears to have been Rāvaṇa's intention. The assumption is correct insofar as it goes.

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father and felt a need to rationalize the "good" son and the "bad" son, through the creation of a second "Pulastya" (i.e., Viśravas) created only from that sage's anger. See, too, S. Goldman 2016.

[68] 7.9.16–20.

[69] 7.12.5–12.

[70] 7.12.14.

[71] 7.12.15–16.

> For, Rāma, Maya was unaware of the curse that Daśagrīva had received from his father, who was so rich in austerities. Therefore, recognizing that his lineage derived from his grandfather, Maya gave her to him in marriage.[72]

These lines thus reinforce both Rāvaṇa's brahmanic lineage and the fact that he has been cursed by his father.[73]

Once it is clearly established that by birth Rāvaṇa, like his half brother, is a brahman and that his state of being a *rākṣasa* is acquired, the narrative following upon the genealogy gives evidence that not only reinforces the wickedness of Rāvaṇa's behavior but chronicles his rise to power and his assuming the lordship of the *rākṣasas*.[74] Rāvaṇa's rise to power parallels that of his older half brother, Vaiśravaṇa. Both must first undertake great austerities, and, by virtue of the powers obtained from those austerities, lordship is acquired.

Thus the *Râvaṇeïs*, originally hypothesized by Jacobi to be an independent unit inserted into the *Uttarakāṇḍa*, on narrative grounds can be understood to be part of a much larger narrative concern of the *Uttarakāṇḍa* and one that rationalizes, in part, Rāma's *aśvamedha*. For despite the fact that Rāvaṇa is never explicitly called a brahman, the *Uttarakāṇḍa* clearly and indisputably understands that his lineage and heritage is brahmanical and implicitly assumes that he is a brahman, even as it understands that fact as an incomplete representation of his history. But why is the establishment of Rāvaṇa's brahmanical lineage so important to the *kāṇḍa*? To find an answer, we must look to a story that immediately precedes Rāma's *aśvamedha*, some forty-two *sargas* following the end of Rāvaṇa's history.

INDRA'S *BRAHMAHATYĀ* AND RĀMA'S *AŚVAMEDHA*

At *sarga* seventy-five, in an effort to convince Rāma to perform the *aśvamedha* in lieu of the more destructive *rājasūya*, Lakṣmaṇa relates to him the tale of Indra's *aśvamedha*.[75] Prior to this the text is silent as to why Rāma desires to perform a sacrifice of any type. Yet, as we saw above, much as Vyāsa has advised Yudhiṣṭhira,[76] Lakṣmaṇa tells Rāma:

> "The great sacrifice, the *aśvamedha*, purifies one of all sins. May this foremost of sacrifices, which is both incomparable and sanctifying, please you."[77]

[72] 7.12.18.
[73] Technically, of course, it is Kaikasī who was cursed (7.9.16–20).
[74] 7.11.40; 7.12.1.
[75] *Uttarakāṇḍa sargas* 75–77.
[76] See note 40 above (*MBh* 12.34.26: *aśvamedho mahāyajñaḥ prāyaścittam udāhṛtam*).
[77] 7.75.2.

The sin from which Rāma needs to be purified is not mentioned. Instead, we are told the story of Indra's *aśvamedha*. It is clearly no accident that this story is located here, for much like the *Śāntiparvan* episode discussed above, when calling to mind previous exemplary performances of the *aśvamedha*, Indra's is foremost. The narrative, while generally following other accounts of the Indra and Vṛtra myth, has telling deviations. Vṛtra, engaged in severe austerities, is causing distress among the gods, in particular, Indra. Indra approaches Viṣṇu and requests that he destroy Vṛtra.[78] Viṣṇu refuses to do so, as he is bound by affection to Vṛtra, but promises Indra the means by which he might destroy the *asura*. Viṣṇu divides himself into three parts, giving one-third to Indra, one-third to Indra's *vajra*, and one-third to the earth.[79] Indra then slays Vṛtra with his *vajra* but immediately incurs the sin of *brahmahatyā*. What is merely implicit in the *Mahābhārata*'s version becomes explicit here.

> Nonetheless, even as Indra fled, the sin of *brahmahatyā* pursued him and fell upon his limbs. Then misery took hold of Indra.[80]

Indra, afflicted with the sin of *brahmahatyā*, becomes unconscious and insensate.[81] Finally the gods come to Indra's aid:

> When they saw thousand-eyed Indra, dazed by the sin of *brahmahatyā*, they placed that lord of the gods at their head and performed the *aśvamedha*.
>
> Then, O lord of men, a very grand *aśvamedha* proceeded for the sake of the purification of great Mahendra from the sin of *brahmahatyā*.[82]

Lakṣmaṇa concludes his didactic tale, reminding Rāma of the power of the *aśvamedha* and urging him:

> "For such is the power of the *aśvamedha*, O delight of the Raghus. Therefore, immensely fortunate king, you should offer sacrifice with the *aśvamedha*."[83]

The author of this passage directly ties the necessity of Rāma's performance of an *aśvamedha* to the need to expiate a transgression. The example of Indra's *aśvamedha* explicitly marks Indra's transgression as *brahmahatyā*. The *Uttarakāṇḍa* has gone out of its way to identify Rāvaṇa as a brahman, and it appears that Rāma, having killed him, must

[78] *Uttarakāṇḍa sarga* 75.
[79] 7.76.6–7.
[80] 7.76.16.
[81] 7.77.2–3.
[82] 7.77.8–9.
[83] 7.77.19.

undergo expiation too. The *Uttarakāṇḍa*'s author, unlike those of both the *Mahābhārata* and the *Padmapurāṇa*, is uncomfortable with acknowledging Rāma as having committed any transgression, let alone that of *brahmahatyā*. Clearly, that Rāma has committed just such a transgression underlies the author's understanding of the *kāṇḍa* and makes comprehensible both the inclusion of the genealogy and history of Rāvaṇa and the story of Indra's *aśvamedha*.

TRANSGRESSION, ILĀ/ILA, AND THE *AŚVAMEDHA*

Might Rāma suffer from anxiety for reasons other than the slaying Rāvaṇa? Once again the *Uttarakāṇḍa* appears to avoid any depiction of emotional reactions on Rāma's part aside from his grief after sending Sītā away and his sorrow and anger following her entrance into the earth. This is, of course, in keeping with the epic's representation of Rāma as largely a self-controlled and self-restrained figure.[84] But a closer examination of the events as portrayed in the *Uttarakāṇḍa* can help us identify other concerns of the narrative that might help further reveal its structural logic.

Following immediately upon Agastya's narrative to Rāma and the departure of the sages from Ayodhyā at its conclusion,[85] the remaining dignitaries and guests at Rāma's court take their leave and return to their own kingdoms.[86] Rāma is left in the company of his brothers, whereupon Bharata describes the condition of the realm now that Rāma is king.[87]

> "Extraordinary things are seen when you are ruling the kingdom. Again and again nonhuman creatures are speaking.
>
> "More than a month has passed since there was any illness among the people, and death has not befallen even the aged creatures, Rāghava.
>
> "Women are giving birth to sons, and the men have splendid bodies. Joy abounds among the people who dwell in the city.
>
> "At the proper time, Vāsava sends down rain that is like the nectar of immortality. And the winds blow softly to the touch, giving pleasure.

[84] See R. Goldman 1980.
[85] *Uttarakāṇḍa sargas* 1–36.
[86] *Uttarakāṇḍa sargas* 37–39. Presumably these guests, including various kings, monkeys, and *rākṣasas*, were guests at Rāma's coronation and stay on to hear Agastya's stories.
[87] 7.40.13–18. Immediately preceding this, Rāma dismisses his flying palace Puṣpaka (7.40.2–12).

"And, lord of men, the people in the city and the folk in the countryside say, 'May such a king be ours forever.' "[88]

Now that his kingship is secured and his kingdom is flourishing, Rāma temporarily retreats from public life at the court and engages in more personal pleasures. The scene is striking in the *Uttarakāṇḍa* context as Rāma at long last enjoys the pleasures of married life. With its elaborate description of the *aśoka* grove and the wine and dancing women, the passage is evocative of the erotic sentiment.[89] The scene culminates with Rāma recognizing that Sītā "was endowed with an auspicious glow,"[90] that is to say, pregnant, and asking Sītā what she would like. She responds that nothing would please her more than to go to the banks of the Ganges and visit the seers who dwell there.[91]

Immediately following upon this, Rāma returns to his audience hall, now filled with courtiers, who engage in telling him various types of stories. Rāma presses one of his attendants, Bhadra, to tell him what the people are talking about, especially concerning the royal family.[92]

Structurally these *sargas* are significant, marking multiple transitions as well as cleverly reintroducing a number of thematic concerns of both the *kāṇḍa* and the epic. The *kāṇḍa* itself opens following upon Rāma's consecration, and Agastya's narrative occurs within the confines of the court and further draws upon the events and characters of the previous books, particularly the *Sundara-* and *Yuddhakāṇḍas*. The leave-taking and dismissal of the various figures marks a transition from that magical world of *rākṣasas* and divine monkeys back into a more mundane world, that of family, duty, gossip, and the like, the very world from which Rāma was first banished and sent to the forest. Soon upon his return to the city, Rāma embarks upon a romantic interlude in the *aśoka* grove. And much like his father, Daśaratha, this expression of and succumbing to his natural sexual feelings for his beloved wife leaves Rāma vulnerable to gossip and censure.[93] In his audience hall, Rāma is no longer surrounded by the august seers and holy men, his trusted simian and *rākṣasa* companions, or even his brothers. Rather, he is accompanied only by boon companions and storytellers, who are present for the diversion of the king. Here Rāma for the first time is exposed to the world of ordinary people.

[88] 7.40.13–17.
[89] *Uttarakāṇḍa sarga* 41. For a detailed analysis of Sītā's impregnation and pregnancy as depicted in this passage, see S. Goldman 2014.
[90] 7.41.21.
[91] 7.41.22–27.
[92] 7.42.1–6.
[93] Cf. 2.47.9–10, where Rāma blames Daśaratha's infatuation with Kaikeyī for his exile.

It is certainly no accident that the list of Rāma's courtiers includes names largely unknown elsewhere in the epic.[94] They are described only briefly and in terms that are somewhat unusual, highlighting only their ability to tell amusing stories.[95] Their storytelling abilities seem to mark them as intermediaries between the royal court and the world beyond it. The fact that Rāma asks one among them, Bhadra, to tell him specifically about what the people are saying reinforces this position. At the same time the fact that they tell all kinds of *kathās*, or stories, of a mundane nature sets them apart from the seers and royal ministers. Bhadra appears to be Rāma's only link to what is being said by his subjects. And yet Rāma realizes that Bhadra's own status might lead him to be less than forthcoming:

> Addressed in this fashion by Bhadra, Rāghava spoke these words: "You must tell me everything, truthfully, leaving out nothing.
>
> "Once I hear what the residents of the city say is good and what is bad, I will continue the good and not perpetuate the bad.
>
> "You must tell me confidently, without fear and without anxiety, just what the people of the city and folk in the countryside are saying."[96]

Rāma's emphasis on truthfulness and his reassurances that Bhadra should have no fear or anxiety reinforce both Rāma's concern and Bhadra's somewhat tenuous position. These very words also foretell a story that is both truthful and unpleasant. It then turns out that what Bhadra reports are accusations concerning Rāma's own inability to control his sexual desires, the very transgression that his own father committed.

> Addressed in this fashion by Rāghava, Bhadra, his mind composed, cupping his hands in reverence, replied to great-armed Rāma in these well-chosen words:
>
> "Listen, your majesty, to what the people are saying—at the crossroads, in the markets, on the highways, and in the parks and woodlands—about what is good and what is bad. They say:
>
> " 'Rāma accomplished the all-but-impossible bridging of the ocean, which no one—not even the gods and *dānavas* together—had ever done before.

[94] The names are Vijaya, Madhumatta, Kāśyapa, Piñgala, Kuśa, Surāji, Kāliya, Bhadra, Dantavakra, and Samāgadha. See 7.42.2–3.
[95] 7.42.1–3.
[96] 7.42.9–11.

> " 'Thus he slew unassailable Rāvaṇa, along with his troops and his mounts, and brought the monkeys and apes, along with the *rākṣasas*, under his sway.
>
> " 'But then, after having slain Rāvaṇa in battle and having recovered Sītā, Rāghava put his anger behind him and brought her back once more into his own house.
>
> " 'What sort of pleasure could be produced in his heart through the enjoyment of Sītā, since earlier Rāvaṇa, clutching her to his side, had forcibly carried her off to Laṅkā?
>
> " 'And how can Rāma not despise her who was taken to Laṅkā and, what is more, placed in the *aśoka* grove under the control of the *rākṣasas*?
>
> " 'Now we shall have to put up with this from our own wives as well. For people always follow what the king does.'
>
> "And that, your majesty, is what—in many different ways—the city residents are saying in all the cities and provinces."[97]

The narrative here reintroduces one of the most pervasive themes of Vālmīki's epic and one that is continually negotiated throughout the *Uttarakāṇḍa*: sexual transgression and its consequences. Here Rāma is confronted with a situation similar to the one that his father, Daśaratha, faced in the *Ayodhyākāṇḍa*. There, Daśaratha is so infatuated with Kaikeyī that he willingly succumbs to her demands and disregards his duty to his kingdom.[98] It is Daśaratha's very unwillingness to sublimate his sexual desires to his social and political responsibilities that leads not only to his own destruction but to his family's disintegration. There Rāma accommodates his father's actions by accepting his own exile, even though it may be unjust. But now, in the *Uttarakāṇḍa*, it is Rāma himself who is confronted with a similar dilemma. Sītā, long-suffering and innocent, is, of course, much more sympathetic than Kaikeyī, making Rāma's decision all the more heart wrenching. Nevertheless, Rāma, who has just now truly become a householder entitled to his own sexual life, is immediately confronted with its consequences. That Rāma is considered at fault for having sexual desires toward Sītā is made explicit by Satyatīrtha (Cs), who in his comments explaining verse 7.42.16 notes, "Rāma puts the anger born from the touch of another man [i.e., Rāvaṇa] aside, that is to say, he takes no notice of it because of his powerful

[97] 7.42.12–20.
[98] See *Ayodhyākāṇḍa sargas* 7–12. See, too, Sutherland (Goldman) 1992 and Goldman and Goldman 1996, pp. 71–74.

sexual desire for that wanton woman [i.e., Sītā]."[99] Thus, the common people criticize him for taking Sītā back. As king, he is the exemplar of normative and culturally sanctioned behavior, and his actions will be emulated by others. Sītā's innocence or purity is not at issue. Rāma has two choices: to follow his father's path or set, once again, an example of his own self-control by subordinating his own personal emotional life to his duty as a righteous king. Rāma clearly chooses the latter. Rāma takes immediate action, one that again repeats his earlier willingness to place duty before self, but at the same time is so disquieting to both traditional and modern audiences.

This is not to say, however, that Rāma, even though resolute, is not in emotional turmoil about his decision. Upon hearing about the rumors, Rāma is emotionally devastated, but he sends for his brothers. Informing them of the rumors, he says:

> "And in my heart of hearts I knew that illustrious Sītā was pure. So then, taking Vaidehī, I came to Ayodhyā.
>
> "But now there is this grave allegation against me, and there is sorrow in my heart. There is severe criticism on the part of the people of the city as well as of the countryside.
>
> "Any person whose infamy is bruited about among the people falls into the lowest hells so long as that gossip is repeated.
>
> "For infamy is condemned by the gods, while fame is honored among them. And every undertaking of the great is made for the sake of fame.
>
> "Moreover, alarmed by the fear of criticism, I would abandon my life itself, or even you, bulls among men, what to say of Janaka's daughter?
>
> "That is why you gentlemen have been forced to see me fallen into an ocean of sorrow. Moreover, I cannot imagine any agony greater than this."[100]

It is Rāma's fear of censure by the people that motivates his actions. Rāma's words also indicate that he worries that the infamy that results from these rumors will lead him to the lowest hells, literally, the lowest worlds (*adhamāṃl lokān*). Rāma's immediate reaction is to remove the source of the rumors, giving rise to his decision to abandon the now-pregnant Sītā. With Sītā, the motivating factor for the disquiet among

[99] *amarṣaṃ parapuruṣasaṃsparśajaṃ pṛṣṭhataḥ kṛtvālakṣīkṛtya. lalanālaulupyād iti bhāvaḥ.*
[100] 7.44.9–14.

the townsfolk gone, he hopes to cut off the root cause of the criticism of the public.

Perhaps more telling of the moral dilemma that Rāma faces than his own words and reactions are Lakṣmaṇa's words to Sītā. Throughout the epic Lakṣmaṇa has been used as a kind of foil to Rāma, and here, it appears, there is no exception.[101] Rāma, in fact, unable or unwilling to tell Sītā of his decision to send her away, uses the pretext of her *dohada*, or pregnancy wish, as an opportunity to send her out of the kingdom. The irony of the situation is poignant. Rāma uses the very marker of his sexual engagement—her pregnancy—as the driving force to abandon her on the grounds of her having been the sexual object of another. Rāma himself will not take her but rather deputes his younger brother to act in his stead. Lakṣmaṇa, while obediently acting as his older brother's agent, is not wholly averse to criticizing Rāma's actions. He tells Sītā:

> "Vaidehī, it is as if there were a massive dart through my heart in that my wise and noble brother has in this matter made me an object of censure for the world.
>
> "Death would be better for me today, or what would be still better than death would be if I were not to be enjoined to such a task that is condemned by all the world."[102]

Here, Lakṣmaṇa expresses the very inverse of Rāma's earlier statement. While Rāma's taking Sītā back has caused rumors, the actions Rāma now takes are neither blameless nor honorable. Clearly the abandonment of Sītā is considered to be an action condemned by the world (*kārye . . . lokanindite*), and Lakṣmaṇa, and by extension Rāma himself, as the one who gave the order, will be censured by the people (*lokasya vacanīkṛtaḥ*).[103]

Rāma thus incurs criticism for both his actions: accepting Sītā back and abandoning her. The first is mitigated by his abandonment of Sītā and is, more often than not, understood as the sole directionality of criticism toward Rāma. But the *Uttarakāṇḍa* additionally critiques his abandoning her and assigns to Rāma, through his surrogate, that blame. That Rāma is unhappy over his treatment of Sītā is made clear in the *Uttarakāṇḍa*; however, he also is resigned to it. Upon Lakṣmaṇa's return to the palace, he enters his audience hall to find Rāma sitting "dejected on his splendid throne." Lakṣmaṇa, deeply distraught, now consoles his elder brother and exhorts him to abandon "this feeble mental state" and not torment himself. Rāma agrees with Lakṣmaṇa and claims that he is con-

[101] R. Goldman 1980.
[102] 7.46.4–5.
[103] See Introduction, "Controversial Episodes," pp. 82–104. Later in the *Uttarakāṇḍa* as well, Vālmīki will voice his displeasure at Rāma's behavior (7.87.14–20).

tent in his decision and that his brother's words have soothed his torment.[104]

The issue arises though as to whether Rāma suffers guilt over his behavior toward Sītā and if so where it is evidenced in the *Uttarakāṇḍa*. Vālmīki's epic in general is at pains to distance Rāma from such feelings[105] and the *Uttarakāṇḍa* exaggerates this distance. While the *Mahābhārata* depicts Yudhiṣṭhira as virtually incapable of action because of his feelings of guilt, Rāma gives evidence of no such inner struggles. While Rāma grieves over his decision, he is also stoic and resigned that he has done what he had to do.[106]

Nevertheless, while not explicitly stated, the *Uttarakāṇḍa*'s narrative seems to assume that Rāma feels that his actions with respect to Sītā require some sort of expiation, but expiation for what transgression? Immediately following upon the story of Indra's *brahmahatyā* and that god's performance of the *aśvamedha* as an expiatory rite (*sargas* 75–77), there is the story of King Ila and his *aśvamedha* (*sargas* 78–81). While Lakṣmaṇa is the narrator of Indra's transgressions, Rāma himself narrates the story of King Ila. This story in the form it appears in the *Uttarakāṇḍa* is quite unique, although variant versions of it are found in the *Mahābhārata* and various *purāṇas*.[107] This fascinating story, with its focus on sexuality and gender identity, seems out of place in the normally prudish *Rāmāyaṇa* with its emphasis on propriety. For other than its telling of Ila's *aśvamedha*, there is apparently little that ties it to the *Uttarakāṇḍa*. So what is it about the story that interests the authors and audiences of the *Uttarakāṇḍa* and why has an *aśvamedha* been included in the story?

The story begins with King Ila, who is the son of Kardama Prajāpati. One day, out hunting in the forest with his troops, the king wanders into the area where Śiva was making love to Pārvatī. Śiva had turned himself into a woman in order to please the goddess. Any male creature who entered that region would become female. Thus Ila finds himself and his attendants turned into women. Ila, now Ilā, distressed and realizing that this was the work of Śiva, takes refuge with the god and is granted a boon, any boon but that of manhood. Ilā then propitiates Pārvatī, who grants half of the boon, according to which, with that half, Ilā can choose a month of manhood and become Ila, and during the following month Ila must live as the woman Ilā. Thus, every other month Ila becomes Ilā (*sarga* 78). Now Ilā one day discovers Soma's son Budha, who was performing austerities. Budha sees Ilā and makes her his wife, and they

[104] 7.51.6–15.
[105] Unlike Sītā, who often questions why her fate is to suffer so. See S. Goldman 2001.
[106] 7.51.15.
[107] See, for example, *MBh* 13.12.1–49 and *LiṅgaP* 1.65.19–25.

make love for a month. After one month, Ila wakes up a man but has no memory of his life as Ilā. Budha asks him to stay, and Ila is willing. Ila, thinking that his retinue has been killed (they, in fact, have been turned into *kiṃpuruṣa* women; 7.79.23–24), no longer desires to rule and wishes to turn his kingdom over to his son, saying:

> "For I cannot bear to go there and speak those dreadful words to the happy wives of my retainers, O sage of immense blazing energy."[108]

Budha promises that if Ila will stay for one year, he will do something beneficial for the king (7.80.20). Ila agrees. According to the boon, he then spends the following months, shifting monthly from male to female. After nine months, Ilā gives birth to a son, Purūravas.[109] Thereafter, Budha summons other illustrious sages and performs an *aśvamedha* for Ila dedicated to Śiva. Upon its completion the divine couple are appeased and grant Ila his manhood once again. Rāma ends his tale, saying:

> "For such is the power of the *aśvamedha*, O bulls among men, that Ila, having been a woman, regained his manhood and other things that were difficult to obtain as well."[110]

At this point Rāma undertakes his own *aśvamedha*.

The story of Ila/Ilā, as noted, is unusual in a number of ways, but it is clear that Rāma feels it is primarily illustrative of the power of the *aśvamedha* to restore manhood. Since the *aśvamedha* is to be undertaken by Rāma, it appears that he envisions his manhood to be threatened or compromised and in need of restoration. Prior to this in the *Uttarakāṇḍa*, there has only been one incident where Rāma has been associated with any sexualized behavior: the events in his *aśokavana* and the subsequent pregnancy of Sītā. It is only after this that Rāma is made aware of the rumors among the townsfolk, and it is only then that Rāma takes action. The first, abandoning the now visibly pregnant Sītā, removes any visual reminders of his own sexuality, and the second, the *aśvamedha* sacrifice, will expiate any transgressions associated with it and restore his manhood, which had been called into question by his subjects.[111] It is certainly no accident that Rāma now employs a golden (*kāñcana*) image of Sītā in his sacrifice as a surrogate for a wife (7.82.17–19), for, pure, static, and silent, she can now pose no threat to him or his reputation.

[108] 7.80.18.
[109] For a discussion on how the commentators conceptualize this process, see notes to 7.80.23.
[110] 7.81.24.
[111] Recall that the people fear that they will now be governed by their wives as they perceive Rāma to be.

That Rāma's *aśvamedha* is, in part, an attempt to free him from allegations of sexual transgression, is further reinforced by Sītā's very appearance at the sacrifice and the dénouement of that appearance. Vālmīki has sent Rāma's sons, Lava and Kuśa, to recite their father's poem. Rāma recognizes the two boys as "Sītā's sons."[112] That they are identified only through their maternal heritage is significant. Rāma does not explicitly acknowledge them as his sons, thus once more raising potential doubts as to Sītā's purity. When confronted with the physical evidence of his offspring, who look exactly like their father,[113] Rāma summons Sītā, demanding that she once more testify to her purity. Sītā, now a mother, is no longer a sexual threat and can once again be acknowledged. Nevertheless, Rāma will only allow her in his presence if she is willing to swear an oath to her purity and only if Vālmīki will support her. Such an oath, of course, is a means to verify the paternity and thus legitimacy of the two boys; thus Rāma announces:

> "If Sītā be of untainted conduct or if she has expiated her sin, then let her, with the permission of the great sage, demonstrate her purity here.
>
> "Then, after having determined the will of the sage and the intentions of Sītā, who may be eager to give some proof of her innocence, report to me at once.
>
> "Tomorrow morning, for the sake of clearing my name as well, let Janaka's daughter, Maithilī, take a solemn oath here in the midst of the assembly."[114]

Rāma's words indicate that he considers Sītā a locus of impropriety. She can only be accepted back so long as she no longer poses a threat. The narrative neutralizes this threat in two ways: first by transitioning her from a sexually viable object to a mother, and second by having her swear to her fidelity and allowing that oath of fidelity to function as the mechanism through which she can no longer pose a threat to the patriarchal world. That this occurs during the *aśvamedha*, which has been marked twice in the text as a rite of purification,[115] serves to reinforce that Rāma considers his own display of sexuality with a woman whose purity has been explicitly questioned as a transgression in need of ex-

[112] 7.86.2–3.
[113] 7.85.6–8.
[114] 7.86.4–6.
[115] Recall, too, that in the *Bālakāṇḍa*, Daśaratha must perform an *aśvamedha* in order to purify himself in general of whatever unidentified lapse has prevented him from fathering a son. It is only after that rite is complete that his specific *putrakāmeṣṭi* can take effect.

piation. That the final resolution of the expiation is the complete and absolute removal of the very object that is the source of transgression reveals itself finally as the only way that Rāma can be considered fully purified.[116]

PUBLIC DUTY AND PRIVATE DESIRE

The *kāṇḍa*'s concerns with the tension between public duty and private desire continue to haunt the narrative.[117] At *sarga* 51, Lakṣmaṇa returns to find Rāma dejected after giving his orders to have Sītā banished. Lakṣmaṇa reminds him that he, a strong and wise man, should never grieve.[118] Rāma, somewhat reassured, expresses his concern that he has neglected his duties as king.

> "Four days have passed, gentle brother, during which I have not issued any instructions as to what needs to be done. This pierces me to the vitals, Saumitri.
>
> "Summon the officials, household priests, ministers, and the men and women who would petition me about something they would have me do, bull among men.
>
> "For a king who does not carry out the people's business day after day will, after death, be hurled into a terrible hell. Of this there is no doubt."[119]

Rāma then tells Lakṣmaṇa a series of three stories, which at first seem at best remotely connected to the narrative.[120] But, upon closer examination, the tales can be seen as reflective of the very struggle that Rāma himself has been confronting. Rāma gives voice to his own concerns through his telling of these stories and uses them to rationalize his actions. The three narratives—the story of King Nṛga, the tale of King Nimi and the births of Agastya and Vasiṣṭha, and the history of King Yayāti—are all found in texts other than the *Rāmāyaṇa*, although in each case, much like the story of Indra and Vṛtra and that of Ila/Ilā, they occur here

[116] That the narrative of the *Uttarakāṇḍa* has as one of its fundamental structural concerns sexual transgressions is evidenced in other ways as well. The *kāṇḍa* contains several stories of actual rape. Normally, the common narratives of abduction of women avoid depicting actual, forcible rape. See below and Introduction, "Characters," p. 33, note 109.

[117] On the textual support for *sargas* 51-1*–51-7*, see Introduction, "Text," pp. 212–15 and notes to these *sargas*.

[118] 7.51.9.

[119] 7.51-1*.4–6 (= App. I, No. 8, lines 7–12).

[120] So much so that Shah, the editor of the critical edition, has, on the basis of higher criticism, removed them from the critically reconstructed text. On the basis of universal textual support, we have restored them.

in substantially different forms. Each story tells of a king who in some way neglects or offends a brahman and of the consequences that the transgressor suffers for his neglect. Rāma's words allow the audience, here represented by Lakṣmaṇa, to be made aware of his concerns that his own inattentiveness might lead to unintended consequences.

According to the *Uttarakāṇḍa* account,[121] King Nṛga is a pious king, devoted to brahmans. One time he gives ten million gold-adorned cows, along with their calves, to brahmans. One poor brahman's cow, along with her calf, wanders off and inadvertently joins the larger herd. The brahman searches long and far for his missing cow, finally discovering her in the home of another brahman. Calling his cow by name, he begins to lead her home, only to be confronted by the second brahman. The two begin quarreling over which one is the rightful owner of the cow, finally agreeing to let the king resolve the matter. Nṛga, however, for reasons left unspecified by the text, keeps the two waiting for an audience for many days. Both brahmans, enraged at the inattentiveness of the king, curse him to become a lizard and live in a burrow for a long time.[122] The story as told here directly reflects the larger narrative. A king, engaged in private affairs, neglects his public duty and is punished for his neglect. The narrative increases the severity of that neglect by making its object brahmans. This theme is then repeated in the following two stories, where kings come into conflict with brahmans and suffer as a result. The reasons for Nṛga's neglect are left unstated—although it is clear that the activities that preoccupy him occur in private.

> "Remaining at the gateway of the king's palace for many days and nights, and yet not receiving an audience with Nṛga, they became furious."[123]

Nṛga remains inside the palace and does not permit entrance, calling to mind Rāma's own seclusion in the *aśokavana* adjacent to his *antaḥpuram* with Sītā at *sarga* 41. The reasons for the neglect or transgres-

[121] While the story of King Nṛga is not widespread, it is known in at least two other versions, one from the *Mahābhārata*, and one from the *Bhāgavatapurāṇa*. Both are framed as salvific narratives at the hands of Kṛṣṇa Vāsudeva. The first, found in the *Anuśāsanaparvan* of the *Mahābhārata* (13.69), is narrated by Bhīṣma. The second version is found in the *Bhāgavatapurāṇa* at 10.64.1–30. The *Bhāgavata* follows the general narrative and focus of the story found in the *Anuśāsanaparvan* but, as would be expected, is more elaborate and specific than either of the previous narratives.

[122] 7.51-1*.7–7.51-2*. The curse will end when Viṣṇu takes birth as Kṛṣṇa. This is one, if not the only, reference to Kṛṣṇa in the *Rāmāyaṇa*, and it raises interesting questions of intertextuality. The *Mahābhārata* story, however, does not have the king keeping the two brahmans waiting at the gates but rather assigns fault to the king for unwittingly giving the cow, who accidently became part of the herd, to the second brahman.

[123] 7.51-1*.16 (= App. I, No. 8, lines 31–32). See S. Goldman 2015b.

sions brought about by the behavior of both Nimi and Yayāti are less obscure.[124]

The story of Nimi,[125] like that of Nṛga, focuses on a struggle between a king and a brahman. The story occurs in two sections, both of which are popular throughout the tradition, but are not necessarily narratively linked.[126] King Nimi, desiring to perform a long sacrificial session, asks the brahman sages Atri and Vasiṣṭha to perform the sacrifice for him. But the latter has already committed to perform a sacrifice for Indra. Nimi, apparently not able to wait, chooses Gautama to take Vasiṣṭha's place. Vasiṣṭha, having completed Indra's sacrifice, returns to carry out Nimi's rite and discovers that Gautama has already completed it. Enraged, Vasiṣṭha demands to see Nimi. But Nimi, having completed his sacrificial duties, has gone to sleep. Vasiṣṭha, even more enraged, curses Nimi, saying:

> "Since, O king, having treated me with contempt, you chose someone else, your body shall be devoid of consciousness."[127]

But before the curse can take effect, the enraged Nimi likewise curses Vasiṣṭha:

> "While I was sleeping unawares, you, perverted by anger, unleashed upon me the fire of your curse, which was like a second rod of Yama.
>
> "Therefore, brahman-seer, your body, too, with its radiant splendor shall, no doubt, be rendered devoid of consciousness."[128]

Clearly both Nimi, as the *vaṃśakara*, or dynast, of the lineage of Janaka and a son of Ikṣvāku, and Vasiṣṭha, as the family priest of the Ikṣvākus, are linked to the royal family of Ayodhyā. The dangers inherent in a king disregarding his duty, especially in reference to brahmans, are again foregrounded. Here, Nimi's transgression is more explicit: he ignores Vasiṣṭha because he, Nimi, is sleeping. Nevertheless, both Nimi and Nṛga neglect brahmans in order to participate in an activity that is clearly understood to be private.[129]

[124] See S. Goldman 2015a.
[125] 7.51-3*–7.51-5* (= App. I, No. 8, lines 83–212).
[126] The curse of Nimi and Vasiṣṭha is told at *ViṣṇuP* 4.5.1–10; *ViṣṇuDhaP* 1.117.1–16; *BhāgP* 9.13, esp. 1–6ab; *MatsyaP* 61.9–17, 61.32–36; *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*). 22.34–38; etc. The story of Mitra/Varuṇa and the rebirth of Nimi and of Vasiṣṭha and Agastya is found at *ViṣṇuP* 4.5.11–12; *ViṣṇuDhaP* 1.117.21–28; *BhāgP* 9.13.6cd–13; etc. Compare *MatsyaP* 60.2–31 and *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).22.19–40.
[127] 7.51-3*.18 (= App. I, No. 8, lines 116–117).
[128] 7.51-3*.20–21 (= App. I, No. 8, lines 120–121).
[129] It is noteworthy that the stories that precede and follow it—that of Nṛga and that of Yayāti, respectively—are both known to the *Mahābhārata*, while Nimi's tale is not.

Nimi's and Vasiṣṭha's adventures continue, with some very interesting twists. As expected, both men become bodiless. Vasiṣṭha petitions his father, Grandfather Brahmā, and begs that he might have another body. Brahmā tells Vasiṣṭha that he must enter the semen released by Mitra and Varuṇa, but that he will not be born from a womb. Vasiṣṭha then goes to the abode of Varuṇa, where Mitra and Varuṇa are sharing rule. Mitra has also come to Varuṇa's abode. Now Varuṇa happens to see the *apsaras* Urvaśī and desires to make love with her. He propositions her, and even though she is pleased at his offer, and although she loves Varuṇa more than Mitra, she is already promised to Mitra. Varuṇa then deposits his semen in a pot. Urvaśī then goes to Mitra, who is now furious, and asks her why she did not reject Varuṇa since she was already promised to him. He curses her to descend to the world of the mortals and become the wife of Purūravas. From the pot, which is filled with semen from both Mitra and Varuṇa—the semen of Varuṇa is said to go in first, and the semen of Mitra's, which apparently has first been in Urvaśī, second—two brahmans are born. The firstborn is Agastya, who, upon emerging, tells Mitra that he is not his son (since Varuṇa's semen was in the pot first). Then Vasiṣṭha emerges, who is born of the semen of both Mitra and Varuṇa.

As we look at the story of Nimi in its larger context, we can understand that the episode is located here because it is a mechanism through which the anxieties of the main narrative are displaced and replayed.[130] The curse of Nimi by Vasiṣṭha is not unexpected, as sages are wont to curse kings who fail to comply with their wishes, and the preceding story of Nṛga has a very similar curse motif. Of special note here is that the curse seems not so much to arise from the choosing of another priest to perform his sacrifice but rather from Nimi's being asleep and keeping the enraged sage waiting—a theme carried over again from the preceding story of Nṛga. The underlying dereliction is more clearly articulated in the *Padma* and *Matsya* versions of the narrative, where the king is not just resting, but is, in fact, distracted due to "playing dice" with his women.[131] That sexual transgression is apparently at the core of the curse plays to the sexual anxieties of the main narrative of the *Uttarakāṇḍa*, where Rāma has just distracted himself a few *sargas* prior to this, in his own *aśokavana* with Sītā. It is only following the highly encapsulated episode in the *aśokavana* that questions begin to arise as to Sītā's sexual purity and the propriety of Rāma's taking her back.

[130] And not, for example, near the story of Urvaśī and Budha, with which parts of it are aligned.

[131] 7.51-4*–7.51.5* (= App. I, No. 8, lines 124–212). This part of the narrative is known to the *ViṣṇuP* (4.5.11–12); *ViṣṇuDhaP* (1.117.21–28); *BhāgP* (6.18.5–6; 9.13.6); and *MatsyaP* (60.2–31), but there is no mention of the Nṛga story in the *Matsyapurāṇa*; *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).22.23–40; etc.

This anxiety of sexual purity is once again brought out in the story of Urvaśī and her troubled relationship with Mitra and Varuṇa. She is clearly ambivalent concerning her relationship with Mitra, to whom she is already promised, admitting that she loves Varuṇa more. Nevertheless, she is unwilling to accept Varuṇa's proposition because of her promise to Mitra. On the other hand, she promises to keep Varuṇa fixed in her heart. Mitra understands that Urvaśī has betrayed him and curses her for her wicked behavior. She must become an "outcaste" from the world of the gods and live in the human world. Rāma's own anxieties about Sītā's behavior in the *aśokavana* of Rāvaṇa and the people's criticism of him for taking her back lead him similarly to exile her.

Finally, the question of paternity and legitimacy is foremost in the minds of both the audience and author of the story of Nimi. Whose offspring are Agastya and Vasiṣṭha—born from one receptacle and two sources of semen? What is only most delicately suggested for most of the epic is much more explicit here. Rāma's anxiety concerning the paternity of the child or children that Sītā is carrying is clearly articulated in his abandonment of her at this particular juncture and the somewhat complex and anxiety-fraught emergence of Agastya and his claim that he is not Mitra's son are expressions of these concerns. Moreover, the birth of the strange "twins" Agastya and Vasiṣṭha, with its problematizing of paternity, appears to parallel the birth of Sītā's twins.[132] Nimi's tale becomes an articulation of and reaction to male anxieties of sexuality and paternity, anxieties that can be seen to drive much of the narrative of the *kāṇḍa*. Again, that this tale is told by Rāma is a narrative mechanism with which the authors are able to express very real concerns while at the same time avoiding directly implicating Rāma or Sītā in any transgressive behavior.

The third tale that Rāma tells, the story of King Yayāti,[133] is well known to both the *Mahābhārata* and the *Matsyapurāṇa*.[134] The version told here is relatively short, demonstrating some significant differences from those other versions. In this account, King Yayāti is said to have two wives: the *daitya* princess Śarmiṣṭhā, daughter of Vṛṣaparvan, and Devayānī, daughter of the brahman Uśanas Kāvya. Devayānī, however, was not loved by the king.[135] Each wife has a son: Śarmiṣṭhā had Pūru, who, like his mother, was most beloved by his father, and Devayānī had Yadu. Yadu is so miserable because of his father's neglect that he wishes to commit suicide.[136] Devayānī seeks help from her father, the powerful

[132] See S. Goldman 2014 and *sarga* 58 and notes.
[133] 7.51-6*–7.51-7* (= App. I, No. 8, lines 213–258 and 259–302).
[134] See *MBh* 1.70–88; *MatsyaP* 24.
[135] 7.51-6*.8 (= App. I, No. 8, line 228): *na tu sā dayitā rājño devayānī sumadhyamā.*
[136] 7.51-6*.11–13 (= App. I, No. 8, lines 233–234).

Bhārgava sage, Uśanas Kāvya. The sage, enraged at his son-in-law, curses him to take on extreme old age:

> "Since, lacking self-control, the son of Nahuṣa has treated me with contempt, he shall attain decrepitude and become withered with extreme senescence."[137]

Once decrepit, Yayāti begs both of his sons to take on his old age. Yayāti's motivation for wanting his youth back is made explicit: he has not had his fill of sexual delights.[138] First he asks Yadu, who refuses. He then asks Pūru, who accepts. Yayāti, young again, performs thousands of sacrifices, and after a very long time, takes back his old age. He then rewards Pūru with kingship and punishes Yadu, cursing him to become a *rākṣasa*.

Note here, again, the story combines the two key concerns that Rāma has expressed in his previous narratives: disregard of a brahman, here through the affront to his daughter, combined with some sort of lapse, here clearly a sexual one. That Yayāti is fonder of the daughter of the king of the *daityas* than he is of the daughter of a brahman is the transgression. The affront to Devayānī is no different from an affront to Uśanas Kāvya. Here, of course, the narrative harks back to Rāma's own familial situation, where, as the dutiful son, he endures sacrifice and hardship on his father's behalf and eventually is made king. Similarly, the son who fails to submit to his father's command is cursed and disinherited, while the son who accepts his father's command is not, but instead is consecrated. For Rāma, the story is not about the fate of the sons but rather the example that Yayāti provides for kshatriya behavior. Rāma concludes his story with what is for him its moral:

> "And thus, according to the code of the kshatriyas, Yayāti tolerated the curse unleashed by Uśanas, as Nimi did not.
>
> "I have now told you everything, gentle brother. Let us grant audiences to all those who have legitimate business so that there is no dereliction such as there was in the case of Nṛga."[139]

Rāma's words provide some insight into the traditional understanding of the story. The story of Yayāti as told in the *Uttarakāṇḍa* version is intended to reiterate the concerns of the previous episodes. Here Yayāti's dereliction is made more explicit: he is a king who, by engaging in a private, that is, sexual, activity, offends a brahman and is cursed for that behavior. While Rāma's words are fairly explicit as to the narrative's purpose—it is to be considered the counterexample to Nimi—the story itself presents a more nuanced representation of the king's transgression.

[137] 7.51-6*.22 (= App. I, No. 8, lines 255–256).
[138] 7.51-7*.2–3 (= App. I, No. 8, lines 261–264).
[139] 7.51-7*.21–22 (= App. I, No. 8, lines 299–302).

RĀJADHARMA

It is thus no accident that as soon as Rāma ends his stories, two incidents occur, both of which highlight transgressions against brahmans. The first is the somewhat lengthy narrative of the killing of Lavaṇa by Śatrughna, and the second is the killing of the *śūdra* ascetic by Rāma. Both stories concern themselves with brahmans' suffering from a wrong that has occurred while Rāma is ruling. Since such offenses against brahmans can only occur when the king is negligent of his royal obligations or when he has committed some transgression, the narrative assumption is that Rāma is, in fact, guilty of one or both. Rāma, so concerned that his own questionable actions—the slaying of Rāvaṇa and his momentary neglect of the kingdom—might cause him to incur guilt, must now directly confront two evidences of transgression during his supposedly utopian reign.

The first of the episodes, the slaying of Lavaṇa, is rather lengthy, occupying some twelve *sargas* (52–63), including accounts of Śatrughna's two visits to Vālmīki's ashram. This stop at the sage's ashram provides two moments in the narrative that are critical to the main story but are rather tangential to the slaying of Lavaṇa. For as Śatrughna begins his journey to Madhurā, he spends a night at Vālmīki's ashram,[140] and it is that very night that Sītā gives birth to Kuśa and Lava (*sarga* 58). On his way back to Ayodhyā, some twelve years later, he hears the two boys sing the *Rāmāyaṇa* (*sarga* 63).

Perhaps equally critical to the narrative logic of the *Uttarakāṇḍa* is Śatrughna's slaying of Lavaṇa. Sages living on the banks of the Yamunā approach Rāma with tales of a terrible *rākṣasa* named Lavaṇa,[141] who is oppressing them. Before even knowing the reason for their visit, Rāma promises them that he is at their command (7.52.11–12). The sages tell Rāma of the evil son of Madhu and how he inherited a lance given to his

[140] When Śatrughna arrives at Vālmīki's ashram, he is appropriately greeted, housed, and fed. Śatrughna then, spying some sacrificial implements, inquires as to whom they belong. Vālmīki then narrates to him the story of King Mitrasaha (*sarga* 57). The story, like a number of others in this *kāṇḍa*, is rather gory. It tells of a king who, having killed one of two *rākṣasas*, is then tricked into offering Vasiṣṭha human flesh. Vasiṣṭha, not realizing what has happened, curses Mitrasaha to become an eater of human flesh. When Vasiṣṭha discovers what has happened, he limits Mitrasaha's curse to twelve years, and the king becomes known as Mitrasaha Kalmāṣapāda (see notes to 7.57.34). While this story has much of interest, it appears, with its focus on the demonic, gluttony, and exile, here to anticipate Śatrughna's own upcoming adventures with Lavaṇa rather than reflecting the *kāṇḍa*'s primary concerns, which focus on Rāma.

[141] Lavaṇa's genealogy is not as transparent as that of other *rākṣasas* in the *Uttarakāṇḍa*, as the heritage of his maternal grandfather, Viśvāvasu, is not given. See notes to 7.53.16.

father by Śiva that makes him invincible (*sarga* 53). The sages have come seeking Rāma's protection and Rāma asks his brothers who will undertake the task. Bharata offers, but then Śatrughna begs that he be sent, since his elder brother had already suffered so much. Rāma agrees and Śatrughna is dispatched to slay Lavaṇa, which he successfully does. He then establishes the city of Madhurā, where he rules for twelve years before returning once again to Ayodhyā, again stopping at Vālmīki's ashram. At Rāma's command he returns again to rule in Madhurā before rejoining Rāma in his final journey.

Not uncommonly, the tale of Lavaṇa is regarded as somewhat of an afterthought—largely unconnected to the larger narrative of either the epic or the *kāṇḍa*—to provide Śatrughna, who has been a peripheral figure throughout the entire epic, a role in the drama. The episode, however, viewed from the concerns that Rāma has just voiced, makes manifest those very concerns. In a perfect kingdom, sages would not be suffering from such an evil creature as Lavaṇa. Immediately prior to Rāma's retiring to the *aśokavana* in *sarga* 41, Bharata gives voice to the ideal conditions in Rāma's kingdom (7.40.12–17), where death does not even afflict the old.[142] Such things happen only when the king has neglected the kingdom. The fruits of Rāma's momentary lapse manifest themselves by allowing space for such an evil creature as Lavaṇa to not merely exist but to thrive.

The very appearance of the *rākṣasa* Lavaṇa, whose name echoes Rāvaṇa's and whose strength is said to be even greater than that of the late king of the *rākṣasas*, harks back to Rāma's own encounter with the demonic. Rāma is haunted by Agastya's revelations concerning Rāvaṇa's lineage and its implications, that is, that he has slain a brahman. Now, as if to reinforce that transgression, Rāvaṇa's doppelgänger appears and once more threatens *dharma.* The narrative additionally understands that Rāma has perhaps also committed a second transgression that is sexual in nature. This is also echoed in the episode, as it frames the entire episode with the birth of Sītā's sons and the revelation of them as the bards of the *Rāmāyaṇa.* The juxtaposition of the birth of the twins and the oppression of the sages provides ample evidence of the fruits of harming a brahman and neglect of the kingdom.

Following Śatrughna's return to Madhurā, a brahman again comes to Rāma's court. This time a tragedy has occurred within the kingdom. The brahman's child has died, and he lays the blame squarely at Rāma's feet:

> "I have never before seen or even heard of such a dreadful thing as an untimely death in Rāma's realm.

[142] 7.41.14cd (*jīrṇānām api sattvānāṃ mṛtyur nāyāti rāghava*). See, too, note 88 above.

> "Without a doubt, it must be that there is some great misdeed on Rāma's part. Your majesty, you must restore this child to life as he has come under the sway of death."[143]

Moreover,

> "Subjects who are not governed according to law perish through the transgressions of their king. And when the king is one whose conduct is unrighteous, people die before their time."[144]

The narrative continues with the well-known but highly controversial episode of the killing of the *śūdra* Śambūka, who is understood to be inappropriately performing austerities. The brahman has clearly voiced the belief that such counternormative activity could only arise when the king has committed a transgression. The story leaves no doubt that Rāma's own behavior has created the circumstances in his own kingdom that would give rise to such a dreadful result: the death of a brahman boy, and Rāma blames himself:

> "It was through my transgression that this child, the brahman's only son, whose time had not come, was led by Kāla to the abode of Vaivasvata."[145]

Once again the narrative, which has just witnessed the birth of Rāma's own sons, now tells of the death of the son of a brahman. The narrative both maps anxieties over sexuality and transgression against a brahman onto the body of the brahman child and holds Rāma directly responsible for his death.[146] While it is Rāma's swift and unhesitating execution of Śambūka that has given rise both in antiquity and in modernity to the discomfort with the story, for the original audience, the tragedy most probably lay in the untimely death of the brahman boy and the acknowledgment of Rāma's culpability in that death. Rāma himself takes action to remove the offending *śūdra* ascetic, thus restoring the necessary equilibrium through which the boy can be revivified. However, so long as

[143] 7.64.8–9.

[144] 7.64.12.

[145] 7.67, App. I, No. 11, *lines 13–14. See notes to 7.67, App. I, No. 11, *lines 13–14 on the textual support for the reinsertion of these verses into the critical edition.

[146] Many manuscripts insert a passage (1085* following notes to 7.64.9) that has the old brahman blame his own impending death on Rāma, calling it *brahmahatyā*:

> "Like a man without a protector, I will die here at the royal gate together with my wife. Now, Rāma, I hope you are happy since you have incurred the sin of killing a brahman!"
>
> *rājadvāri mariṣye 'haṃ patnyā sārdham anāthavat /*
> *brahmahatyāṃ tato rāma samupetya sukhī bhava //*

Rāma remains tainted by his own transgressions, the kingdom is at risk. Thus, he will undertake to perform the *aśvamedha* so that he might purify himself, both from his slaying of Rāvaṇa and from his momentary lapse from his duties as king. Both the narratives of Lavaṇa and of the *śūdra* Śambūka fulfill a crucial narrative function by demonstrating that Rāma's actions have real-life consequences for his subjects. At the same time both reflect different societal threats to the kingdom, the first from the outside and the second from within. The narrative of Lavaṇa, hauntingly imitative of the main epic story, establishes a threat to Rāma's rule from the outside, where the monstrous and unknown reside, while Śambūka poses an internal threat, one that strikes at the very fabric of *varṇāśramadharma*. Both must be contained for the kingdom to survive.

THE VISIT TO AGASTYA'S ASHRAM

After the slaying of Śambūka, but before Rāma returns to Ayodhyā, he, urged by the gods, visits the ashram of Agastya.[147] This interlude, along with the stories of King Śveta and King Daṇḍa that Agastya tells Rāma, is among those that Bulcke silently omits from his list. The stories themselves are generally thought to be among those randomly inserted into the *Uttarakāṇḍa*, and they have received little scholarly attention.[148] A closer examination reveals that the passage, like the others discussed above, is both necessary and structurally integrated with what precedes and follows it. One's attention is immediately drawn to the locus. Rāma has arrived at the ashram of Agastya. Agastya has already participated extensively, if somewhat indirectly, in the *Uttarakāṇḍa*'s narrative. For he first appears, as noted above, as the leader of the sages who visit Rāma following his coronation, and it is in his voice that the entire histories of both Rāvaṇa and Hanumān are narrated to Rāma.[149] Now once more we encounter Agastya, again as narrator. The scenario is inverted: Rāma now visits Agastya, and the locus is no longer the audience hall in Ayodhyā but the ashram of Agastya.[150] Only the narrator remains the same. Agastya tells Rāma two stories, each of which, as we will see, reiterates themes the *kāṇḍa* has already articulated.

Agastya greets Rāma, congratulating him for the killing of the *śūdra* and the restoration of the brahman's son to life.[151] Agastya begs Rāma to

[147] *Uttarakāṇḍa sarga* 67.
[148] See Glucklich 1988, pp. 112–14, who has discussed the story of King Daṇḍa, and Sutherland (Goldman) 1979, who has also analyzed the story.
[149] He makes a brief appearance in the story of his and Vasiṣṭha's birth from the pot at 7.51-5*.6–7 (= App. I, No. 8, lines 181–182).
[150] Rāma has once before visited the ashram of Agastya. He arrives there with Lakṣmaṇa and Sītā at *Araṇyakāṇḍa* 10.29–92, and their stay is related in *sargas* 11 and 12.
[151] 7.67.9–10.

honor him by accepting a bejeweled ornament fashioned by Viśvakarman.[152] Rāma does so and asks how the sage came to be in possession of this jewel. The episode is reminiscent of Rāma's earlier visit to Agastya's ashram in the *Araṇyakāṇḍa*, where the sage gives Rāma a bejeweled bow fashioned by Viśvakarman.[153] The giving of something of value by a sage to a king is unexpected, and while the *Uttarakāṇḍa* passage does not mark any discomfort with it, the *Padmapurāṇa* version of the episode clearly does.[154]

In the *Padmapurāṇa*, Rāma, having killed Śambūka, identified only as "the *śūdra*," is despondent over the sins he has committed, telling Agastya:

> "Upon seeing you, I will shake off my sins, without doubt."[155]

Agastya offers Rāma the ornament, which here, too, is described as fashioned by Viśvakarman.[156] Rāma is hesitant, objecting to the impropriety of his taking a gift from a brahman. He says:

> "O blessed and wise brahman, accepting a gift from you is prohibited. How would a kshatriya, knowing this, accept [a gift]?"[157]

Again, where the *Uttarakāṇḍa* is silent, the *Padmapurāṇa* is direct and explicit. While the critical text of the *Uttarakāṇḍa* does not explicitly acknowledge any discomfort on the part of Rāma, the epic itself does suggest such concern in the *Araṇyakāṇḍa*. At *Araṇyakāṇḍa* 11.26, Agastya greets Rāma in accordance to the rules laid down for ascetics under such circumstances. As he prepares to give Rāma the divine bow, he rationalizes:

> "To be sure, Kākutstha, an ascetic who mistreats a guest is destined to feed on his own flesh in the other world, like the man who bears false witness."[158]

[152] 7.67.11–12.

[153] 3.11.29.

[154] Both the commentator Nāgeśabhaṭṭa (Ct) at 7.67.12 and Rāma himself at App. I, No. 12, following notes to verse 7.67.14, raise this objection. See notes to 7.67.12.

[155] *nirdhūtapāpas tvāṃ dṛṣṭvā bhavāmīha na saṃśayaḥ* (*PadmaP* [ĀnSS] 5[*Sṛṣṭikhaṇḍa*]. 33.18ef).

[156] *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).33.26.

[157] *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).33.30.

pratigraho vai bhagavaṃs tava brahman vigarhitaḥ /
kṣatriyeṇa kathaṃ vipra pratigrāhyaṃ vijānatā //

[158] 3.11.26:

anyathā khalu kākutstha tapasvī samudācaran /
duḥsākṣīva pare loke svāni māṃsāni bhakṣayet //

See 3.11.26 and notes.

While Rāma expresses no concerns over the accepting of gifts from the sage, Agastya's words clearly do. Transgression is the central concern of both the *Araṇyakāṇḍa* and the *Padmapurāṇa* passages. The two passages, however, identify different transgressors. For the *Araṇyakāṇḍa* the would-be transgressor is the ascetic, who does not honor the guest, while the *Padma* passage is concerned with the impropriety of a kshatriya receiving a gift from a brahman, thus identifying the recipient as the potential transgressor. While the *Uttarakāṇḍa* avoids a direct identification of either a transgression or a transgressor, the narrative that follows makes both explicit.

The story of King Śveta, perhaps one of the most unusual in the epic corpus, is known outside the *Rāmāyaṇa* and is apparently, as noted above, the episode to which Agastya is referring in the *Araṇyakāṇḍa*.[159] Once, in a bygone Tretā Yuga, Agastya, while performing severe austerities, wandered about in an uninhabited region of a forest. He discovered there a lovely lake and an ashram:

> And near that lake, there was a great and marvelous ashram. It was ancient and extremely sacred. But it was devoid of ascetics.[160]

Going down to the lake in the morning, the sage spies a corpse lying in the water. The corpse exudes a vital glow and had not decayed. As he looks upon the corpse, a divine vehicle with a divine being in it descends. The celestial being alights and begins to eat the corpse. Upon finishing his meal, he bathes. Agastya then asks the divine being who he is and why he is eating the flesh of the corpse.[161] Śveta then relates his own history and how he has come to suffer such a fate. Long ago, he was the eldest son of Sudeva, the king of Vidarbha, and he ruled his kingdom righteously for one thousand years. Anticipating his own end, Śveta retired to the forest where he undertook austerities at the very same lake for three thousand years and then ascended to the Brahmaloka. Upon his arrival there he discovered that, despite his divine state and locus, he was not free from hunger and thirst. He begged Grandfather Brahmā to tell him why:

> "But Grandfather Brahmā said to me: 'Your food, son of Sudeva, will be your own sweet flesh. You must eat that perpetually.
>
> 'While you were performing severe austerities, you nourished merely your own body. What is not sown, extremely wise Śveta, can never grow.

[159] The *Padmapurāṇa* is so enamored of the story that it tells it twice: *PadmaP* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).31.102–191 and 5.33.60–132.
[160] 3.68.6.
[161] See *sarga* 68.

> 'You did not give even the smallest donation in that forest frequented by creatures. It is because of that, my child, that, even though you have reached heaven, you are afflicted by hunger and thirst.
>
> 'Now you must eat your own splendid body that has been well nourished with food and which will taste like the nectar of immortality. It will satisfy your hunger.' "[162]

Śveta's transgression is now made known, and we are told that it is only Agastya's arrival at the lake that will release the king from its consequences:

> "For, gentle Śveta, he [Agastya] is able to save even the hosts of the gods, what to say of you, great-armed king, who are subject to hunger and thirst."[163]

Śveta is rescued and, as a token of his appreciation, gives Agastya the jewel.[164] The narrative thus makes it quite clear that Śveta, who, although he has been a model king and performed the most severe austerities, has, nevertheless, failed in his obligations to others. He is a transgressor, and it is only the brahman sage Agastya who can save him. The story here foregrounds Śveta's own behavior—his dereliction of his duty to others while engaged in activities that, even if righteous, benefit only himself—and its consequences, while it backgrounds the very concerns that both the *Araṇyakāṇḍa* story and the *Padmapurāṇa* articulate. The absence of brahmans, the cultural voice of morality, serves to enhance Śveta's own moral lapses, while the arrival of Agastya reestablishes a path for *dharma*, which will allow for Śveta's final liberation. Śveta's story reminds the audience of Rāma's own situation, for he too has ruled his kingdom righteously and will soon realize his earthly sojourn is near its end. But, as Agastya has reminded him, transgressions, even if unrecognized or unacknowledged, still have negative consequences. And absent a means or mechanism through which those transgressions might be neutralized, even the most righteous still suffer for their lapses.

Once Agastya has finished his tale of Śveta, Rāma questions him as to how the forest surrounding Śveta's ashram became desolate. Agastya responds with the story of King Daṇḍa. The narrative again reverts back to a Kṛta Yuga long ago. At that time Manu established his son Ikṣvāku in his kingdom, commanding him to protect his subjects with the *daṇḍa*, "the rod of punishment." Ikṣvāku has one hundred sons, the youngest of whom, from childhood, was ignorant and disobeyed his elders. As a result he was called Daṇḍa. Realizing his son's defects, Ikṣvāku gave him

[162] 7.69.14–17.
[163] 7.69.19.
[164] 7.69.22–23.

a kingdom between the Vindhya and Śaivala mountains, where Daṇḍa establishes a capital city named Madhumanta and chooses Uśanas as his *purohita*, or domestic priest.[165] Despite his father's dire predictions, Daṇḍa's kingship is, at least initially, benign and his subjects are content:

> "And thus the king, together with his *purohita*, ruled that kingdom, which was filled with happy people, as if it were the kingdom of the gods in heaven."[166]

Daṇḍa rules his kingdom, "which was free from all troubles" for "many tens of thousands of years."[167] But even though his kingdom flourishes, Daṇḍa is still dull-witted (*mandātmā*) and lacks self-control. One day, in the month of Caitra,[168] he visits the ashram of his *guru*, Uśanas. There he sees the sage's daughter, Arajā,[169] whom he apparently has never met before. Daṇḍa is so infatuated with her that, unable to control himself, he violently assaults and rapes her.[170] Uśanas returns and discovers that his daughter, who waits for him on the outskirts of the ashram, has been violated and, with the fire of his anger, he curses Daṇḍa:

> "Since this fool has committed such a sin, so dreadful to contemplate, he must therefore reap the fruit of his evil act.
>
> "In seven nights this stupid king, who performs such evil acts, will meet his death, along with his retainers, troops, and mounts.
>
> "With an immense dust storm, Indra, the chastiser of Pāka, will parch that fool's kingdom for a hundred leagues all around.
>
> "Every living thing that is here, both fixed and moving, will be completely destroyed by that immense dust storm.
>
> "After seven nights, every living thing throughout the length and breadth of Daṇḍa's realm will become invisible as if made of dust."[171]

Nevertheless, the victim in this suffers as well, for:

[165] 7.70.5–19.
[166] 7.70.19.
[167] 7.71.2.
[168] Caitra is the first month of spring, roughly corresponding to mid-March through mid-April, and is the month that is associated with increased sexual passion.
[169] The name Arajā means "without taint *or* dirt." The name also has a strong resonance with the term *arajāḥ* (fem.), "one who has not yet had a menstrual period." See notes to 7.71.8.
[170] 7.71.4–17. In addition to the multiple layers of meaning and symbolism found in the name Daṇḍa, the phallic resonance here is unmistakable. See Glucklich 1988; and notes to 7.70.5.
[171] 7.72.6–10.

> After he had spoken to the sages in this fashion, he said this to Arajā: "You must stay here in the ashram, you stupid girl, engaged in profound meditation.
>
> "This lake, however, will remain brilliantly clear for the distance of a league around. Enjoying it without anxiety, Arajā, you must wait here for the proper time.
>
> "And whatever creatures may come to dwell for the night in your vicinity will be forever spared from the dust storm."[172]

Agastya ends his narrative by explaining to Rāma:

> "This is that very realm of Daṇḍa lying between the peaks of the Vindhya and Śaivala mountains. It was cursed by the brahman-seer long ago when that violation of righteousness had been committed.
>
> "And ever since that time, Kākutstha, it has been called the Daṇḍaka forest, while the area where the ascetics stayed likewise became 'Janasthāna.' "[173]

Thus, the narrative, in part, is understood to be a rationale for the name of the desolate forest and outpost haunted by the *rākṣasa* forces of Khara and Dūṣaṇa in the *Araṇyakāṇḍa*.

A careful examination of the episode, however, reveals a structural and narrative logic that places it within the frame of the concerns of the *Uttarakāṇḍa*. The choice of the Bhārgava Uśanas, normally the *purohita* of the *asuras*, to be Daṇḍa's *purohita* is intentional as it highlights the obvious comparison of Daṇḍa with the demonic. Perhaps not as obvious but nevertheless implicit in the presence of Uśanas is his often vexed and challenging relationships with women, particularly his daughters.[174] The other main occurrence in the *Uttarakāṇḍa* of the figure of the Bhārgava sage Uśanas Kāvya has been in the story of Yayāti,[175] where the sage's daughter Devayānī is treated poorly by her husband. Here, too, a daughter of Uśanas is central to the narrative. Both of these episodes concern similar themes of transgression carried out against a daughter of Uśanas. Both stories represent the principal victim to be Uśanas and not his daughters. Arajā is, in fact, understood to be complicit in the transgression. Her father addresses her as "stupid" (*durmedhe*) and, after ordering the remaining inhabitants to abandon the ashram, commands her to remain in the ashram "engaged in profound meditation." He tells her that

[172] 7.72.13–15.
[173] 7.72.17–18.
[174] Sutherland (Goldman) 1979.
[175] 7.51-6*–51-7*.

she must wait here "for the proper time," although the phrase is not elaborated upon.[176]

A particularly striking and somewhat unusual feature of this narrative, and one found elsewhere in the *Uttarakāṇḍa*, is that it contains an explicit rape.[177] While sexually motivated abductions are common in the epic tradition, they generally do not include descriptions of physical penetration.[178] Daṇḍa's attack on Arajā is fairly graphic, similar in violence only to that of Ahalyā by Indra and Rambhā by Rāvaṇa.[179] Why then does Agastya tell Rāma this story at this particular point in the *kāṇḍa*? If, as argued above, the story of Śveta is to remind Rāma that even minor transgressions against brahmans can lead to the most extreme negative results, the story of Daṇḍa surely forces Rāma, and by extension the narrative's audience, to confront through the extreme example what the text only suggests: that Rāma's own inability to control his sexuality could well lead to his kingdom's destruction. That Rāma would take back Sītā, who had been abducted by what can only be described as a sexual predator and serial rapist, must raise questions of his judgment. The context makes it virtually impossible not to compare Arajā to the *kāṇḍa*'s other women who have been sexually assaulted, or, as in the case of Sītā, are suspected of being assaulted. And while the perpetrator is punished, the victim is as well. Arajā is exiled, promised a limit to her punishment by being told to "wait here for the proper time." Sītā, too, manifesting the very signs of sexual activity, has been exiled and sent to a desolate forest, which is near an ashram. Up until this point in the narrative, there has been no indication of any potential reintegration of the royal family. It is only after this story that Rāma will undertake his *aśvamedha*, during which Sītā will be summoned to the sacrificial assembly to provide further testimony of her fidelity in the presence of a brahman, Vālmīki, thus providing for Sītā the very thing that Uśanas has promised Arajā, "the proper moment" for redemption.

Thus Rāma's visit to Agastya's ashram marks an important transitional point in the *kāṇḍa*. That Agastya is the narrator provides a frame that at once harks back to his narration at the opening of the *kāṇḍa*, while at the same time it frames the events in the book up until the *aśvamedha*, wherein the events of the past conflate with those of the present, and project those of the future. Moreover, through his narratives Agastya provides a brahmanic voice for the *kāṇḍa*. Additionally, these

[176] 7.72.13–14.

[177] See Introduction, "Characters," p. 33, note 109.

[178] See, for example, Rāvaṇa's attack of Vedavatī told at *sarga* 17.

[179] Rāvaṇa, for example, rapes Rambhā at *sarga* 26. The narrative there clearly parallels the story of Daṇḍa's rape of Arajā and Indra's rape of Ahalyā at 7.30.19–41, especially verse 27. In the story of Ahalyā as told in the *Bālakāṇḍa* the sexual violation is not made explicit (see 1.47.15–1.48 and notes).

two narratives, that of Śveta and Daṇḍa, reiterate, in different voices and with different aims, the two recurrent themes of transgression with which the book is clearly concerned—transgressions against brahmans and sexual transgressions. Both narratives suggest the future: the eventual end of Rāma's reign and his ascension to heaven, and, in a most subtle manner, the possibility of an end to Sītā's exile in the forest.

Rāma understands that for the kingdom to be safe, he must take action. He undertakes a purificatory rite in the form of the *aśvamedha.* But once the rite is undertaken, Rāma hears his own sons sing his tale, and he is, once again, drawn into his past. One last time Rāma summons Sītā. But now, for Rāma, Sītā is no longer a sexual object or threat to his kingship. Not only has Sītā been physically distanced from Rāma, contained, as it were, by the ascetic world of Vālmīki's ashram, but she has undergone a transition from wife to mother. Sītā can no longer function as Rāma's wife. Thus it comes as no surprise that rather than rejoining her husband, Sītā, attesting to her own purity, calls upon her own mother to take her back.

> "As I have never even thought of any man other than Rāghava, so may Mādhavī, the goddess of the earth, open wide for me."[180]

Sītā's final words are concise but poignant. She says nothing to her husband but only calls to Mādhavī. By this very act Sītā both instantiates the cultural imperative and resists it. For as she swears to her fidelity to her husband, she rejects him and the conditions under which he has summoned her.

Once Sītā has departed on her own terms, Rāghava is mad with grief and threatens to destroy the earth. But Rāma's outburst is short-lived and he is soon appeased by Brahmā, who reminds him once again of his true nature.[181] Rāma, as if to further solidify his turning away from carnal concerns, replaces Sītā with a golden image, pure, silent, and immobile. It is only at the conclusion of the *aśvamedha* sacrifice that Rāma, finally purified from all human transgressions, is ready to ascend to heaven.

CONCLUSION

Thus the narrative of the *Uttarakāṇḍa* takes its audience through a journey of Rāma's kingship from the first days of his consecration to his final days on earth. First he is made aware of Rāvaṇa's lineage, which gives rise to concerns of *brahmahatyā.* Then Rāma, in the absence of his

[180] 7.88.10.

[181] 7.88*.12–22. Compare, too, *Yuddhakāṇḍa sarga* 105, especially verses 10,11–28. See Pollock 1984a.

advisers, removes himself from his kingly duties and participates in private enjoyments. This provides the opportunity for rumors to surface with regard to his own ability to place kingship above his personal affairs. Once made aware of such accusations, he rejects the private and devotes himself to his royal obligations. That he is aware of his own neglect of his royal duties and is concerned about his own transgressions is evidenced in a series of stories that he tells of kings who have neglected brahmans and thereby suffered negative consequences.[182] Once these concerns are aired, events occur in the kingdom that indicate that Rāma's own transgressive actions, whether of omission or commission, have had consequences. The *aśvamedha* is determined to be the most appropriate vehicle for the expiation of the very transgressions with which the *kāṇḍa* has concerned itself—*brahmahatyā* and neglect of *rājadharma*, especially when the latter arises from sexual activity. This is further reinforced by two stories that immediately precede the sacrifice: that of Indra and that of King Ila. Finally, Rāma resorts to the performance of an *aśvamedha* to purify himself, much in the fashion that Yudhiṣṭhira seeks to purify himself through the same rite. It is only at the conclusion of the *aśvamedha* that Rāma is released from any hint of earthly transgressions and is ready to ascend once more to heaven.

The *Uttarakāṇḍa* thus can be understood as having a very specific and integrated narrative logic that reinforces cultural imperatives of proper behavior, that is, a societal responsibility to maintain *rājadharma* and *varṇāśramadharma*, especially when a monarch is confronted by personal desires and needs. Moreover, like the so-called purāṇic additions to the *Bālakāṇḍa*, which can be seen to articulate the sexual anxieties of an adolescent male, the *Uttarakāṇḍa* can be understood to reflect the anxieties of the adult male world, especially those around sexuality and paternity. An understanding that the book's narrative structure is logical and intentional, and that it was meaningful to its intended audience, moreover, allows the work's modern readers, many of whom have been quick to dismiss this book as chaotic and unrelated to the rest of the poem, to understand why it has survived from antiquity in the hearts and minds of those who have preserved and transmitted Vālmīki's monumental epic.

[182] 7.51-1*–7*.

9. Historicity and Sovereignty in the *Uttarakāṇḍa*

Anyone who possesses even the most passing familiarity with the story of the *Rāmāyaṇa* in virtually any of its innumerable renderings throughout South and Southeast Asia must know that central to the epic narrative is the great war at Laṅkā described in enormous detail in the *Yuddhakāṇḍa*, by far the largest book of the *Vālmīki Rāmāyaṇa*. However, the account of the siege of Laṅkā is quite different from the renderings of battles in epic poems such as the *Mahābhārata* or, to wander farther afield, the *Iliad*. For although these latter epics freely admit divine characters and miraculous events into their histories, both basically chronicle wars between two rival human armies.

The war at the heart of the *Rāmāyaṇa* is strikingly different. Here Rāma and his devoted younger brother Lakṣmaṇa are the only humans present in either of the vast hosts that fight to the death on the killing fields outside the walled citadel of Laṅkā. The remainder of Rāma's forces consist of a handful of *rākṣasa* turncoats and an astronomical number of semidivine monkeys who have been mustered by Rāma's ally, the *vānara* king Sugrīva. The opposing army consists entirely of supernaturally powerful *rākṣasas* under the command of a monstrous ten-headed, twenty-armed demon king.

Rāma is the prince and future king of a kingdom that is represented as having virtually imperial sway over north-central India and that is being administered in his absence by his devoted younger brother Bharata. Nonetheless, despite the fact that he is confronted with the necessity of staging an overseas invasion of a heavily fortified island kingdom ruled by a powerful warrior king and protected by a vast and heavily armed force of expert fighters, Rāma, a master of the military arts (*dhanurveda*), is content to rely on an army of semicivilized simians. These troops, who are frequently described as an undisciplined mass prone to flight, are said to fight mainly with their fangs and claws (*dantanakhāyudha*) and are armed only with sticks, stones, and the occasional discarded *rākṣasa* weapon. At no point during his long search for his abducted wife and his lengthy preparations for the impending war does Rāma appear to send word back to Ayodhyā requesting professional troops with serious armaments from Kosala and its vassal states to assist him in confronting the *rākṣasa* army, which is complete with the four traditional divisions of the ancient Indian army—infantry, chariots, cavalry, and elephants.[1]

[1] On the constitution of the traditional Indian army, see notes to 6.3.24 and 7.25.33.

After a prolonged and sanguinary struggle during which Rāma and his forces are repeatedly driven to the point of defeat and death by the supernaturally powerful forces of the demon-king and especially his son, the terrifying sorcerer-prince Rāvaṇi (Indrajit), Rāma, with the assistance of various supernatural allies of his own, including Garuḍa, Hanumān, Vibhīṣaṇa, and Indra, is eventually victorious.

It is a wonderful, widely known, and deeply beloved story. But what is far less well known is the *Uttarakāṇḍa*'s obscure gesture to try somehow to historicize the events of the Laṅkan war by introducing a more prosaic suggestion of Rāma's having had, or, one should say, almost having had, a large force of regular human troops to aid him in his campaign.

In the *kāṇḍa*'s thirty-seventh *sarga*, we find Rāma bidding a fond farewell to his vassals, kings who, it now seems, had been recruited, along with their armies, by Bharata to form an expeditionary force to support Rāma's invasion and siege of Laṅkā:

> After he had dismissed his friend [King Pratardana], Rāghava, smiling, addressed this sweet-syllabled speech to the lords of the earth who had come willingly.
>
> "Through your strength of character, you gentlemen have maintained your unshakable affection for me. Your righteousness is ever unwavering, and you are always true.
>
> "And it was through the might and blazing energy of you great kings that the evil and evil-minded lord of the *rākṣasas* was slain.
>
> "It was through the blazing energy of you gentlemen that Rāvaṇa, together with his hosts, his sons, and his kinsmen, was slain in battle. I was merely the proximate cause of that.
>
> "It was great Bharata who assembled you gentleman upon hearing that Janaka's daughter had been abducted in the wilderness.
>
> "A very long time passed while all you great kings were here making preparations. Now you must resolve to depart."
>
> Filled with the greatest delight, the kings replied to him: "Thank heavens you have been victorious, Rāma, and that your reign has been established!
>
> "Thank heavens Sītā has been recovered! Thank heavens your enemy has been vanquished! This was our greatest desire, and this is our greatest glory, in that we see you, Rāma, victorious, after having slain your enemies. And how like you, Kākutstha, that you praise us.
>
> "For only those worthy of praise know how to utter praise such as this. Let us now take our leave and depart. But you, sir, will always

remain in our hearts. And, great king, may your affection for us endure forever."[2]

Nothing before or after this in the poem suggests that such an armada had been assembled or, for that matter, that Bharata knew anything about his sister-in-law's abduction, his brother's trials, or the war at Laṅkā—indeed, about anything that had happened to Rāma after his, Bharata's, return to Nandigrāma in the *Ayodhyākāṇḍa*—before Hanumān informs him about all of this just prior to Rāma's return to *Ayodhyā* in the *Yuddhakāṇḍa*.[3] Nonetheless, in their glosses on these verses, the commentators Govindarāja (Cg), Mādhava Yogīndra (Ck), Maheśvaratīrtha (Cm), and Nāgeśabhaṭṭa (Ct), each of whom is deeply dedicated to verifying the historicity of the epic, all conscientiously accept this revisionist history of the Laṅkan war and interpret the passage to show that King Pratardana, along with Bharata, had made major military preparations to assist Rāma in his war against Rāvaṇa. This news is rather striking in light of the fact that no mention is made in the *Yuddhakāṇḍa* of Pratardana or any other human king offering any assistance whatever to Rāma.[4] Despite this and despite the fact that no mention of such a force is to be found elsewhere in the poem, the commentators understand that, in order to aid Rāma in his campaign to recover his abducted wife, Bharata has assembled a host of loyal warrior kings (in some manuscripts as many as three hundred) who had apparently spent several years in Ayodhyā preparing for battle. The commentators offer no explanation as to why this vast host never joined the battle or why it never even set out from Ayodhyā. The oddity of this passage is further heightened by the text itself. For even the kings who are supposed to have been marshaled as allies of Rāma seem puzzled by the whole episode. As they make their way back to their respective kingdoms, they lament that they never got to face Rāvaṇa in battle, and they seem to complain that Bharata summoned them too late for them to have been of any assistance.

But those protectors of the earth, filled with the pride of their might, said: "We never got to see Rāvaṇa standing before us in battle.

"Bharata assembled us belatedly and to no purpose. For otherwise, we kings would have doubtless slain the *rākṣasas* there.

"For, protected by the might of Rāma's arm and Lakṣmaṇa's too, we would have happily fought without a care on the far shore of the sea."

[2] 7.37.5–14.

[3] *Yuddhakāṇḍa sarga* 114. Benoît (1999, p. 1691) takes the account of Bharata's recruitment of an expeditionary army of allies at face value despite the fact that it is clearly an afterthought on the part of the *Uttarakāṇḍa*'s author. See *sarga* 37 and notes.

[4] See notes to *Uttarakāṇḍa sarga* 37.

> Discussing these and thousands of other matters, those kings, great chariot-warriors, entered their own kingdoms."[5]

This curious episode is not the only one in which the author of the *Uttarakāṇḍa* makes some belated efforts to rewrite the political and military history of Kosala in the Tretā Yuga. The fact is that the *Vālmīki Rāmāyaṇa* seems to represent the Kosalan rulers as something like high kings if not as *cakravartins*, or universal monarchs.[6] Nonetheless, the preceding books of the epic make no clear territorial claims for the Kosalan state beyond the region surrounding its capital city of Ayodhyā—not when they describe the idealized reign of Daśaratha[7] nor in their depiction of Rāma's legendary ten- (or, in some passages, eleven-) thousand-year utopian reign, as, for example, at *Yuddhakāṇḍa sarga* 115. In the first six books the only suggestion that the Kosalan king holds sway over subordinate or vassal rulers comes in a mere two verses found in the late framing narrative of the *Bālakāṇḍa*,[8] where we learn that Daśaratha had expanded an already great realm and that his city was filled with crowds of neighboring kings who came to pay tribute. In other words, Kosala appears to be represented as a competitive regional power able to exert its authority only to a limited degree beyond its borders and into the realms of its *sāmanta*, or neighboring or tributary, princes.[9] At no point does the poem describe or even mention any military campaign or territorial expansion on the part of Daśaratha, not even in connection with the performance of his *aśvamedha*, which is so elaborately described at *sargas* 11–13 of the *Bālakāṇḍa*, despite the fact that this rite is commonly associated with the ritual legitimation of conquest.

Compare this avoidance of the critical state function of expansion through military conquest with the elaborately described military campaigns and imperial reach of the Lunar Dynasty king Yudhiṣṭhira as recorded in the *Mahābhārata* in conjunction with his performance of the *rājasūya* and *aśvamedha* rites in the *Sabhāparvan* and *Āśvamedhikaparvan*, respectively. The military expeditions of the *rājasūya* are said to have left the Dharmarāja Yudhiṣṭhira in control of an empire that extended from Antioch in the West to China in the East,[10] while Arjuna's conquests in the *Āśvamedhikaparvan* bring all of India under Yudhi-

[5] 7.38.3–6.

[6] The term *cakravartin* is only used once in the *Vālmīki Rāmāyaṇa* (5.29.2ef: *cakravartikule jātaḥ puraṃdarasamo bale*), where Sītā uses it to describe the family of her father-in-law, Daśaratha.

[7] *Bālakāṇḍa sargas* 5–7.

[8] 1.5.9,14.

[9] Such, also, is the general understanding of modern historians concerning the position of the Kosalan *mahājanapada* in the seventh and sixth centuries BCE. See Kulke and Rothermund 1986, pp. 51–52 and Thapar 2002, pp. 150–55.

[10] *MBh* 2.23–29.

ṣṭhira's sway.[11] This is entirely consonant with the Indic concept of the *cakravartin* and is indeed perhaps the original textual model for that concept, one which, in turn, may have been derived from early contact with the Achaemenid and Hellenistic empires.

However, just as the authors of the *Uttarakāṇḍa* seem suddenly to find it beneath the dignity of their hero that he, a prince and heir apparent of the legendary Solar Dynasty, should, even in exile, have to march off to war supported only by a pack of monkeys, they also appear to feel it inappropriate that his long-awaited and ideal kingdom should be confined to the region between the Sarayū and the Ganges. And yet, as we will demonstrate shortly, despite their desire to represent Rāma as a true *dharmarāja* and *cakravartin*, ruling over, in effect, the entire earth, just as we see Yudhiṣṭhira represented as doing in the *Mahābhārata* and other kings as doing in the later *kāvya* and *praśasti* literature, they no doubt are also cognizant of and influenced by Vālmīki's construction of Rāma as a merciful monarch who conquers only when his righteous anger is provoked and never simply to acquire tribute or territory.[12] In what we believe to be an attempt to negotiate these two opposing ideals of Hindu kingship, the *Uttarakāṇḍa* authors indulge in an awkward dance around the critical issue of the agonistic nature of the two great *śrauta* rites associated with the political power of the king: the royal consecration, or *rājasūya*, and the ritualized subjugation of neighboring kingdoms through the means of the *aśvamedha*.

Readers familiar with the *Mahābhārata* will recall that Yudhiṣṭhira's first act as king after he has subjugated and laid waste to all rival kingdoms is to perform a grand *rājasūya*, the purpose of which is to ritually confirm his new status as the *cakravartin*.[13] Then, too, after his victory over his enemies in the civil war of the Bhāratas, the despondent king, grieving over his having slain so many of his kinsmen, is urged by Vyāsa to purify himself and once again assert his suzerainty over all other kings and their territories by performing the *aśvamedha*.[14] In the performance of this rite, a war party follows a consecrated stallion in its wanderings for a year, giving battle to or demanding the surrender of every king into whose territory the horse wanders. Arjuna, appointed to lead his brother's forces, duly circumambulates the earth in the hoofprints of

[11] *MBh* 14.72–86.

[12] Cf. Pollock 1991, pp. 15–67. Note that Rāma's campaign in Laṅkā is by no means a war of conquest or territorial expansion. The battle is fought to destroy the evil Rāvaṇa and to recover the abducted princess Sītā. Once those goals are accomplished, he turns the intact realm of Laṅkā over to Rāvaṇa's brother, the virtuous *rākṣasa* Vibhīṣaṇa. See 6.100.9–16 and notes. See, too, R. Goldman 2008.

[13] *MBh* 2.30–36.

[14] *MBh* 14.2–3. See Introduction, "Structure," pp. 119–22.

the horse, defeating and subjugating the world once again in the name of the newly reestablished universal monarch.[15]

In the *Uttarakāṇḍa* as well, Rāma, having newly established himself as king and demonstrated his adherence to brahmanical codes of righteousness (*dharma*) through his actions to quell the scandal among his subjects and his summary execution of the *śūdra* ascetic Śambūka, decides that he must ritually validate his accession to the throne through the performance of a *rājasūya*. This would thus be similar to what Yudhiṣṭhira does upon his accession to the throne of Indraprastha in the *Mahābhārata*.

Rāma tells Bharata and Lakṣmaṇa:

> "I have faithfully accomplished this unsurpassed task for the twice-born brahman. And therefore, Rāghavas, I now wish to firmly establish the bulwark of righteousness.
>
> "I wish to perform the unsurpassed *rājasūya* rite together with both of you, who are my second selves, for in this lies everlasting righteousness.
>
> "For it was by sacrificing with the *rājasūya* rite, accompanied by excellent oblations and excellent subsidiary rites, that Mitra, destroyer of his foes, attained the position of Varuṇa.
>
> "And it was by sacrificing with the *rājasūya* rite in accordance with righteousness that Soma, who knew righteousness, attained fame among all the worlds and an eternal domain.
>
> "You must carefully consider with me what would be best at this time, and you must state prudently what would be beneficial in the time to come."[16]

But in the *Mahābhārata*, Yudhiṣṭhira performed his *rājasūya* only after the completion of a prolonged and very sanguinary military campaign involving the slaughter of many kings and their armies. Nothing at all like this has occurred in the *Rāmāyaṇa*. Rāma has merely conducted a punitive campaign against the demonic king who had abducted his beloved wife. Even after his total victory in that conflict, he shows no interest whatever in occupying or annexing the conquered territory. Instead, he merely consecrates his slain enemy's brother on the Laṅkan throne and, taking nothing from that fabulously wealthy kingdom but the loan of a flying palace, returns home to rule in peace. This is not conquest but merely, to use a modern idiom, regime change.[17]

[15] *MBh* 14.68–91.
[16] 7.74.3–7.
[17] See *Yuddhakāṇḍa sargas* 100, 109–116. See, too, R. Goldman 2008.

Bharata, however, as the spokesman for the *Uttarakāṇḍa* author, understands immediately what is at stake in light of the traditionally violent context of the *rājasūya*, on the one hand, and of his brother's peaceful and compassionate nature, on the other. He sets himself immediately to the task of dissuading Rāma from his plan, saying:

> "In you, noble brother, resides the highest righteousness. On you rests the entire earth, the bearer of wealth. And in you, great-armed prince of measureless valor, abides glory.
>
> "Just as the immortal gods look upon Prajāpati, all the great kings, those protectors of the earth, look upon you as the lord of the world as do we as well.
>
> "And the people regard you as their father, immensely powerful king. Rāghava, you are the refuge of all living beings on earth as well.
>
> "Therefore, your majesty, how can you undertake such a sacrifice, which would witness the destruction of the royal lineages of the earth?
>
> "For in the performance of that [rite], your majesty, the annihilation—like the universal destruction—of all men on earth who have attained manly valor will come to pass.
>
> "Tiger among men, you who are of unequaled valor through your virtues should not destroy the earth for it is already under your sway."[18]

Rāma needs little persuasion and is evidently relieved by Bharata's intervention:

> When truly valorous Rāma had heard that speech of Bharata, which seemed to consist of the nectar of immortality, he experienced unequaled delight.
>
> And he said these splendid words to the increaser of Kaikeyī's joy: "I am indeed pleased and gratified by your words this day.
>
> "These words in conformity with righteousness, which you have boldly uttered, tiger among men, will be the salvation of the earth.
>
> "Because of your excellent speech, knower of righteousness, I will surely desist from that intention of mine, which was to perform that foremost of rites, the *rājasūya*."[19]

[18] 7.74.9–14. Again, the epic offers no explanation of how the earth came to be under the sway of Rāma or his father.
[19] 7.74.15–18.

Lakṣmaṇa now joins the conversation, proposing that instead of the massively destructive *rājasūya* rite, Rāma should perform the other great ritual of sovereignty, the *aśvamedha*. But in putting forth his rationale for this substitution, Lakṣmaṇa makes no mention of this rite's equally agonistic and sanguinary associations. Instead, he dwells on the ritual's power, as discussed above, to purify its patron as famously demonstrated when, as a consequence of his having slain great Vṛtra in mythic times, Indra, smitten by the debilitating sin and pollution of *brahmahatyā*, was purified and restored to his senses through a performance of the *aśvamedha*.[20] Rāma takes Lakṣmaṇa's advice and performs the rite, but although it is described over eight chapters,[21] there is no explicit mention of any military campaign or conquest associated with it. Instead, the text is content merely with alluding to Lakṣmaṇa's guarding of the sacrificial horse during its wanderings.[22] Interestingly, however, many later purāṇic, literary, and folk versions of the *Rāmakathā* will revert to the normative understanding of the context of the *aśvamedha* and insert a passage in which Rāma's sacrificial horse is the object of contestation between its escorts and rival kshatriyas. In these versions Rāma's twin sons, while still dwelling in Vālmīki's ashram, engage in battle with the warrior and with the army appointed to accompany the horse.[23] It is also quite noteworthy here that the other elaborately described *aśvamedha* in the *Rāmāyaṇa*, which was performed by Daśaratha at *sargas* 8–13 of the *Bālakāṇḍa*, similarly makes no mention whatever of any conflict or conquest during the consecrated horse's yearlong wanderings.[24]

[20] See *sargas* 75–76. For a detailed discussion of the purificatory function of Rāma's *aśvamedha*, see Introduction, "Structure," pp. 119–30.

[21] *Uttarakāṇḍa sargas* 82–88*.

[22] At 7.83.1–2, Rāma says that he will release a piebald stallion and places Lakṣmaṇa in charge of it. At 7.83.9, the horse is said to wander about under the protection of Lakṣmaṇa.

[23] This episode is a popular one found in many versions of the story. The *Padmapurāṇa*, for example, devotes more than fifty chapters to Rāma's *aśvamedha* and the numerous adventures of the horse and its protectors during its wanderings. In this version, the horse's escort is under the command of Śatrughna. When the horse finally wanders into the ashram of Vālmīki, it is captured by Lava, who destroys its accompanying army and duels with Hanumān and Śatrughna himself until the latter knocks him out of action. At this point Kuśa enters the battle and defeats Śatrughna. See *PadmaP* (ĀnSS) 4(*Pātālakhaṇḍa*).10–64. As for the poets, Bhavabhūti makes a version of the episode the theme of more than two full acts of his *Uttararāmacarita*, where Lava drives off the army that Rāma has sent to guard the horse and holds off its commander, who, here, is said to be Candraketu, Lakṣmaṇa's son. See *UttaRāC* Act 4.27 through Act 6. Kālidāsa makes no allusion to the episode in his *Raghuvaṃśa*.

[24] The text does mention the sacrificial horse under the guardianship of strong men (1.11.11–14) and its return after the prescribed period of one year (1.13.1) but has noth-

Given all of this, one would think that the author of the *Uttarakāṇḍa* would be content to portray King Rāma as a pacific and righteous monarch, more of a *cakravartin* in the spiritual and moral sense of the term than in its political sense. Besides, Rāma, in Bharata's rather vague terms, is already a ruler who holds the whole earth under his sway, a sway for which the text has given no history or explanation. But, in fact, the author of the *kāṇḍa* is unwilling to wholly abandon the idea of Rāma as a conquering *cakravartin*. Once again, as with the imagined armada of the three hundred kings mustered for a war at Laṅkā that it would never see, the *Uttarakāṇḍa*, in its closing half, provides an interesting, if belated, account of conquest and territorial expansion on the part of Rāma and his brothers.

Although, as we have noted, Rāma is never again shown to personally engage in warfare after his conquest of the *rākṣasa* city of Laṅkā, this does not mean that he could not still employ his kinsmen to extend the influence and territorial control of the Kosalan state. The first example of such a move is narrated, again with several digressions, over eleven *sargas* of the *Uttarakāṇḍa*.[25] Here, the sages who live along the banks of the Yamunā and their spokesman, the Bhārgava *ṛṣi* Cyavana, petition Rāma for aid to protect them from the depredations of the terrible and immensely powerful demon Lavaṇa. In response, Rāma deputes his brother Śatrughna, who hitherto in the long epic has had only a minor role at best, to destroy the monster. After a heroic battle, he does so. The episode is, as noted above, a minor reprise of Rāma's own history of the destruction of the fearsome Rāvaṇa who, with his *rākṣasa* hosts, had similarly preyed on brahman sages. The difference here is that Rāma now instructs his brother to found a city and a kingdom at the site of the battle and consecrates him as king of the new political formation of Mathurā, called Madhupurī or Madhurā in the *Uttarakāṇḍa*.[26] In this way the Doab heartland of the Śūrasenas at Mathurā is represented as becoming a *sāmanta*, or client state, of Kosala. After twelve years of ruling his new kingdom, Śatrughna returns to Ayodhyā to see his beloved brother but is told, rather sharply, that it is inappropriate for a king to

ing to say of the events during the horse's wanderings. Daśaratha's *aśvamedha* is performed in order to free the king of some unspecified obstacle to his producing an heir to the throne and serves to clear the way for the king's subsequent *putrakāmeṣṭi*, a rite whose specific purpose is the fulfillment of the desire for a son. On this, see our translation and annotation to *Bālakāṇḍa sargas* 11–13. See, too, S. Goldman 2004.

[25] See *sargas* 53–63. See, too, Introduction, "Structure," pp. 145–46 for a discussion of this episode.

[26] On the name Mathurā/Madhurā, see R. Goldman 1968.

leave his kingdom and that he must betake himself—after only five days—back to Madhurā, where he is to remain and rule.[27]

Then many years later, just as the whole book and, indeed, the entire epic are within a few brief *sargas* of their end, the author quickly inserts two further episodes of territorial conquest for the Ikṣvākus in order to provide a kingdom for each of the sons of Bharata and Lakṣmaṇa. In three short chapters totaling a mere fifty-eight *ślokas*, the text describes two additional wars of conquest and annexation.[28] First we learn that Rāma's maternal uncle Aśvapati Yudhājit of the Kekeyas sends a messenger to Ayodhyā to request him to invade, subdue, and occupy the rich and beautiful country of the *gandharvas*, which lies along the banks of the Indus. Once he has done so, Rāma is to found two capital cities in the region. Delighted at the prospect of the military campaign against thirty million powerful *gandharvas*, Rāma immediately resolves to send out an army led by Bharata and the latter's two sons, Takṣa and Puṣkala, to annihilate the *gandharvas* and take their land. Bharata, his two sons, and Yudhājit duly proceed to the country of the *gandharvas* where, after a tremendous weeklong battle described in but a single verse, Bharata instantaneously annihilates all thirty million *gandharva* warriors with the *saṃvartāstra*, or the terrifying weapon of Kāla himself. Following this stunning and bloody victory, Bharata founds two splendid eponymous capitals, Takṣaśīlā and Puṣkarāvatī, for his sons, Takṣa and Puṣkara, respectively, in the land now known as Gāndhāra (presumably in memory of the slaughtered *gandharvas*). This hasty account, which is crafted to provide etymologies for the well-known geographical names Gāndhāra, Takṣaśīlā, and Puṣkarāvatī, appears to have been designed largely to further enhance the imperial pretensions of the Sūryavaṃśa by extending the reach of the Kosalan monarchy to what would today be Pakistan and Afghanistan.[29]

When Rāma learns of the success of this campaign of conquest, he is delighted but, perhaps, disturbed by its massive and unprecedented violence. Nevertheless he decides to expand his dynasty's territorial reach still further. He tells Lakṣmaṇa to find yet another large and well-endowed country over which he, Rāma, can set his devoted brother's two sons, Aṅgada and Candraketu, as rulers. This time, however, he insists that the conquest be carried out in a kinder, gentler fashion than had been the case in Gāndhāra. He instructs Lakṣmaṇa,

[27] See *sargas* 53–63.
[28] See *sargas* 90–92.
[29] 7.90–91. As part of her analysis of the *Uttarakāṇḍa*, Biardeau (1999, pp. 1701–4) discusses these accounts of conquest in terms of her ongoing efforts to relate the *kāṇḍa* to both the *Mahābhārata* and the advent of Buddhism in the northwest of the subcontinent.

> "But please, gentle brother, seek out a country in which there will be no oppression of kings and no destruction of ashrams, so that we may give no offense."[30]

Bharata now recommends the delightful country of Kārāpatha as a likely target for this gentle subjugation. There is no description at all of the way in which the conquest is accomplished, but in short order Rāma is able to consecrate Aṅgada in the charming city of Aṅgadīyā in the west and Candraketu in the northern city of Candrakāntā, said to be in the country of the Mallas.[31] The latter city may be the site of the contemporary city of Multan in Panjab, Pakistan.[32] The commentator Nāgeśabhaṭṭa (Ct), in keeping with the constant tenor of the *Uttarakāṇḍa*, suggests that Rāma plays no direct part in the conquest, assigning that task to his junior brothers, Bharata and Lakṣmaṇa.[33]

How are we to interpret these passages that cast Rāma in the role of a sort of *cakravartin*, or universal monarch, who controls three hundred *sāmanta* monarchs and sets his brothers and nephews, in the manner of Napoleon, to subjugate and rule new provinces of his empire? Judging from the belated, terse, and rather sketchy nature of these episodes, it is apparent that they must be among the very latest additions to this last book of the epic. This seems especially clear in light of the fact, discussed earlier, that this characterization of Rāma as an expansionist conqueror willing to countenance the extermination of whole populations is quite alien to the way he and his rule are represented elsewhere in the poem.

These appear to be rather jarring and unexpected efforts to turn Rāma, the paragon of virtue, restraint, and compassion, into a conquering hero capable of condoning the slaughter of thirty million *gandharvas* who have not offended him in any way simply to provide kingdoms for his nephews. This seems rather unlike the Rāma who, earlier, on the verge of death and defeat and the destruction of his army, his brother, and himself, refused to permit Lakṣmaṇa to deploy another weapon of mass destruction in order to exterminate the entire pestilent race of the *rākṣasas* on the grounds that such a genocide would violate *dharma*.[34]

[30] 7.92.4.
[31] 7.92.9.
[32] See notes to 7.92.9.
[33] See notes to 7.92.7. Śatrughna divides his conquered kingdom of Madhurā between his two sons. Subāhu receives Madhurā while Śatrughātin is sent off to rule in Vaidiśa (7.98.7–11). Rāma's own two sons, Lava and Kuśa, are similarly provided with kingdoms of their own, but this does not appear to involve the conquest of new territories. Rāma gives Kosala to Kuśa, to be ruled from the eponymous city Kuśāvatī, which is located on the slopes of the Vindhya mountains. Lava is established in the northern kingdom, with its capital Śrāvatī. See 7.97.7–19 and notes; and 7.98.3–6 and notes.
[34] 6.67.36–39.

The passages seem, in fact, to constitute a strange epilogue to an epilogue, the purpose of which is to create, in an abrupt and unconvincing fashion, a new Rāma quite unlike the Rāma of the earlier *kāṇḍas*.

Given all of this, we believe that these brief, awkward, and generally poorly written passages may well have been inserted by an author seeking to recreate the image of the *Rāmāyaṇa*'s hero more in the light of the idealized world conqueror held up as an ideal in the *Mahābhārata* as illustrated in that epic's *Sabhā-* and *Āśvamedhikaparvans*. Indeed, it appears not unlikely that these authors were familiar with the *Mahābhārata*'s construction of the *dharmarāja* Yudhiṣṭhira as a *cakravartin* who legitimizes his rulership and his conquests through the critical ritual performances of the *rājasūya* and the *aśvamedha* rites. They thus frame the closing acts of Rāma's career by invoking the two rites, which, in keeping with Rāma's compassionate nature, have been stripped of their military and territorial implications. In this way, it appears sufficient for Rāma to simply contemplate performing the *rājasuya* while permitting himself to be dissuaded from its actual performance by Bharata. Similarly, in the case of the *aśvamedha*, although Rāma does perform the sacrifice, he does so, like his father, Daśaratha, in the *Bālakāṇḍa*, simply for the sake of purification and without any clearly described military or political components.

10. The Theology of the *Uttarakāṇḍa*

The account of the incarnation, or *avatāra*, literally, the descent, of the Supreme Deity Lord Viṣṇu as the warrior prince and dharmic king Rāma as it is narrated in the *Bālakāṇḍa* is widely known. The process and outcome of the Lord's human birth are clearly stated and easily grasped.[1] The episode is but one particularly prominent example of the widely articulated Vaiṣṇava topos of the incarnation of the Lord in order to save the gods, cows, brahmans, the virtuous, and *dharma* in general from some powerful demonic being and thus fits well into the overarching Vaiṣṇava theology of the *avatāra* as a recurrent agent of universal salvation. This doctrine is most famously stated by Rāma's successor incarnation, Kṛṣṇa, in the *Bhagavadgītā*:

> *yadā yadā hi dharmasya glānir bhavati bhārata /*
> *abhyutthānam adharmasya tadātmānaṃ srjāmy aham //*
>
> *paritrāṇāya sādhūnāṃ vināśāya ca duṣkṛtām /*
> *dharmasaṃsthāpanārthāya saṃbhavāmi yuge yuge //*[2]
>
> "Whenever, O Bhārata, there is a decline of righteousness and a corresponding increase of unrighteousness, I take on an embodied form.
>
> Thus, in age after age I take birth in order to protect the virtuous and annihilate the wicked."

In the *Vālmīki Rāmāyaṇa*, Lord Viṣṇu, in response to an appeal from the gods for relief from the oppression of Rāvaṇa, consents to incarnate as a human being, thus enabling him to circumvent the terms of the *rākṣasa*'s boon, which immunized him against death at the hands of all superhuman beings.[3] Then, during the course of a ritual being performed on behalf of King Daśaratha in order to grant his wish for a son and heir, a splendid, celestial being suddenly appears and presents the king with a vessel filled with a divinely infused milk and rice pudding, or *pāyasa*. He instructs the king to feed the *pāyasa* to his three wives, informing him that they will then produce the sons for the sake of which he has been performing sacrifices.[4] The precise distribution of the *pāyasa*, which we

[1] See *Bālakāṇḍa sargas* 14–16.
[2] *BhagGī* 4.7–8.
[3] For a learned discussion on the theological significance of this boon, see Pollock 1991, pp. 21–43.
[4] 1.15.9–28.

are to understand is infused with the divine energy, or *tejas*, of Viṣṇu, is a bit unclear, leading to some commentarial discussion,[5] and the accounts of it vary in some later versions of the *Rāmakathā*; but the basic idea remains the same throughout. The king's wives, Kausalyā, Kaikeyī, and Sumitrā, become impregnated through the ingestion of their respective portions of the *pāyasa* and give birth to four splendid sons: Rāma, Bharata, and the twins, Lakṣmaṇa and Śatrughna. Each of the brothers is understood to incarnate the share of Viṣṇu's energy proportional to the amount of the *pāyasa* consumed by his respective mother except, of course, for the twins, who, because of the way in which Sumitrā's portion or portions are ingested, share her allotment of the divine energy equally between them. The episode may strike the Western lay reader as strange, but it is fully in keeping with the motif of oral impregnation that is found frequently in the Indian epic and purāṇic literature.[6] An alternate method used by Viṣṇu to impregnate human females is described in the first book of the *Mahābhārata*, where it is said that when the Lord consented to be born on earth, he plucked from his head two hairs, a black one and a white one, which, when implanted, respectively, in the wombs of the Yādava noblewomen Devakī and Rohiṇī, became the embryos of Kṛṣṇa and Balarāma, respectively.[7] In both cases we see the production of a composite incarnation consisting of a set of brothers through the division of some portion of the God's essence and the distribution of the portions in two or more human wombs. The concept and the process are straightfoward and easy to understand. On the other hand, in that same opening book of the *Mahābhārata*, we find a rather different explanation of the births of Kṛṣṇa and Balarāma. At 1.61.91 it says simply that the immensely powerful Baladeva [Balarāma] is, in fact, a portion not of Viṣṇu per se but rather of the cosmic serpent lord Śeṣa (*śeṣasyāṃśas tu nāgasya baladevo mahābalaḥ*).

Now an *avatāra* according to Vaiṣṇava theology is a time-bound phenomenon. Once the incarnation of the Lord has fulfilled his divine mission in the world, he must return to his primordial abode in his original form. In other words, the *avatāra*, having been born like a human being, must also at some point die like one. For each descent or incarnation, that is to say, the apparent taking on of an earthly body by the Supreme Lord, there must be an ascent or what we might call an "excarnation,"

[5] See notes to 1.15.25–27.

[6] Examples include the stories of the births of Matsyagandhā/Satyavatī and Matsya at *MBh* 1.57.36–54, Jarāsandha at *MBh* 2.16.27–45, and Viśvāmitra and Jamadagni at *MBh* 12.49.6–29.

[7] *MBh* 1.189.31. However, compare *MBh* 1.58.51, where Viṣṇu simply agrees to Indra's request to incarnate with a portion of himself (*aṃśenāvatarasveti tathety āha ca taṃ hariḥ*). There no mention is made of the technique of incarnation.

that is to say, the giving up of that material body. In the epic and purāṇic literature, this latter process is described in detail only in the cases of the two most important of the Vaiṣṇava *avatāras*, those of Rāma and Kṛṣṇa.

In order to put the ending of the *Rāmāvatāra*, as it is represented in the *Uttarakāṇḍa*, in a larger theological context, let us examine briefly the account of the death of Kṛṣṇa as it is described in the *Mausalaparvan*, the sixteenth book of the *Mahābhārata*. Following the self-destructive internecine battle of his own clan, the Yadus, and the death of his older brother, Balarāma, Kṛṣṇa realizes that the time for his passage (*saṃkramaṇa*) from the world of mortals has come. Entering a yogic trance, he sits in meditation until a hunter named Jarā, "Old Age," mistaking him for a deer, shoots him in the sole of his foot, the only vulnerable point of his body. Rushing up to claim his prey, the hunter finds a person with many arms clad all in yellow, that is to say, in the standard iconographic form of Viṣṇu. The divinity then ascends to his own immeasurable realm (*sthānam . . . svam . . . aprameyam*), filling heaven and earth with his glory. In the heavenly world, he is reverentially welcomed by the gods, seers, *siddhas*, and the other celestial beings.[8] Put simply, just as Viṣṇu had descended from his celestial abode to aid in the restoration of *dharma* on earth, he now, upon the completion of his mission, ascends once more to his heavenly abode.

Let us now turn to the *Mahābhārata*'s treatment of the end of the incarnation of the other portion of Viṣṇu, Kṛṣṇa's older brother Rāma or, as he is often called to distinguish him from the hero of the *Rāmāyaṇa*, Balarāma or Baladeva. For this will introduce some of the less straightforward issues that arise in the *Rāmāyaṇa*'s account of the end of the *Rāmāvatāra* and the debate it will provoke among the epic's commentators. According to the *Mausalaparvan*, Balarāma precedes Kṛṣṇa in his departure from his earthly body. And, contrary to what one might expect in light of the story of the two brothers' births mentioned above, his departure is quite different in its nature and its destination from that of Kṛṣṇa. Leaving the city of Dvārakā, Balarāma proceeds to a deserted spot where, like Kṛṣṇa, he enters a yogic trance. But as he abandons his human body, a gigantic, white serpent with a thousand hoods issues from his mouth and enters the ocean, where it is worshipfully received by the ocean divinity Sāgara, the lord of the waters Varuṇa, and many of the great *nāgas*, or serpent lords.[9]

This account of the death of Balarāma clearly follows an alternate version, now generally regarded as the standard one, according to which Balarāma is an incarnation not of Viṣṇu directly but of the great serpent-

[8] *MBh* 16.5.16–25.
[9] *MBh* 16.5.11–15.

lord Śeṣanāga, also known as Ananta, upon whom the Supreme Lord reposes in the cosmic ocean between the periodic creations of the phenomenal universe. This version is certainly well in place by the date of the *Bhāgavatapurāṇa*, which emerges among the various purāṇic accounts of the life of Kṛṣṇa as the locus classicus of the story. Near the beginning of the tenth book of the *Bhāgavata*, which is devoted to the biography of Kṛṣṇa and his brother, we learn that the seventh manifestation of Viṣṇu known as Ananta enters the womb of Devakī and that the Lord, realizing her fear of her murderous brother Kaṃsa, instructs Yogamāyā to remove that manifestation, now called Śeṣa, from her womb and implant it instead in that of her co-wife, Rohiṇī.[10] Evidently, between the composition of the *Mahābhārata*'s *Ādi-* and *Mausalaparvans*, the latter account of the birth of Kṛṣṇa and Balarāma was coming to be regarded as the preferred one, at least on the part of the sixteenth book's author.

We will return below to this interesting version of the birth story of the *avatāra* in which, instead of a single divinity dividing himself, so to speak, into multiple earthly individuals, partially differentiated aspects or companions of the Lord take the forms, respectively, of the different members of the composite divine hero. With this in mind, let us turn to the *Uttarakāṇḍa*'s account of the end of the *Rāmāvatāra* and to the various ways in which the medieval and early modern commentators on this seminal text have understood the episode, which, for them, emerges as a critical and contentious theological problem.

The end of the career of the incarnations of Rāma and his three brothers begins in the ninety-fourth *sarga* of the *Uttarakāṇḍa* when Kāla, Death or Time, having arrived at Rāma's court in the guise of an ascetic to serve as a messenger of Brahmā, informs Rāma that his life span as a human, which he had set for himself at eleven thousand years,[11] was now complete and that he should, if he so wishes, now return to the heavenly world where he is sorely missed by the gods.[12] Rāma graciously agrees to Brahmā's request. He tells Kāla:

> "Bless you. I shall return from whence I have come. You have come here in accordance with my heart's desire. I have no hesitation in this regard.
>
> "I must attend to all the needs of the gods, who are my obedient subjects, and now, at the end of everything, I will do as Grandfather Brahmā says.[13]

[10] *BhāgP* 10.2.4–8.
[11] On the vexed issue of the length of Rāma's rule, see notes to 6.116.82,90; 7.41.17; 7.89.5; etc.
[12] 7.94.11–15.
[13] 7.94.18–19.

One might well inquire at this point as to why the author of the passage felt it necessary to have Brahmā send a message to Rāma, who is understood to be the omniscient Nārāyaṇa, to remind him that it is time for him to end his earthly sojourn, which has continued for many millennia after the slaying of Rāvaṇa, unlike that of Kṛṣṇa, which ended no more than thirty-six years after the accomplishment of his avatāric mission. This is but one of several complex issues in the *Uttarakāṇḍa*'s representation of Rāma's final days on earth and his ascension to his heavenly abode. The germ of this curious incident is perhaps to be found in a critical difference in the representation of the two great Vaiṣṇava incarnations, Kṛṣṇa and Rāma. On the one hand, the former appears to be always possessed of full awareness of his own divinity, even occasionally displaying it openly to others, friend and foe alike, as the occasion may present itself.[14] Rāma, on the other hand, as depicted by Vālmīki at any rate, is characterized as incapable of fully understanding his true, divine nature because of the particular conditions set by Rāvaṇa in claiming his boon from Brahmā. It is that particular, purposeful nescience that led the hero to express puzzlement when, after the slaying of Rāvaṇa, the assembled gods lauded him as the Supreme Divinity. He says to them:

> "I think of myself only as a man, Rāma, the son of Daśaratha. May the Blessed Lord please tell me who I really am, to whom I belong, and why I am here."[15]

But the condition that Rāma must remain unaware of his true nature became otiose after the death of his demonic foe, and so the gods feel free to praise him as the Supreme Lord he truly is. It would seem, however, that the authors here, although they now refer to Rāma openly as Lord Viṣṇu, may still be somewhat constrained by the thematic of the earlier *kāṇḍas* and so introduce the theme of the divine messenger just to gently remind, as it were, the Lord of his earlier agreement.

The next move in the drawn-out account of the *visarjana*, or release, of the *avatāra* occurs in the ninety-sixth *sarga*. There, Lakṣmaṇa, Rāma's hitherto inseparable brother and co-incarnation, who, having been presented with a situation in which he must choose between his own death and the destruction of his entire lineage, honorably chooses the former. Rāma, who has vowed to put to death anyone who should interrupt his colloquy with Kāla, and who is therefore unable to break his own word, reluctantly banishes his beloved brother, banishment being, as he says,

[14] As at *BhagGī* 11 and *MBh* 5.129.
[15] 6.105.10:

ātmānaṃ mānuṣaṃ manye rāmaṃ daśarathātmajam /
yo 'haṃ yasya yataś cāhaṃ bhagavāṃs tad bravītu me //

the moral equivalent of execution to a virtuous man.[16] Lakṣmaṇa then immediately proceeds to the banks of the Sarayū River where, shutting off his senses and his breathing, he enters a profound yogic trance in which, retaining his earthly body, he is transported by Indra to the heavenly realm.[17] There the gods and seers receive and worship him as he becomes once more the fourth part of Viṣnu (*viṣṇoś caturbhāgagatam*).[18] This seemingly momentous event is quickly passed over by the poet in a scant four verses. There are no snakes coming out of mouths or dramatic entries into the waters here. Nonetheless, it is easy to see, given the close similarity between Lakṣmaṇa's departure from the world and that of Balarāma in the *Mausalaparvan* of the *Mahābhārata*, how the two episodes are thematically related, even if their chronological relation is unclear.[19]

But consider how some of the commentators understand the passage. Satyatīrtha (Cs) explains that it is through the grace of Rāma as well as the intensity of Lakṣmaṇa's meditation on Rāma that Lakṣmaṇa's body came to be adorned with an array of one thousand hoods.[20] Satyatīrtha's understanding is evidently that Lakṣmaṇa, like Balarāma, has returned to his original form as the primordial serpent lord, Śeṣa, although there is absolutely no hint of this in Vālmīki's text. Satyatīrtha continues, saying that, after having taken Lakṣmaṇa, who still possessed his earthly body, Indra entered the highest heaven, which lay along his way. In substantiation of this, he quotes the *Padmapurāṇa*, which states, "Having abandoned his human condition, he took on his previous form."[21] Satyatīrtha further quotes his revered Śrīmat Madhva, who states, "He became Śeṣa, the great-hooded serpent."[22]

As might be expected, the poet's statement that Lakṣmaṇa "had returned to his state as the fourth part of Viṣṇu" provokes considerable analysis on the part of the commentators. The question of the various portions of Viṣṇu represented in the members of his composite incarna-

[16] 7.96.13.
[17] 7.96.15–17.
[18] 7.96.18.
[19] Biardeau (1999, pp. 1707–8) sees the death of Lakṣmaṇa as parallel not to that of Balarāma but rather to that of Kṛṣṇa himself. One must understand, however, that Biardeau has a rather elaborate theory involving her idea that Rāma serves symbolically in the sacrificial setting as King Soma and that Lakṣmaṇa, through his matronymic epithet Saumitri, which she subjects to a rather original, if not to say highly questionable, etymology, is "the savior of Soma" (Biardeau 1999, pp. 1637, 1707).
[20] Satyatīrtha (Cs) on 7.96.17: *saśarīraṃ rāmānugraheṇaitaddhyānapāṭavena tad eva śarīraṃ sahasraphaṇāvalimaṇḍītam abhūt.*
[21] Satyatīrtha (Cs) on 7.96.17: *tatsahitaṃ lakṣmaṇaṃ pratigṛhya tridivaṃ praviveśa mārgatayā. saṃtyajya mānuṣaṃ bhāvaṃ pūrvabhāvaṃ svakaṃ yayāv ity eva pādmokteḥ.*
[22] Satyatīrtha (Cs) on 7.96.17, citing *MBhTN* 9.59: *śrīmantaś cāsīc cheṣamahāphaṇītyādy evāhuḥ.*

tion reignites an earlier theological discussion on the part of the commentators that first emerges in the *Bālakāṇḍa*. But, interestingly, none of the commentators alludes here to the passages in the *Bālakāṇḍa* where the portions of Viṣṇu as represented by the sons of Daśaratha are ascribed to the differential apportionment of the *pāyasa* infused with Viṣṇu's energy that was consumed by their mothers. Nor do they revert to their own earlier debates on the subject.

Mādhava Yogīndra (Ck) explains as follows:

> [The word] *caturbhāga* means the fourth part. Virāṭ Viṣṇu, who rests upon Śeṣa, in his inherent form, is possessed of four portions through his consisting also of Śeṣa, Suparṇa, and Viṣvaksena. And in his incarnations, as has been previously explained [by Ck], [Viṣṇu] acquired Lakṣmaṇa, who was his portion Śeṣa, belonging to the incarnated Lord Brahmā, through his preeminence. Because of this, as a result of his [Lakṣmaṇa's] eternal connection with the form of the Lord who rests on Śeṣa, that union persists even in the incarnation. It is this meaning that is intended in the *Yuddhakāṇḍa*, where Suparṇa says, "I am your companion and you will come to know this for yourself." He [Suparṇa] is Bharata.[23]

Nāgeśabhaṭṭa (Ct) quotes a version of Yogīndra as above, including the latter's identifications of the specific portions of Viṣṇu that incarnate as Rāma's brothers. He then notes, however, that Yogīndra's analysis contradicts the version of the *Padmapurāṇa*.[24] Nāgeśabhaṭṭa says:

> [The word] *caturbhāga* means the fourth part. In this regard, Yogīndra says: "Virāṭ Viṣṇu, who rests upon Śeṣa, in his inherent form, is possessed of four portions through his consisting also of Śeṣa, Suparṇa, and Viṣvaksena. In regard to this, the portion of Śeṣa is Lakṣmaṇa, the portion of Garuḍa is Bharata, and the portion of Viṣvaksena is Śatrughna." But this contradicts the *Padmapurāṇa*. For there, it was earlier shown that Bharata and Śatrughna are endowed with the portions of

[23] Mādhava Yogīndra (Ck) on 7.96.18: *caturtho bhāgaś caturbhāgas taṃ śeṣasuparṇaviṣvaksenātmanā śeṣasayī virāḍ viṣṇuḥ svamūrtyā saha caturvibhāgavān avatāreṣu prāguktarītyā tatprādhānyenāvatīrṇasya bhagavato brahmaṇaḥ śeṣāṃśabhūtaṃ lakṣmaṇaṃ prāpyety arthaḥ. anena śeṣaśayimūrter nityasaṃbandhād avatāre 'pi tadā tatsāhityam. imam evārtham abhipretya yuddhakāṇḍe suparṇenābhihitaṃ tavāhaṃ sakhā bhavāmi svayam eva vetsyasīty asāv eva bharataḥ.* Compare Garuḍa's actual words at 6.40.46, where he uses the same phrase earlier used of Lakṣmaṇa, who was described in the *Bālakāṇḍa* (1.17.17) as another life breath of Rāma outside his body (*ahaṃ sakhā te kākutstha priyaḥ prāṇo bahiścaraḥ / garutmān iha samprāpto yuvayoḥ sāhyakāraṇāt*).

[24] Nāgeśabhaṭṭa (Ct) here is referring to *Padmapurāṇa* (ĀnSS) 6(*Uttarakhaṇḍa*).269.94–95. See notes to 7.96.18.

> [Viṣṇu's] conch and discus [respectively]. And Garuḍa's coming to Rāma's side in his own inherent form is stated in the *Yuddhakāṇḍa*, and this, too, is in contradiction [with what Yogīndra says].[25]

Govindarāja (Cg), one of the most highly regarded Śrīvaiṣṇava commentators on the epic, offers an explanation that is similar to that of Yogīndra. He makes the same identifications of the portions of Viṣṇu as does Yogīndra, noting only that this is an esoteric doctrine. It is, however, because of this, he continues, that in various *purāṇas* Lakṣmaṇa is well known as an incarnation of Śeṣa. Thus, he concludes, we are to understand that Viṣṇu Sarveśvara ("Lord of all") divides himself into four divisions consisting of Ananta, Garuḍa, Viṣvaksena, and Viṣṇu.[26]

Śivasahāya (Cr) somewhat elliptically explains:

> The meaning is this: "The four portions of Viṣṇu, the Lord of the Ocean of Milk, constitute the totality of his portions."[27]

In what appears to be a partial critique of Yogīndra (Ck), Satyatīrtha (Cs) approaches the question from two perspectives. One is associated with the Pāñcarātra theology, according to which Viṣṇu multiplies himself not through the familiar *avatāras* but through his fourfold *vyūhas*, Vāsudeva, Saṃkarṣaṇa, Pradyumna, and Aniruddha. The other is drawn from the Vaiṣṇava *purāṇas*. He argues as follows:

> The fourth part has the form of Saṃkarṣaṇa, who has entered into Lakṣmaṇa. Pradyumna and Aniruddha, who have the forms of the discus and conch, are his beloved Bharata and Śatrughna. As it says in the *Padmapurāṇa*, "Therefore I will be born to you after dividing myself into four parts. I shall be born together with my couch [i.e., Śeṣa], my wife [i.e., Lakṣmī], and my attributes [i.e., the conch and discus]. On the subsequent day, Bharata, who is in essence [the conch] Pāñcajanya, was born to Kaikeyī. Somewhat later, Lakṣmaṇa, who was in essence [the serpent] Ananta, was born to Sumitrā. And, my dear, so was Śatrughna, who was in essence [the discus] Sudarśana. The [last] two were born at the same time. And so both Bharata and Śatru-

[25] Nāgeśabhaṭṭa (Ct) on 7.96.18: *caturbhāgaṃ caturthaṃ bhāgam. atra katakaḥ śeṣasuparṇaviṣvaksenaiḥ śeṣasayī viṣṇuḥ svamūrtyā caturbhāgavān. tatra śeṣāṃśo lakṣmaṇo garuḍāṃśo bharato viṣvaksenāṃśaḥ śatrughna iti. idaṃ pādmaviruddham. tatra hi bharataśatrughnau śaṅkhacakrāṃśāv ity uktam iti prāgdarśitam. garuḍasya svarūpeṇaiva rāmasavidha āgamanam uktaṃ yuddhakāṇḍe tena viruddhaṃ ca.*

[26] Govindarāja (Cg) on 7.96.18: *caturtho bhāgaś caturbhāgas. śeṣasuparṇaviṣvaksenaviṣṇurūpeṇa caturvibhāgo viṣṇus tatra śeṣarūpaś caturāṃśo lakṣmaṇaḥ. suparṇabhūto bharataḥ. viṣvaksenarūpaḥ śatrughna iti rahasyārthaḥ. ata eva purāṇāntareṣu śeṣāvatāro lakṣmaṇa iti prasiddhiḥ. anantagaruḍaviṣvaksena viṣṇurūpeṇātmānaṃ caturdhā vyūhya vartate sarveśvara iti jñeyam.*

[27] Śivasahāya (Cr) on 7.96.18: *viṣṇoḥ kṣīrābdhīśasya catvāro bhāgāḥ sarvāṃśā ity arthaḥ.*

ghna were [respectively] the conch and discus," etc. It is to be understood that Kataka, explaining [these portions] with [the passage beginning] "Śeṣa, Suparṇa, and Viṣvaksena," and having set [them] forth is not in contradiction with this.[28]

The departure of Rāma himself is a grander and more elaborate affair described in the two closing *sargas* of the *kāṇḍa* and thus of the poem. In the first of these we learn that, after having settled his worldly, political affairs, and having granted permission to his brothers, allies, friends, courtiers, and subjects, with the exception only of Hanumān and Vibhīṣaṇa,[29] to follow him into the next world, Rāma leads a grand and solemn ritual procession from Ayodhyā to the Gopratāra *tīrtha* on the banks of the Sarayū River. The ritual in question is the "rite of departure for the next world (*mahāprasthānika vidhi*)." One is, of course, reminded of the penultimate book of the *Mahābhārata*, the *Mahāprasthānikaparvan*, in which the five Pāṇḍava brothers, themselves *amśāvatāras* of various Vedic gods, together with their joint wife, Draupadī, begin their last, dismal trek from this world to the next.[30] Rāma's actual departure for the next world is described in the epic's closing *sarga.* As one might have expected after seeing how the commentators deal with the death of Lakṣmaṇa, Rāma's departure becomes the object of considerable theological discussion and debate.

One element in the complexity and length of the extended exegeses of the commentators is the lack of specificity on the part of the poet in describing what actually happens when Rāma leaves his human body and in the identification of the state or place he enters once he has done so. The scholiasts also disagree as before on the nature and destiny of Rāma's brothers and of his other followers and devotees. The discussions are extensive and often complex, and we have discussed them in some detail in our annotation.[31] However, the commentators' observations constitute an early and important window into the development of the

[28] Satyatīrtha (Cs) on 7.96.18: *caturbhāgaṃ caturthaṃ bhāgaṃ. lakṣmaṇāviṣṭasaṃkarṣaṇarūpam. cakraśaṅkharūpau pradyumnāniruddhāv iṣṭau bharataśatrughnau. yathoktaṃ pādme tasmāt tava janiṣye 'haṃ māṃ vibhajya caturvidham. janiṣye 'haṃ saparyaṅkaḥ sapatnīkaḥ sahāyudhaḥ. anyedyuḥ pāñcajanyātmā kaikeyyāṃ bharato 'bhavat. tad anyedyuḥ sumitrāyām anantātmā ca lakṣmaṇaḥ. sudarśanātmā śatrughno dvau jātau yugapat priye. ubhau bharataśatrughnau śaṅkhacakrau babhūvatur ityādi. śeṣasuparṇaviṣvaksenair iti vyākurvan katakaḥ saṃpādyaitad avirodha iti bodhyam.* Compare *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).269.53,80–82,93–95. See notes to 7.96.18.

[29] Several commentators also add the monkeys Jāmbavān, Mainda, and Dvivida to the list of those who are "left behind." See 1472*, notes 1, 3, and 4, following notes to 7.98.25; and notes to 7.98.26.

[30] *MBh* 17.

[31] For a detailed discussion, see the notes to *sargas* 99 and 100.

Rāmāyaṇa and Rāma as critical elements in the rise of the Vaiṣṇava *saṃpradāyas* in both North and South India. These observations also provide insight into the theological argumentation that, as in the case of the Kṛṣṇaite *saṃpradāyas*, attempts to create integrated mythological, theological, and philosophical structures spanning all genres of texts from the *vedas* to the *purāṇas*. We will therefore try at least to touch upon some of the major issues and interpretations put forward by the various commentators in support of their respective philosophical and sectarian positions.

The exegetical difficulties that underlie the seemingly straightforward narration of the short final *sarga* of the critical edition first appear in its sixth verse. Arriving at the bank of the Sarayū River, Rāma is greeted by the creator divinity, Brahmā, who is accompanied by the hosts of the gods and celestial seers. Brahmā addresses him saying, "Come, Viṣṇu, bless you. Fortunately you have come, Rāghava." But to what, precisely, do the names Viṣṇu and Rāghava refer here? And where is it that Brahmā is asking Rāma to come to? Yogīndra (Ck), who, it must be noted, unusually enough, is a devotee of Brahmā to which the deity Viṣṇu, in his view, is to be subordinated, understands Brahmā to be addressing Rāma as Viṣṇu, Rāghava, and himelf [Brahmā]. He glosses:

> O Viṣṇu! O you who took on a [bodily] transformation of Viṣṇu to favor the world! O Brahmā! O Rāghava! Fortunately you have come this day, that is to say, you have come at the time for the release from the embodiment consisting of the calamities and sufferings of humans, which [bodily] transformation you took through your celestial *yoga*. Blessings be to you, that is, let there be auspiciousness. Please come this very day to the Brahmaloka.[32]

Nāgeśabhaṭṭa (Ct), as he often does, largely repeats or paraphrases Yogīndra's comments but appears here to draw the line at agreeing that Rāma is being called back to the Brahmaloka. He evades, for the moment at least, the question of where Rāma, as Viṣṇu, will go, saying merely, "The meaning is [please come] to that world from whence you came to the world of men."[33] Satyatīrtha, again citing his beloved *Padmapurāṇa*, believes that Rāma is simply being invited to take recourse to the highest abode (*paraṃ dhāma samāśrayeti pādmokteḥ*) without attempting to specify what or where that might be.

[32] Yogīndra (Ck) on 7.100.6: *he viṣṇo lokānugrahāya viṣṇūpagrahopagṛhīta brahman rāghava diṣṭyādya prāpto 'si. divyayogena martyānarthaduḥkhamayopagrahavisarjanakālaṃ prāpto 'si. te bhadram astu kalyāṇam astv adyāgaccha brahmalokam.*

[33] Nāgeśabhaṭṭa (Ct) on 7.100.6: *yato lokān manuṣyalokaṃ gatas taṃ lokam ity arthaḥ.*

The following verse, number seven, only seems to make the issue murkier still. Brahmā continues:

> "Please, O Lord of immense blazing energy, return with your godlike brothers to your own essential Vaiṣṇava form, which is the eternal Brahman."[34]

The commentators, after a series of complex arguments centering on the use of the plural form "brothers (*bhrātṛbhiḥ*)," focus on the crux of the verse, that is, the phrase "your own essential Vaiṣṇava form (*svakāṃ tanum/ vaiṣṇavīm*)," which would literally be rendered as, "your own Vaiṣṇava body." Not surprisingly, the commentators disagree sharply as to how to interpret the term *tanu*, "body *or* form." Varadarāja (Cv), the earliest known commentator on the poem, understands the term to refer to the abode of Viṣṇu either in his familiar iconic, four-armed (*aupendra*) form or as Padmanābha, the form from whose navel the lotus containing the Creator Brahmā emerges at the beginning of a cosmic age.[35] Yogīndra (Ck) takes the phrase as the starting point for a lengthy discussion of what he sees as the successive transformations of Rāma and his brothers through various stages and forms up to the highest state, which is that of Brahman. He supports his notion of transformations with a series of quotes from various vedic sources. He glosses, "You must enter your own form, that is to say, that form that belongs to Brahman and consists of pure knowledge"[36] Govindarāja (Cg), raising again the sectarian problem of the residual forms of Rāma and his brothers, takes a completely different approach. He understands the term *tanu* to apply collectively to the separate forms that the four ascended brothers, Rāma, Lakṣmaṇa, Bharata, and Śatrughna, will assume, respectively, in heaven. As before, for him, Rāma will be Viṣṇu; Lakṣmaṇa, the great serpent Śeṣa; Bharata, the lord of birds, Garuḍa; and Śatrughna, the rather obscure figure Viṣvaksena.[37] Nāgeśabhaṭṭa (Ct) understands the term "body" metaphorically to refer to Viṣṇu's proper abode, which is as extremely dear to him as his own body,[38] while Śivasahāya (Cr), as elsewhere, takes the phrase to refer to Viṣṇu's eternal abode, the heavenly city of Sāketa. The commentators similarly disagree as to the sense of the phrase *tad ākāśaṃ sanātanam*, which we have translated, in agreement with Nāgeśabhaṭṭa, as "the eternal Brahman." Other glosses are "pure

[34] 7.100.7.

[35] See Varadarāja (Cv) on 7.100.7. On this and the following interpretations of the commentators, see notes to 7.100.7.

[36] Yogīndra (Ck) on 7.100.7: *svakāṃ brāhmīṃ vidyāmayīṃ tanuṃ praviśa.*

[37] Govindarāja (Cg) on 7.100.7: *svakāṃ tanum iti. tvaṃ viṣṇutanuṃ lakṣmaṇaḥ śeṣatanuṃ bharato garuḍatanuṃ śatrughno viṣvaksenatanum ity arthaḥ.*

[38] Nāgeśabhaṭṭa (Ct) on 7.100.7: *svikāṃ tanuṃ svatanuvad atyantapriyaṃ lokam.*

spiritual liberation" *kaivalyam* (so Varadarāja) and "Vaikuṇṭha, or the highest heaven" (so Govindarāja).

In the ninth verse, Brahmā further problematizes the issue by asking Rāma to enter of his own accord whichever form (lit., "body") he wishes (*yām icchasi mahātejas tāṃ tanuṃ praviśa svayam*), and in the tenth verse, Rāma, at last and together with his younger brothers, bodily enters the blazing energy proper to Viṣṇu (*viveśa vaiṣṇavaṃ tejaḥ saśarīraḥ sahānujaḥ*). As before with the phrase *svakāṃ tanum/ vaiṣṇavīm*, the commentators engage in various, and sometimes protracted, technical discussions as to the theology of the transformation of Rāma. Yogīndra (Ck), citing *Taittirīyasaṃhitā* 1.7.4, where it is stated that the vedic sacrifice indeed is Viṣṇu (*yajño vai viṣṇuḥ*), understands the term *tejaḥ*, "blazing energy," here to be that which takes the form of the sacrificial fire.[39] He argues that what this really means is that Rāma, in bodily form, like a *yogin* engaged in the sacrifice to Brahman, entered the sacrificial fire.[40] Nāgeśabhaṭṭa (Ct), in a similar vein, explains: "He entered the blazing energy of Viṣṇu, that is to say, the form of [the embodied four-armed Viṣṇu] Upendra, which consists of blazing energy like that of the sacrificial flame."[41] By this, Nāgeśabhaṭṭa claims, it is suggested that Viṣṇu's body, which in fact consists of pure blazing energy, through divine illusion (*māyā*) was taken to be an actual human body by those possessed of [actual] human and other bodies.[42] Śivasahāya (Cr) understands the phrase to refer to Viṣṇu's heavenly realm Vaikuṇṭha, which consists of the blazing energy that is connected with Viṣṇu.[43]

Finally, then, in whatever form and to whatever specific location each of the commentators envisions, Rāma ascends. Then, just as in the case of the end of the *Kṛṣṇāvatāra* noted above, Viṣṇu is joyfully welcomed back by the heavenly hosts.

> Then, once he had returned to his form as Viṣṇu, the divinities—including the *sādhyas*, the hosts of the Maruts together with Indra, led by Agni, and accompanied by the celestial hosts of seers, the *gan-*

[39] Yogīndra (Ck) on 7.100.10: *vaiṣṇavaṃ tejo yajño vai viṣṇur ityāder yajñajvālarūpaṃ tejaḥ.*

[40] Yogīndra (Ck) on 7.100.10: *saśarīraḥ san brahmamedhāgniṃ brahmamedhayogīva viveśa.* On this and the following interpretations of the commentators, see notes to 7.100.10.

[41] Nāgeśabhaṭṭa (Ct) on 7.100.10: *vaiṣṇavaṃ tejo yajñajvālavat tejomayam aupendraṃ viveśa.*

[42] Nāgeśabhaṭṭa (Ct) on 7.100.10: *anena tejomaya eva deho māyayā manuṣyadehādibhir manuṣyadehatvena gṛhīta iti dhvanitam.*

[43] Śivasahāya (Cr) on 7.100.10: *vaiṣṇavaṃ viṣṇusaṃbandhi tejas tanmayavaikuṇṭham ity arthaḥ.*

dharvas, the *apsarases*, the great birds, the great serpents, and the *daityas*, *dānavas*, and *rākṣasas*—all worshiped that God.

. . .

Then Viṣṇu of immense blazing energy said to Grandfather Brahmā . . . [44]

But, not wholly unexpectedly, even the seemingly simple proper noun Viṣṇu in this passage cannot pass the scrutiny of the commentators unanalyzed and unscathed, as it were. Because of the confusing issue of the various transformations posited of Viṣṇu by the commentators, several of them feel called upon to parse the name itself. On verse 11, Nāgeśabhaṭṭa (Ct), glossing the variant *viṣṇumayam*, explains, "that God, consisting of Viṣṇu, who had attained non-difference with respect to Upendra,"[45] while at verse 14, he clarifies, "[The name] 'Viṣṇu' refers to Rāma of immense blazing energy whose body has transformed into the body of Viṣṇu."[46] Govindarāja (Cg), commenting on verse 14, similarly glosses, "Viṣṇu, that is, Rāma, who has attained the state of Viṣṇu."[47] But Śivasahāya (Cr), in keeping with his own unique reading of this entire passage, explains the compound *viṣṇumayam* in verses 11–12 to mean "Rāma, the God eternally endowed with play, reached the close proximity of Viṣṇu, who was a fragment of Bharata, who also consisted of Viṣṇu,"[48] and in his comments on verse 14, he offers, "Viṣṇu, that is to say, is Bharata (*viṣṇur bharataḥ*)." [49] Yogīndra (Ck), hewing to his Brahmā-oriented theology, glosses, "[The name] 'Viṣṇu,' [refers to] the Lord Hiraṇyagarbha, who has transformed into the body of Viṣṇu, and who is of immense blazing energy and consists chiefly of consciousness and light."[50] Satyatīrtha, in his comments to verse 14, glosses, "Viṣṇu, who had concealed within himself the body of the leader of the Raghus (Rāma)."[51]

Unlike the account of Kṛṣṇa's ascension, however, this is not the end of the story. And it is precisely here that we see the opening out of these epic and purāṇic narratives into the burgeoning and diversifying world of *bhakti* devotionalism with its doctrines of the extension of the salvific

[44] 7.100.11–12, 14ab.
[45] Nāgeśabhaṭṭa (Ct) on 7.100.11–12: *viṣṇumayam upendrābhedam āpannaṃ devaṃ devatāḥ pūjayanti sma.*
[46] Nāgeśabhaṭṭa (Ct) on 7.100.14: *viṣṇur viṣṇuśarīrasaṃkrāntaśarīro mahātejā rāmaḥ.*
[47] Govindarāja (Cg) on 7.100.14: *viṣṇur viṣṇutvaṃ prāpto rāmaḥ.*
[48] Śivasahāya (Cr) on 7.100.11–12: *viṣṇumayabharatāṃśabhūtaviṣṇusamīpaṃ prāptaṃ devaṃ nityakrīḍāvantaṃ rāmam.*
[49] Śivasahāya (Cr) on 7.100.14: *viṣṇur bharataḥ.*
[50] Yogīndra (Ck) on 7.100.14: *atha viṣṇur viṣṇūpagrahopasaṃkrānto bhagavān mahātejā bhūmacijjyotirmayo hiraṇyagarbhaḥ.*
[51] Satyatīrtha (Cs) on 7.100.14: *viṣṇuḥ svāntarnigūhitaraghunāyakakāyaḥ.*

effects of devotion even to the lowest of creatures. One must keep in mind here the fact that, according to the *Uttarakāṇḍa*'s narrative, Rāma does not ascend to the heavens alone or even in the exclusive company of his three co-incarnations, his brothers. On the contrary, he is accompanied in his departure from the mortal world by the majority of his monkey and *rākṣasa* allies, the entire human population of Ayodhyā, and even its animals. A majority of the manuscript traditions actually include a passage according to which even the normally immobile and inanimate objects in the city follow Rāma as well.[52]

Nāgeśabhaṭṭa (Ct), alone among the commentators, bravely attempts to explain how insentient and immobile objects are able to follow Rāma. He says, "The following on the part of immobile objects is made possible through the arising [in them] at that moment of the capacity of consciousness and action through the compassionate gaze of Lord Rāma."[53] So, in keeping with the critical element in popular *bhakti* traditions that holds that the Lord takes care to ensure the salvation of even the least among his devotees, we see that once Rāma has returned to his primordial state as Viṣṇu, his very first thought is to request the following of Brahmā:

> "Please, O Lord of firm vows, grant heavenly worlds to all of these hosts of people.
>
> "For all these resolute devotees, who have abandoned their bodies for my sake, have followed me out of love and are therefore worthy of my devotion."[54]

Brahmā replies in the following interesting words, which bring the great epic to its close.

> When Lord Brahmā, patriarch of the world, had heard those words of Viṣṇu, he said: "All these who have accompanied you shall go to the worlds known as the Sāntānikas.
>
> "Even an animal that abandons its life breaths while thinking upon Rāma with devotion shall surely also dwell in Santāna, which is endowed with every virtue and is just next to the Brahmaloka.
>
> "The monkeys shall return to their own places of birth and so shall the apes.

[52] See notes to 1485*, following note to 7.99.18.
[53] Nāgeśabhaṭṭa (Ct) on lines 3–4 of 1485* (note 5), following note to 7.99.18: *sthāvarāṇām anugamanaṃ bhagavato rāmasya sadayāvalokanena tadānīṃ jñānakriyāśaktyudbhavād upapadyate.*
[54] 7.100.14cd–15.

> "Those of splendid birth shall return to those from whom they issued forth, starting with the gods and including the seers, the great serpents, and the *yakṣas*."
>
> When the Lord of the gods had spoken in this fashion, everyone proceeded to the Gopratāra *tīrtha*, and there, their eyes overwhelmed with joyful tears, they entered the Sarayū.
>
> Each and every living soul who entered the water became filled with joy. Then each one, casting off his or her human body, mounted a flying chariot.
>
> Even those born in the wombs of animals, once they reached the waters of the Sarayū, became celestial and shone with a celestial beauty like gods.
>
> All beings, whether fixed or moving, upon reaching the waters of the Sarayū and moistening themselves with it, attained the world of the gods.
>
> Whatever had been the divine origin of each of the monkeys, apes, and *rākṣasas*, they each entered that, after having deposited their bodies in the water.
>
> Once the patriarch of the world had dispatched all of them to their respective heavens, that immensely wise being, in great delight, returned to heaven together with the thirty gods, who were similarly delighted.
>
> Here ends the foremost of tales, known as the *Rāmāyaṇa*, together with its epilogue. It was composed by Vālmīki and is worshiped by Brahmā.[55]

This move toward the inclusivity, the democratization, if you will, of the Lord's saving grace is not, however, without its own difficulties, especially from the more hierarchically oriented commentators. Several of them, including Nāgeśabhaṭṭa (Ct) and Yogīndra (Ck), express concerns as to why Rāma has urged Brahmā to elevate to the loftiest of realms, the Brahmaloka, people and other creatures who would not normally be considered worthy of such a destination. Govindarāja (Cg), not one to mince words, notes that these verses respond to the question: "How can these people who are utterly devoid of knowledge of Brahman reach the Brahmaloka?"[56]

[55] 7.100.16–26.

[56] Govindarāja (Cg) on 7.100.15: *kathaṃ brahmavidyārahitānām eṣāṃ brahmalokaprāptir ity atrāha—ime hīti.*

Rāma's rationale for the salvation of his followers is that they were so devoted that they gave their lives for his sake (*tyāktātmānaś ca matkṛte*). In part this refers, as noted by Yogīndra, to the monkeys who followed Viṣṇu in his incarnation as Rāma and sacrificed their lives in battle on the killing fields of Laṅkā. But others read the phrase differently. Nāgeśabhaṭṭa (Ct) glosses, "They have abandoned their bodies for my sake because of their inability to endure separation from me,"[57] while Śivasahāya (Cr) understands, "For my sake they abandoned their worldly activities."[58]

The tension between the exclusivist *varṇāśramadharma* perspective and that of the inclusivist *bhakti* movement is resolved here in an interesting way. According to Brahmā's declaration, despite Rāma's request and their professed inability to endure separation from the Lord, Rāma's, devoted followers, human, animal, and inanimate, do not, in fact, seem to accompany him to his highest abode, however that might be identified according to the different commentators.

Instead, most of them are elevated to the celestial regions known as Santāna or the Sāntānikas, which, as Brahmā describes it or them, is or are "just next to the Brahmaloka." Rāma's faithful allies the *vānaras*, who were fathered on female monkeys by the gods and various other heavenly beings, will, we learn, return to merge with the various beings of whom they are *aṃśas*, or portions. The phrase "just next to the Brahmaloka (*brahmalokād anantare*)" is particularly provocative to the commentators. For them the critical issue is exactly where the Sāntānikas are in relation to the highest heaven, Viṣṇu's abode. For Yogīndra (Ck), the term here refers to the four subordinate divisions of the Brahmaloka, which surround the *pradhāna*, or principal realm, of that world. The *pradhāna* is the only realm in which liberated souls attain *sāyujya*, or complete intimate union or identification with the Lord.[59] Govindarāja (Cg) envisions a place that is contiguous with, but somehow above, the Brahmaloka.[60] Nāgeśabhaṭṭa (Ct) understands the spatial proximity of Santānaka to the Brahmaloka to be suggestive of the fact that the inhabitants of the former will, in the due course of time, experience total liberation together with Brahmā.[61] In other words, for Nāgeśabhaṭṭa these realms are a kind of proving ground or waiting area for entry into the

[57] Nāgeśabhaṭṭa (Ct) on 7.100.15: *matkṛte madviyogāsahiṣṇutayā tyaktātmānas tyaktaśarīrāḥ.*
[58] Śivasahāya (Cr) on 7.100.15: *matkṛte tyaktātmānas tyaktalaukikaprayatnāḥ.*
[59] Yogīndra (Ck) on 7.100.17: *brahmalokāt pradhānasāyujyapadādicaturbrahmalokād apy anantare 'nantarasthāna eva, sa tu sāntāniko brahmalokas tathā darśitaś ca.*
[60] Govindarāja (Cg) on 7.100.17: *brahmalokād anantare 'vyavahitoparideśasthe.*
[61] Nāgeśabhaṭṭa (Ct) on 7.100.17: *brahmalokād anantare tatsamīpasthe. anena tatra sthitānām api krameṇa brahmalokaprāptyā brahmaṇā saha muktiḥ sūcitā.*

Brahmaloka and the enjoyment of full liberation. Śivasahāya (Cr), however, believes that the Santānas are to be found in Sāketa, which is situated in close proximity to the Brahmaloka, that is to say, to the Goloka, which is the eternal heavenly world of Kṛṣṇa and the cowherds.[62] In this he participates in a significant trend in medieval and later North Indian Vaiṣṇava theology toward the "Kṛṣṇification" of Rāmaite devotionalism, which reaches its apogee perhaps in the doctrine of esoteric texts such as the *Bhuśuṇḍi Rāmāyaṇa* and the practice of such groups as the Rasik Sādhus of Ayodhyā. Here Rāma and Sītā's courtly Sāketa with its Pramadāvana is constructed as a parallel to Kṛṣṇa and Rādhā's eternal, rustic Goloka and its ever-vernal Vṛṇḍāvana.[63]

Thus, the closing chapters of the *Uttarakāṇḍa*, with their account of the ending of Rāma's *avatāra*, or earthly sojourn, Lord Viṣṇu's excarnation, as it were, provide the stimulus for a far more sophisticated theological debate among the poem's commentators, representatives of various Vaiṣṇava and other *saṃpradāyas*, than did the account of the Lord's incarnation in the *Bālakāṇḍa* or, indeed, than the parallel events in the career of Śrī Kṛṣṇa as depicted in the *Mahābhārata* and subsequent purāṇic texts. And in this account and the commentaries on it, we see an early example of the inclusive tendency in Vaiṣṇava *bhakti* traditions according to which all true devotees of the Lord, regardless of their social station, will attain union with or proximity to Him at the end of their lives on earth. What, finally, are we to make of the closing chapters of the closing book of the great epic narrative of Vālmīki? For one thing, however we may reconstruct the genetic history of the monumental poem and understand its ascription to a single legendary poet-seer, this book and these chapters are almost certainly not of a piece—chronologically, stylistically, thematically, or theologically—with what we understand to be the core of the work. We have discussed a number of these aspects of the *Uttarakāṇḍa* elsewhere, but we have tried here to focus on the somewhat ambiguous but nonetheless interesting and significant theology of the *Uttarakāṇḍa*'s closing chapters and the complex and conflicting interpretations it provoked on the part of the work's largely Śrīvaiṣṇava commentators who, collectively, represent the earliest receptive and interpretive community whose thinking is accessible to us today.

As obscure and esoteric as their commentaries may seem to us today, and as inaccessible as some of them may now be, there can be little doubt that each of them was, at least at one time, an influential voice for the

[62] Śivasahāya (Cr) on 7.100.17: *brahmalokād golokād ity artho 'nantarasamīpavartisākete vidyamāneṣu santāneṣu lokaviśeṣeṣu.*
[63] Keislar 1998 and van der Veer 1988, pp. 165–72.

members of one of a number of particular interpretive communities, such as Śrīvaiṣṇavism and the *saṃpradāya* of Madhvācārya. Some of these traditions, like Yogīndra's apparent Brahmaism, may not have survived into modernity. In any case, a comparative analysis of the different commentators and their varying "schools," as it were, provides us with a sense of how the various *saṃpradāyas* and subschools of the medieval Rāmaite form of Vaiṣṇava devotionalism, North and South, may have originated. It also shows us how these commentators derived their ideologies, not only from Sanskrit works such as purāṇic versions of the Rāma story, the *Adhyātmarāmāyaṇa*, and the *Ānandarāmāyaṇa* but also perhaps from the major vernacular versions of the *Rāmakathā*, such as the popular and massively influential *Rāmcaritmānas* of Tulsīdās.

11. The *Rāmāyaṇa* and the *Gāyatrīmantra*

As we have been observing in our annotations throughout the previous volumes of this translation, there is a well-established tradition among some of the epic's receptive communities that the text of the poem is both physically and spiritually a grand expansion and exposition of the famous and widely revered and recited *ṛc*, *Ṛgveda* 3.62.10,[1] invoking the solar divinity Savitṛ. This *mantra* is popularly known as both the *Gāyatrīmantra*, after the vedic meter in which it is composed, and the *Sāvitrīmantra*, for the divinity who is invoked in it. The stanza is recited each morning to this day as a religious duty by millions of Hindus and, in graphic form and commercial musical recordings, has become part of the popular culture of modern India. The *gāyatrī* meter consists of three *pādas*, or metrical quarters, of eight syllables each, for a total of twenty-four syllables.[2]

According to the tradition mentioned above and exemplified in the *Rāmāyaṇa* commentaries, principally in those of Maheśvaratīrtha (Cm) and Govindarāja (Cg), the syllables of the *mantra* are spaced out in the epic poem in their proper order before each one thousand of the work's traditionally enumerated twenty-four thousand *ślokas*. Thus, it is characteristic of Govindarāja (Cg) to note in his comments to the work that a specific syllable in the verse he is addressing is the corresponding syllable of the *Gāyatrīmantra*, and we have noted this in our annotation. In addition, Govindarāja (Cg) several times observes that a verse containing a syllable of the *mantra* marks the first verse of a succeeding group of a thousand *ślokas*. Thus, for example, in his commentary on critical

[1] Reverence for the *gāyatrī* meter and, in all likelihood, the *mantra*, which came to be known by its name, is quite old. In the *Bhagavadgītā*'s long list of Kṛṣṇa's *vibhūtis*, or God's divine manifestations as the principal member of every class of beings (*BhagGī* 10.20–39), he identifies himself as the *gāyatrī* among the vedic meters (*gāyatrī chandasām aham—BhagGī* 10.35). Similarly, the *Manusmṛti* identifies the *mantra* as the most excellent of all (*sāvitryās tu paraṃ nāsti—ManuSm* 2.83). Many manuscripts collated for the critical edition of the *Harivaṃśa* include a passage that regards the *gāyatrī* to be the "mother of the *vedas*," first created by Brahmā, who then created the four *vedas* that arose from it (*tato 'srjad vai tripadāṃ gāyatrīṃ vedamātaram / akaroc caiva caturo vedān gāyatrisaṃbhavān // HariVaṃ*, App. I, No. 41, lines 487–488).

[2] Actually, the first of the *mantra*'s three *pādas*, or metrical quarters, as it is recited, is hypometric, having only seven syllables. However, as a metrical reconstruction of the verse shows, the seventh syllable of the *pāda*, "*-ṇya*," should be reconstructed as two syllables, "*-ṇi-*" and "*-a-*." See van Nooten and Holland 1994, pp. iii and 169.

edition 5.25.14 (= GPP and KK 5.17.14), he observes, "Twelve thousand verses have been completed. This verse, which should be understood as [containing] the thirteenth syllable of the *Gāyatrī*, is the first verse of the thirteenth group of one thousand [verses]."[3]

This way of marking the location of the syllables of the *mantra* follows from the identification by Maheśvaratīrtha (Cm) and Govindarāja (Cg) and the esoteric tradition they are expounding of viewing the *Vālmīki Rāmāyaṇa* as an expansion and exposition, a *vivaraṇam* as Govinda puts it, of the sacred stanza. Ideally, then, the *mantra* and the *kāvya* should be coterminous, beginning and ending with the same syllables, respectively.[4] However, Govindarāja (Cg) appears to make an exception to this principle at the end of the epic by locating the *mantra*'s final syllable in what he apparently takes to be the closing verse of the poem. This would seem to leave a gap of two thousand verses between the *mantra*'s final and penultimate syllables.[5] In any case, there is no disagreement among the commentators as to the identification of the *mantra*'s opening syllable, as all sources agree that this syllable of the vedic text, *ta*(*t savitur vareṇyam . . .*), is the same as that of the poem, which, in all recensions, begins *ta*(*paḥsvādhyāyaniratam*).

This system of syllabic enumeration, which serves to further invest *ṛṣi* Vālmīki's poem with the status, sanctity, and authority of the *vedas*, seems at first glance to be a rather simple and elegant one. Indeed, it is easy to follow the syllables as they are mentioned and numbered by the commentators and to track them from the beginning of the poem, along with those of the vedic hymn. But when we come to the end of the great epic in the *Uttarakāṇḍa*, it appears that this straightforward scheme becomes somewhat problematic.[6]

[3] Govindarāja (Cg) on 5.25.14 (= GPP and KK 5.17.14): *atra dvādaśasahasraṃ ślokā gatāḥ. trayodaśasahasrādimo 'yaṃ śloko gāyatryās trayodaśam akṣaram atra bodhyam.*

[4] For an elaborate discussion of this tradition and an examination of the distribution and location of the syllables of the *Gāyatrī* across the various recensions of the poem, see B. N. Bhatt 1976. Another, much less elaborate discussion of the *Gāyatrī* in, or as, the *Rāmāyaṇa* is to be found in K. S. Ramaswami Sastri's *Studies in Ramayana* in his section entitled "The Riddle of the Gayatri Ramayana" (1944, book 1, p. 18) and his appendix 3, "*Gayatri Ramayana*—One Version" (1944, pp. 197–201).

[5] See note 14 below.

[6] Of course, the actual identification of syllables other than the first is made problematic by the considerable textual variation of the *Rāmāyaṇa* across its numerous recensions and subrecensions. This can be easily seen by consulting B. N. Bhatt 1976. Compare also Ramaswami Sastri 1944, pp. 197–201, where he provides two alternative lists of the *Rāmāyaṇa* verses that are said to contain, respectively, the syllables of the *Gāyatrī*. Ramaswami Sastri's second alternative, "Another Version" (pp. 199–201), corresponds to the list given in VSP (vol. 3, final pages 1–2, following p. 1308).

An example of this method of counting and identifying the syllables can be found in a list provided by the anonomyous editor of the 1934–1935 Veṅkateśvara Steam Press edition (VSP) of the *Vālmīki Rāmāyaṇa*, which follows the text of Govindarāja (Cg), who is, as noted above, one of the principal exponents of the *Rāmāyaṇa* as *Gāyatrī* schema. In introducing the table of correspondences, the editor states the following in Sanskrit:

> In this [poem] the great seer Śrī Vālmīki has placed, in proper sequence, the twenty-four syllables of the *Gāyatrī*, one by one, in the first verse of each of the groups of one thousand verses in the *Śrīrāmāyaṇa*, which contains twenty-four thousand verses. Here are listed the twenty-four verses that are marked by the syllables of the *Gāyatrī*.[7]

This is a neat and simple schema. Following it, the editors of the VSP locate the syllable "-*yā*[*t*]," the last syllable of the *mantra*, in the poem's verse 7.67.10 (critical edition), which occurs, depending on the edition, some thirty chapters before the end of the poem. In other words, this reading leaves several hundred and perhaps nearly a thousand verses of the epic, according to the traditional count, without any syllable of the sacred *mantra*. So, according to this system of counting, the poet runs out of syllables of the *Gāyatrī* well before the end of his poem. Therefore, although the epic poem and the vedic *mantra* of which it is an expansion begin together, they end at different points, thus undermining the idea of a perfect mapping of one text onto the other.

But the VSP schema[8] is not, in fact, exactly the same as the one followed by Maheśvaratīrtha (Cm) and Govindarāja (Cg).[9] It is evident that

[7] *iha tāvac caturviṃśatisahasraśloke śrīrāmāyaṇa ekaikasyāḥ sahasraślokyā ādimaśloka ekaikam akṣaram iti krameṇa gāyatryāś caturviṃśaty akṣarāṇi śrīvālmīkimaharṣiṇā vinyastāni. ta ime gāyatryakṣarāṅkitāś caturviṃśatiślokā likhyate.* (We have restored the proper *sandhi*.)

[8] B. N. Bhatt (1976), who also follows the tradition of Maheśvaratīrtha (Cm) and Govindarāja (Cg) for the southern recension, gives a chart for that recension that is the same as the VSP's. But he, too, appears not to notice Govinda's (Cg's) shift of the last syllable as discussed below. Ramaswami Sastri (1944, book 1, p. 18) remarks that "Anyhow the first letter of the *Gayatri* is the first letter of the poem also. The other letters are found after every 1,000 verses, though not always in the thousand and one verse or as the first letter of a verse." This is what Govindarāja (Cg) actually seems to do although it is out of keeping with his statement that the syllables mark the beginnings of the groups of a thousand verses.

[9] Govinda's (Cg's) schema is recorded in his comments on 1.1.1 in VSP, vol. 1, p. 9. Maheśvara's (Cm's) similar comments in his commentary on that verse are on pp. 5–7 of the same volume.

the latter, who never fails to note the occurrence of a syllable of the *Gāyatrī*, was committed to a schema in which both the poem and the hymn were coterminous. Govindarāja (Cg), apparently followed by the editor of the VSP, understands that the verses of the *Gāyatrī*, starting with the first, are to be seen as each marking the beginning of a set of one thousand *ślokas*. He says:

> In keeping with the enumeration of the *Śrīrāmāyaṇa*, which was undertaken according to the numbering of the syllables of the *Gāyatrī*, and according to the count of twenty-four thousand verses, the syllable *ta* had to be used at the commencement of the first group of a thousand [verses]. And thus [we see] the usage of the word *tapaḥ* [to begin the poem] even though there are other words that express the highest truth [*brahman*].[10]

As a result, in Govindarāja's (Cg's) and the VSP's schema, in which the syllables of the *Gāyatrī* begin the epic's sets of a thousand verses, the ordinal number of the *Gāyatrī* syllable is, in all cases other than the first, one integer higher than the corresponding number of the set of a thousand verses. Given this, if one wants to perfectly bracket Vālmīki's poem with the first and last syllables of the *Gāyatrī*, it is clear that one will either end up, as in the VSP version, with a thousand final verses unmarked by the *Gāyatrī* or require an imagined twenty-fifth syllable of the latter to mark the end of the twenty-fourth set of a thousand verses and thus the end of the epic poem itself.

This problem goes seemingly unnoticed by the commentators throughout the great mass of the epic text. But a final reckoning of the problem has to be made as one approaches the end of the poem. It is interesting to see how Govindarāja (Cg) negotiates the problem. His account of the syllables of the *mantra* is almost entirely identical with, and is no doubt the source of, the list given in VSP. As noted above, it is Govindarāja's (Cg's) practice throughout the bulk of his extensive commentary to identify the *Gāyatrī* syllables as they occur in the *Rāmāyaṇa* text and to give their respective sequential numbers as well as—but with less regularity—the numbers of the sets of a thousand verses *preceding* each of these syllables. He does so fairly regularly up to and including the first verse of the *Uttarakāṇḍa* (7.1.1) in which he marks the syllable *pra-* in the word *pratinanditum* as the twenty-first syllable of the *Gāyatrī* (the

[10] Govindarāja (Cg) on 1.1.1: *asya śrīrāmāyaṇasya gāyatryakṣarasaṃkhyānusāreṇa caturviṃśatisahasragranthasaṅkhyayā pravṛttatvāt prathamasahasropakrame takāraḥ prayoktavya iti satsv api brahmavācakeṣu śabdāntareṣu tapaḥśabdasyaiva prayogaḥ.* Cg goes on to list a number of the benefits of using the syllable "*ta-*" (first) in literary works.

"*pra-*"of *pracodayāt*).[11] He does not, however, mention the number of the now-concluded thousand verses here, nor does he for the remainder of the poem.

Govindarāja (Cg) does not give a number for the next syllable of the *mantra*, *-co-*, which occurs in the word *pracodayan* in his variant reading to line 1 of 423* following 7.22.6 of the critical edition,[12] but this is the twenty-second syllable of the *mantra*. He similarly refrains from numbering the next syllable, the syllable "*-da*" in the word *pramumoda* of verse 7.40.1. This corresponds to the twenty-third syllable of the *mantra*, where it follows *-co-* in the form *pracodayāt*. On these verses he simply notes, respectively, "Here *-co-* is [from] the *Gāyatrī*," and "Here the syllable "*-da*" in the word *pramumoda* is a syllable of the *Gāyatrī*."[13] But here is where Govinda's numbering schema begins to become problematic and to depart from the one given in VSP. He next notes that the syllable "*-yā*[*t*]," as found in the word *tvayā* in verse 7.67.10, is said (by others) to be the twenty-fourth syllable of the *Gāyatrī*.[14] In ascribing this identification to "others," Govinda (Cg) is indicating that he does not accept it. Govindarāja's (Cg's) rejection of the occurrence of this syllable "*-yā*[*t*]" in 7.67.10 as representing the twenty-fourth and final *akṣara* of the *Gāyatrī* is, we believe, based on the issue mentioned above. Accepting this identification would leave the final thousand verses of the poem without a syllable of the *mantra*.

In his effort to place the twenty-fourth and final syllable of the *mantra* in a corresponding final *śloka* of the *Rāmāyaṇa*, Govindarāja (Cg) locates the critical syllable in a verse that belongs properly to the *phalaśruti* of the poem, one that was very probably the last, or at least one of the very last, verses of his particular text. This verse, relegated to the critical apparatus by the editors of the critical edition as 1539* following 7.100.26, the final verse of the critically reconstructed text, appears as KK 7.111.11, while its second half is numbered as GPP 7.111.11cd and VSP 7.111.10cd. In it we find the verbal form *amanyata*, the penultimate syllable of which

[11] Govindarāja (Cg) on 7.1.1: *atra preti gāyatryā ekaviṃśākṣaram*.

[12] The critical reading here is *saṃcodayan*. This is the first half of 7.22.7 in GPP and 7.22.8 in KK and VSP.

[13] Govindarāja (Cg) on 423*, following 7.22.6 (= KK 7.22.8): *atra co iti gāyatrī*; Govindarāja (Cg) on 7.40.1 (= 7.41.1 GPP): *atra pramumodeti dakāro gāyatryakṣaram*.

[14] Govindarāja (Cg) on 7.67.10 as represented in GPP and KK: *atra tvayety atra yeti gāyatryakṣaraṃ trayoviṃśam ity āhuḥ*. However Cg's comment as it is rendered in the VSP edition has him attributing the numbering of this syllable as the *Gāyatrī*'s twenty-fourth to other, unnamed scholars (*atra tvayety atra yeti gāyatryakṣaraṃ caturviṃśam ity āhuḥ*). Whatever the source of the discrepancy among the editions, it is clear to us that the editor of VSP is quoting Cg correctly. For by no stretch of the imagination could anyone regard "*-yā*[*t*]" as the twenty-third syllable of the *Gāyatrī*.

is "*-ya-*." It is this that Govindarāja (Cg) takes to be the final syllable of the *Gāyatrī*. This, according to him, places the final syllable of the *mantra* in the final verse of the poem. He then once again affirms that the *Rāmāyaṇa* is indeed an expansion of the sacred *mantra*.[15] This identification on Govinda's (Cg's) part is slightly problematic in that he is taking the *laghu*, or prosodically light syllable "*-ya-*," to stand for the *Gāyatrī*'s *guru*, or prosodically heavy syllable "*-yā*[*t*]." In this way, the identification is at variance with that of the preceding twenty-three *Gāyatrī* syllables of the poem, all of which share the same vowel length and prosodic weight as their corresponding syllables in the *mantra* itself. Nonetheless, we believe that Govinda (Cg) was willing to make this small sacrifice because of two virtues of his identification of 1539* that are lacking in 7.67.10.[16] First, as noted above, the selection of the former makes the initial and final syllables of the *Gāyatrī* correspond to the initial and final verses of the epic, thus better justifying Govinda's (Cg's) claim that the *Rāmāyaṇa* is a perfectly formed expansion of the *mantra*. Second, the content of the verse chosen by Govinda (Cg) truly marks the closure of the narration of the poem in the most auspicious terms possible. It reads:

> The son of Pracetas [Vālmīki] composed this tale that confers long life, together with its epilogue and its account of what was yet to come, and Brahmā himself approved of it.[17]

[15] Govindarājā (Cg) on VSP 7.11.10: *atra yakāro gāyatryakṣaram. tena gāyatrīvivaraṇaṃ rāmāyaṇam iti sūcitam.* This final sentence is found in the commentary of Cg only in GPP and VSP, not in KK.

[16] Another compromise would be with the schema of placing a *Gāyatrī* syllable at the beginning of each set of a thousand *ślokas*. By placing the twenty-fourth syllable in 1539* it would appear that Cg has silently accepted a gap of some two thousand verses between syllables twenty-three and twenty-four.

[17] Crit. ed. 1524* line 3 and 1539* following notes to 7.100.26:

> *etad ākhyānam āyuṣyaṃ sabhaviṣyaṃ sahottaram* /
> *vyadhāt pracetasaḥ putras tad brahmāpy anvamanyata* //

(= KK 7.111.11, VSP 7.111.10 both with hypermetric *kṛtavān* for *vyadhāt*). Govindarāja's (Cg's) closing comment on the final *pāda* of the verse, his summation, as it were, of his entire commentary on the *Rāmāyaṇa* is as follows: "Even Brahmā—the word 'even (*api*),' is used in the sense of primacy here—approved, that is to say, accepted, the *Rāmāyaṇa*. That is to say, he recited it constantly. The syllable '*-ya-*' in this verse is a syllable of the *Gāyatrī*. And this suggests that this is an exposition of the *Rāmāyaṇa*. (*tad rāmāyaṇaṃ brahmāpy anvamanyata. apiḥ prādhānye. anvamanyatāṅgīkṛtavān. sadā paṭhati smety arthaḥ. atra yakāro gāyatryakṣaram. tena gāyatrīvivaraṇaṃ rāmāyaṇam iti sūcitam.*)"

Finally, it is to be noted that the idea that the *Rāmāyaṇa* is, in fact, the expansion and exposition of the *Gāyatrīmantra* comes to be included in the southern recension's version of the poem's *phalaśruti*. There we find the half verse:

> And this unsurpassed *Rāmāyaṇa* is the very essence (*svarūpa*) of the *Gāyatrī*[*mantra*].[18]

The origin of this idea is, of course, a matter of speculation. Ramaswami Sastri quotes this half verse, identifying it as belonging to the poem's last *sarga* and suggesting that it may have sparked the theory.[19] But the verse is clearly part of a southern *phalaśruti* and is more likely to be a late product of the theory than its actual origin.

THE *GĀYATRĪMANTRA* AS MAPPED ONTO THE *VĀLMĪKI RĀMĀYAṆA*

Gāyatrīmantra [twenty-four syllables][20]

> *tát savitúr váreṇyaṃ bhárgo devásya dhīmahi* /
> *dhíyo yó naḥ pracodáyāt* /
> *Ṛgveda* 3.62.10

> *tát savitúr váreṇiyaṃ bhárgo devásya dhīmahi* /
> *dhíyo yó naḥ pracodáyāt* /
> *Ṛgveda* 3.62.10 [from van Nooten and Holland]

[18] Crit. ed. 1522(A)* (= GPP [seventh unnumbered verse following 7.111.17] and KK and VSP [7.111.17]):

> *gāyatryāś ca svarūpaṃ tad rāmāyaṇam anuttamam* /

[19] Ramaswami Sastri (1944, book 1, p. 18) also refers to a "famous verse" in which it is said that the *veda* took the form of the *Rāmāyaṇa* when God incarnated as Rāma. He does not, however, identify the verse.

[20] As written in the *saṃhitā* text and as recited, *pāda* a has only seven syllables so that the entire *mantra* has in fact twenty-three syllables. The *Rāmāyaṇa* commentators, however, clearly understand the term *váreṇyaṃ* to be read as four syllables *váreṇiyaṃ*, as in the van Nooten and Holland metrical reconstruction.

The *Gāyatrīmantra* as Mapped onto the *Vālmīki Rāmāyaṇa*

VSP	GPP	CE	Syllable	Verse in CE/Govindarāja's comments
1.1.1	1.1.1	1.1.1	1. *ta*[*t*]	***ta**paḥsvādhyāyaniratam* *tapasvī vāgvidāṃ varam /* *nāradaṃ paripapraccha* *vālmīkir munipuṅgavam //* [*asya śrīrāmāyaṇasya gāyatryakṣara-saṃkhyānusāreṇa caturviṃśatisahasra-granthasaṅkhyayā pravṛttatvāt prathamasahasropakrame takāraḥ prayoktavya iti satsv api brahmavācakeṣu śabdāntareṣu tapaḥśabdasyaiva prayogaḥ.*]
1.30.17	1.30.18	1.29.15	2. *sa*	***sa** tena paramāstreṇa* *mānavena samāhataḥ /* *saṃpūrṇaṃ yojanaśataṃ* *kṣiptaḥ sāgarasaṃplave //* [*atra gāyatrīdvitīyākṣaraṃ **saḥ***]
1.63.3	1.63.3	1.62.3cd–4ab	3. *vi*	***vi**śvāmitro mahātejā* *bhūyas tepe mahat tapaḥ /* *tataḥ kālena mahatā* *menakā paramāpsarāḥ //* [*viśvāmitro mahātejā bhūyas tepe mahat tapa ity atra gāyatrītṛtīyākṣaram.*]
2.14.37	2.14.36cd–37ab	App. I, No. 10, lines 25–26	4. *tu*[*r*]	*ca**tu**raśvo rathaḥ śrīmān* *nistriṃśo dhanur uttamam /* *vāhanaṃ narasaṃyuktaṃ* *chatraṃ ca śaśisaṃnibham //* [*atra **tv (tu)** iti gāyatryāś caturthākṣaram.*]
2.44.5	2.44.5	2.39.5 note	5. *va*	***va**rtate cottamāṃ vṛttiṃ* *lakṣmaṇo 'smin sadānaghaḥ /* *dayāvān sarvabhūteṣu* *lābhas tasya mahātmanaḥ //* [*atra **va** iti (veti) gāyatryāḥ pañcamākṣaram.*] [Cm notes as well]
2.71.33	2.71.33	2.65.22 note	6. *re*	*dvā**re**ṇa vaijayantena* *prāviśac chrāntavāhanaḥ /* *dvāḥsthair utthāya vijayaṃ* *pṛṣṭas taiḥ sahito yayau //* [***re** iti (ra iti) gāyatryakṣaraṃ pañcasahasrāṇi ślokānāṃ gatāni.*] [Cm notes as well.]

VSP	GPP	CE	Syllable	Verse in CE/Govindarāja's comments
2.99.25	2.99.25	2.93.24 note	7. *ṇ*[*a*]	*nirīkṣya sa muhūrtaṃ tu* *dadarśa bharato gurum* / *uṭaje rāmam āsīnaṃ* *jaṭāmaṇḍaladhāri**ṇa**m* // [*asmin śloke uttarārdhe jaṭāmaṇḍaladhāriṇam ity atra **ṇa**kāro gāyatryāḥ saptamākṣaraṃ ṣaṭsahasraṃ ślokā gatāḥ.*] [Cm notes as well.]
3.12.4	3.12.4	3.11.4	8. *yaṃ*	*te va**yaṃ** vanam atyugraṃ* *praviṣṭāḥ pitṛśāsanāt* / *draṣṭum icchāmahe sarve* *bhagavantaṃ nivedyatām* // [*te vayam ity asmin śloke **yam** iti gāyatryā aṣṭamākṣaraṃ saptasahasrasaṃkhyākāḥ ślokā gatāḥ.*] [Cm notes as well.]
3.47.10ab	3.47.10cd, 11cd	3.45.10ab note	9. *bha*[*r*]	*mama **bha**rtā mahātejā* *vayasā pañcaviṃśakaḥ* / *rāmeti prathito loke* *guṇavān satyavāk śuciḥ* / *viśālākṣo mahābāhuḥ* *sarvabhūtahite rataḥ* // [*asmin śloke mama bhartety atra **bha**kāro gāyatryā navamākṣaram aṣṭasahasraślokā gatāḥ.*]
4.4.3	4.4.3	4.4.3 note	10. *ga*[*o*]	*tataḥ paramasaṃhṛṣṭo* *hanumān plava**ga**rṣabhaḥ* / *pratyuvāca tato vākyaṃ* *rāmaṃ vākyaviśāradaḥ* // [*asmin śloke plavagarṣabha ity atra **ga**kāro gāyatryā daśamākṣaram. navasahasraślokā gatāḥ.*]
4.31.1	4.31.1	4.30.1 note	11. *de*	*sa kāminaṃ dīnam adīnasattvaḥ* *śokābhipannaṃ samudīrṇakopam* / *narendrasūnur nara**de**vaputraṃ* *rāmānujaḥ pūrvajam ity uvāca* // [*asmin śloke naradevaputram ity atra **de**kāro gāyatryā ekādaśākṣaram. daśasahasraślokā gatāḥ.*]

VSP	GPP	CE	Syllable	Verse in CE/Govindarāja's comments
5.1.1	5.1.1	5.1.1 note	12. *va*	*tato rā**va**ṇanītāyāḥ* *sītāyāḥ śatrukarśanaḥ /* *iyeṣa padam anveṣṭuṃ* *cāraṇācarite pathi //* [*atraikādaśasahasraślokā gatāḥ. dvādaśasahasrasyādimo 'yaṃ ślokaḥ. atra gāyatryā dvādaśam akṣaraṃ prayuktaṃ tad avalokanīyaṃ vidvadbhiḥ.*] [Cm notes as well.]
5.27.14	5.27.14	5.25.14 note	13. *sya*	*tatas ta**sya** nagasyāgre* *ākāśasthasya dantinaḥ /* *bhartrā parigṛhītasya* *jānakī skandham āśritā //* [*atra dvādaśasahasraṃ ślokā gatāḥ. trayodaśasahasrasyādimo 'yaṃ śloko gāyatryās trayodaśam akṣaram atra bodhyam.*]
5.46.9	5.46.11cd–12ab	5.44.9 D5–9, T3,M3 read *dhīra-* for *krūra-*	14. *dhī*	*nāvamanyo bhavadbhiś ca* *harir **dhī**ra-*(so VSP; v.l. CE *krūra-*) *parākramaḥ /* *dṛṣṭā hi harayaḥ sarve* *mayā vipulavikramāḥ //* [*nāvamānyo* (v.l. VSP) *bhavadbhiś ca harir dhīraparākrama iti. atra trayodaśasahasraślokā gatāḥ. ayaṃ caturdaśasahasrasyādiḥ. **dhī**ti gāyatryāś caturdaśākṣaram.*]
6.1.1	6.1.1	6.1.1 note	15. *ma*	*śrutvā hanū**ma**to vākyaṃ* *yathāvad anupūrvaśaḥ /* *tato 'bravīn mahātejā* *rāmaḥ satyaparākramaḥ //* [*atra gāyatryakṣaraṃ **ma**kāraḥ.*] [Cm notes as well.]
6.28.26	6.28.26	6.19.26 note	16. *hi*	*yas tu savyam asau pakṣaṃ* *rāmasyāśritya tiṣṭhati /* *rakṣogaṇaparikṣipto* *rājā **hy** eṣa vibhīṣaṇaḥ //* [*atra **hi** iti (hīti) gāyatryāḥ ṣoḍaśākṣaraṃ.*] [Cm notes as well.]
6.50.40	6.50.40	6.40.40 note	17. *dhi*	*tejo vīryaṃ balaṃ cauja* *utsāhaś ca mahāguṇāḥ /* *pradarśanaṃ ca bud**dhi**ś ca* *smṛtiś ca dviguṇaṃ tayoḥ //* [*atra **dhi**riti gāyatryāḥ saptadaśākṣaram. ṣoḍaśasahasraślokā gatāḥ.*] [Cm notes as well.]

VSP	GPP	CE	Syllable	Verse in CE/Govindarāja's comments
6.68.1	6.68.1	6.56.1 note	18. *ya* [*yo*]	*kumbhakarṇaṃ hataṃ dṛṣṭvā* *rāghaveṇa mahātmanā* / *rākṣasā rākṣasendrāya* *rāvaṇā**ya** nyavedayan* // [*atra rāvaṇāyety atra **ya**kāro gāyatryā aṣṭādaśākṣaram. saptadaśasahasraślokā gatāḥ.*] [Cm notes as well.]
6.81.1	6.81.1	6.68.1 note	19. *ya* [*o*]	*vijñā**ya** tu manas tasya* *rāghavasya mahātmanaḥ* / *saṃnivṛtyāhavāt tasmāt* *praviveśa puraṃ tataḥ* // [*atra tṛtīyākṣarabhūto **yā**kṣaro gāyatryā ekonaviṃśatitamākṣaram. aṣṭādaśasahasraślokā gatāḥ.*] [Cm notes this as well.]
6.112.26	6.109.25	6.99.39	20. *naḥ*	*maraṇāntāni vairāṇi* *nirvṛttaṃ **naḥ** prayojanam* / *kriyatām asya saṃskāro* *mamāpy eṣa yathā tava* // [*atra śloke **na** iti (neti) gāyatryakṣaram.*—Cg] [*gāyatryā viṃśatitamākṣaraṃ maraṇāntāṇi vairāṇīty asya ślokasya dvādaśākṣareṇa na ity anena saṃgṛhṇāti.*—Cm]
7.1.1	7.1.1	7.1.1 note	21. *pra*	*prāptarājyasya rāmasya* *rākṣasānāṃ vadhe kṛte* / *ājagmur ṛṣayaḥ sarve* *rāghavaṃ **pra**tinanditum* // [*atra **pra** iti (preti) gāyatryā ekaviṃśākṣaram.*]
7.22.8	7.22.7	423*, lines 1–2, following 7.22.6	22. *co*	*tataḥ saṃ**co**dayan sūtas* *tān hayān ruciraprabhān* / *prayayau bhīmasaṃnādo* *yatra rakṣaḥpatiḥ sthitaḥ* // [VSP 7.22.8 = *tataḥ pracodayan sūtas tān aśvān ruciraprabhān*] . . . [*tataḥ pracodayan sūtas tān hayān rudhiraprabhān ity atra **co** iti gāyatrī.*]
7.41.1	7.41.1	7.40.1 note	23. *da*	*visṛjya ca mahābāhur* *ṛkṣavānararākṣasān* / *bhrātṛbhiḥ sahito rāmaḥ* *pramumo**da** sakhī sukham* // [*atra pramumodeti **da**kāro gāyatryakṣaram.*]

VSP	GPP	CE	Syllable	Verse in CE/Govindarāja's comments
7.76.27	7.76.27	7.67.10 note	24a. *yā* (according to others. Cg)—VSP	*surā hi kathayanti tvām* *āgataṃ śūdraghātinam* / *brāhmaṇasya tu dharmeṇa* *tva**yā** jīvāpitaḥ sutaḥ* // [*atra tvayety atra **yā** iti (yeti) gāyatryakṣaraṃ trayoviṃśam* (*caturviṃśam*—so VSP) *ity āhuḥ.*]
7.111.11	7.111.11	1539*, line 2, following notes to 7.100.26	24b. *ya*	*vyadhāt pracetasaḥ putro* *brahmāpy anvaman**ya**ta* / [*atra **ya**kāro gāyatryakṣaram. tena gāyatrīvivaraṇaṃ rāmāyaṇam iti sūcitam.*]

Source: Adapted from the chart found in VSP at the end of volume 3, final pages 1–2, following p. 1308.
Note: CE = critical edition

12. The Text, Commentaries, and Translations of the *Uttarakāṇḍa*

THE TEXT

Our objective over the course of this project has been to translate the critical edition of the *Vālmīki Rāmāyaṇa*, published by the Oriental Institute, Baroda, between 1960 and 1975. While a thorough discussion of the critical edition has been given in our general introduction to the *Bālakāṇḍa* and need not be repeated here,[1] the nature and complexity of the *Uttarakāṇḍa* and U. P. Shah's editing of this book necessitates that we revisit the issue, specifically focusing on concerns that are unique to the last book of Vālmīki's great masterpiece.

G. H. Bhatt, the general editor of the critical edition and the principal editor of the first book, the *Bālakāṇḍa*, was heavily influenced by V. S. Sukthankar's work and based his principles of critical reconstruction of the *Vālmīki Rāmāyaṇa* on those established by Sukthankar for the *Mahābhārata*.[2] Sukthankar, originally trained as a mathematician at St. John's College, Cambridge (1903–1906), found his way to the University of Berlin, where between 1911 and 1914, he worked under the supervision of Heinrich Lüders. Both Sukthankar and Lüders were heavily influenced and inspired by the work of Moriz Winternitz, especially in the methodology of preparing critical editions.[3] Sukthankar brought his training in text reconstruction with him when, in 1925, he became the general editor of the critical edition of the *Mahābhārata*, a project that was being carried out at the Bhandarkar Oriental Research Institute, Poona, and eventually published in nineteen volumes (1933–1966). From the beginning Sukthankar recognized the difficulties in the reconstruction of the epic text.

While Sukthankar based his reconstruction on the classical philological model,[4] he cautioned his readers concerning the difficulties confront-

[1] Pollock 1984, pp. 82–93.

[2] Sukthankar 1933.

[3] For a discussion of the history of the creation of the critical edition of the *Mahābhārata*, see Brockington 1998, pp. 56–63.

[4] Sukthankar 1933, pp. lxxvi–lxxvii. These, in brief, are: 1) *Heuristics*—the assembling and arranging of the entire corpus of manuscripts, *testimonia*, etc., in the form a genealogical tree; 2) *Recensio*, restoration of the text of the archetype; 3) *Emendatio*, restoration of the text of the author; and 4) *Higher Criticism*, separation of the sources utilized by the author.

ing the creation of a critical edition of the great epic. For, as he noted, the reconstruction of a critical edition like those found in the classical tradition (i.e., the Greek and Roman corpus) presupposes both the possibility of assembling all possible versions of a text as well as the presumptive existence of one original written archetype.[5] Neither of these is possible for the Indian epics. Moreover, Sukthankar warned his audience:

> Our first thought would be to attempt to explain the additions or omissions as the result of conscious editorial revision, or of clerical error, or partly of one and partly of the other. But the frequent differences in sequence, especially when no material gain is perceptible in either arrangement, rather support the explanation . . . that both recensions are, in final analysis, "*independent copies of an orally transmitted text.*"[6]

With this caution, Sukthankar concluded that very likely a "true" reading, especially if it is a *lectio difficilior*, or an archaic form, could well be one that is poorly attested, perhaps occurring only in one or two manuscripts.

Following the lead of the Bhandarkar Oriental Research Institute, the Oriental Institute, M. S. University of Baroda, took up the creation of a critical edition of the *Vālmīki Rāmāyaṇa* in 1951 and G. H. Bhatt became its first general editor. Upon his demise in 1965, U. P. Shah succeeded him as general editor. At that time, the first four volumes of the epic (*Bāla*, *Ayodhyā*, *Araṇya*, and *Kiṣkindhā*) had been published, while volume 5, the *Sundarakāṇḍa* (1966), and the first part of volume 6, the *Yuddhakāṇḍa* (1971), were in press.[7] The *Uttarakāṇḍa*, on which the editing had begun, had not yet reached production stage.

Bhatt was responsible for setting and maintaining the critical principles of the edition, and for the first six volumes his influence was substantial. In his introduction to the *Bālakāṇḍa*, he clearly laid out his principles for the text reconstruction that had been and were to be employed in the production of the critical edition, giving due credit to Sukthankar for them.[8] Before articulating the seven specific principles that had been followed, Bhatt cautioned us concerning higher criticism. He observed, "The text of the Epic has to be reconstructed solely on the evidence of MSS. without bringing in the question of Higher Criticism."[9]

[5] Sukthankar 1933, p. lxxvii.
[6] Sukthankar 1933, p. lxxviii, emphasis in original.
[7] Shah 1966, p. vii. Each volume had an individual editor as well: G. H. Bhatt, *Bālakāṇḍa*; P. L. Vaidya, *Ayodhyākāṇḍa*; P. C. Divanji, *Araṇyakāṇḍa*; D. R. Mankad, *Kiṣkindhākāṇḍa*; G. C. Jhala, *Sundarakāṇḍa*; P. L. Vaidya, *Yuddhakāṇḍa*; and U. P. Shah, *Uttarakāṇḍa*.
[8] Bhatt 1960, p. xxxiv.
[9] Bhatt 1960, p. xxxiv. Bhatt states his principles as follows:

Following Bhatt's lead, most of the editors of the individual *kāṇḍas* included sections in their introductions reaffirming and even expanding on these critical principles.[10] Of particular concern for the various individual editors were principles six and seven, which concern the use of the "wavy line" and emendations, respectively. For the *Rāmāyaṇa*, unlike the *Mahābhārata*,[11] the "wavy lines" were to be used only when the southern recension shows multiple likely possibilities, and not when the northern and southern recensions differ. Emendations were to be kept to a minimum.

For example, in his introduction to the *Ayodhyākāṇḍa*, P. L. Vaidya, editor of both the *Ayodhyā-* and the *Yuddhakāṇḍas*, noted that there are only seven emendations in his reconstructed text.[12] Moreover, he felt, contra Sukthankar, that wavy lines were not appropriate for substitute passages in the *Rāmāyaṇa*. He reminded us that for the *Rāmāyaṇa*, the southern recension had more faithfully preserved the archaic form and should therefore be prioritized.[13] Additionally, Vaidya calculated that if the differences between the northern and southern recensions were to

1. When both the Recensions N and S agree, the text should be accepted.
2. When N and S do not agree, preference should be generally given to S, as it seems to have preserved the text in an older or original form. But when N and S do not agree and when S presents the text in a form which does not suit the context, or which evidently appears to be absurd, preference should be given to the N text.
3. When a passage is omitted in *both* N and S or *either* of them, it creates suspicion and should, therefore, be rejected.
4. When a passage is omitted in any version of N or S, and if it is not necessary for the context, it should be dropped.
5. When a passage is omitted in several MSS. (even if not in any entire Version), provided some of the MSS. in question are not closely related, and one cannot have influenced another, it should be dropped as secondary.
6. A *wavy* line (~~~) is generally used when the MSS. of the same recension are equally divided and keep the point moot. It is not used when S differs from N, as S is generally taken to represent an older form of the text than N.
7. Emendation should be avoided, as far as possible, in favor of interpretation.

[10] Only one editor, D. R. Mankad (1965, pp. xxii–xxiii), did not specifically address the critical principles. P. L. Vaidya did not address the issue in his introduction to the *Yuddhakāṇḍa*, as he had already taken it up in his introduction to the *Ayodhyākāṇḍa* (see notes 12 and 15 below).

[11] See Sukthankar 1933, p. cii. Sukthankar used the wavy line marking uncertain passages much more freely. He said, "All important elements of the text—lines, phrases, significant words and even word-parts—that are less than certain, are indicated by a wavy line printed below them." For the *Mahābhārata* this includes passages where north and south disagree. Compare, for example, the use of the wavy line in the *Virāṭaparvan*.

[12] Vaidya 1962, pp. xxvi–xxvii.

[13] Compare the *Mahābhārata*, where the northern recension was considered to be the *editio simplicior* and the southern recension the *editio ornatio*. See Sukthankar 1933, p. xxx, xlvii; and Mahadevan 2008.

be marked as uncertain, then for the *Ayodhyākāṇḍa* alone a full one third of the text would need to be wavy lined.[14] Drawing from his familiarity with the *Ayodhyākāṇḍa*, he reinforced Bhatt's stance on the use of the wavy line only when the manuscripts of the southern recension were divided and no southern reading was clearly stronger. He was silent on this matter in his introduction to the *Yuddhakāṇḍa*, but given his use of the wavy line in this book, it is clear that he employed the same standards in the latter.[15]

P. C. Divanji, similarly, in his introduction to the *Araṇyakāṇḍa*, took up the antiquity of the southern recension and the use of the wavy line.[16] Noting the powerful influence of the South Indian Vaiṣṇava commentators from the thirteenth century (e.g., Uḍāri Varadarāja),[17] Divanji argued that the *Rāmāyaṇa* has "remained quite safe with all their [*sic*] archaic features in the hands of these Vaiṣṇavas."[18] Citing Hermann Jacobi's arguments concerning the priority of the southern recension, Divanji concluded: "The Editors of the Critical edition of the *Rāmāyaṇa* have consequently come to the conclusion that SR is superior to NR and that the SR should form the basis of the critical text of the Epic."[19] He then reaffirmed that the wavy line was to be used only when the southern reading was uncertain.

D. R. Mankad, the editor of the *Kiṣkindhākāṇḍa*, while silent on the issue of the wavy line and emendations in his introduction, discussed instead the growth of both recensions, emphasizing the northern origin of the poem at its earliest stages. Tracing the growth of the northern recension, he argued: "The first stage evidently is that text which was composed by the *ādikavi*. It must have been a text quite brief and probably without embellishments—the UR Rāmāyaṇa."[20] Clearly influenced by his understanding of the genetic history of the poem, Mankad used the wavy line in a somewhat different manner from its stated use in earlier volumes. Unlike the usage in the previous volumes and in those that followed, he marked words and phrases as uncertain, both when the northern manuscripts disagreed among themselves and when the southern manuscripts demonstrated similar disagreement.[21]

[14] Vaidya 1962, p. xxvii.

[15] Vaidya was very sparing in his use of the wavy line, using it only when he felt that the southern reading was uncertain. See, for example, crit. ed. 6.1.6; 6.4.46; 6.8.15; 6.11.7; 6.32.21; 6.53.41; etc.

[16] Divanji 1963, pp. xxvi–xxix.

[17] According to Divanji (1963, p. xxvi), Uḍāli Varadarāja is "earlier than A.D. 1250." Bhatt dated Uḍāli to approximately A.D. 1250. See Shah 1975, p. 655.

[18] Divanji 1963, p. xxvii.

[19] Divanji 1963, p. xxix.

[20] Mankad 1965, p. xxv.

[21] See crit. ed. 4.1.20; 4.2.12; etc., where northern variants are marked as uncertain; and

Mankad appeared to anticipate G. C. Jhala's expanded use of the wavy line in the *Sundarakāṇḍa*. In his introduction, Jhala felt obligated to remind his audience, if ever so briefly, that he followed the same principles as Bhatt, but he seemed to slightly modify the use of the wavy line, including some instances in which north and south disagree. He clarified:

> The principles followed in the Constitution of the text of the Sundarakāṇḍa are the same as those which were formulated and enunciated by the late Prof. G. H. Bhatt, the first General Editor of the Rāmāyaṇa, in his Introduction to the Bālakāṇḍa. I should like to add for clarification that when S MSS. are divided among themselves as well as against N MSS. which, too, are not uniform, a reading has been chosen which would reasonably account for the variants in both the recensions."[22]

Nevertheless, Jhala, in his editing of the *Sundarakāṇḍa*, also used the wavy line very sparingly, marking both instances where the southern reading was uncertain (5.14.26) and where the southern recension was divided and different from the northern (5.17.3).

With this brief background, let us now turn to the matter at hand, the *Uttarakāṇḍa* and the critical reconstruction of its text. U. P. Shah, who took up the editing of the final book of the epic only after he became the general editor in 1965, did not address the issue of the critical principles in his introduction. However, his editing style, as evidenced by his editorial choices, has clearly left its mark, and, as we shall see, he departed in a number of significant ways from the standards previously set and followed by the earlier editors.

As P. L. Vaidya noted in his introduction to the *Ayodhyākāṇḍa*, the Malayalam manuscript identified in that volume as M4 is unusual as it sometimes agrees with the northern recension, especially the northeastern recension, and sometimes with the southern recension.[23] Vaidya had intended to use this manuscript in his production of the critical edition

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4.3.7; 4.9.16; etc., where southern manuscripts disagree and the readings are marked as uncertain. Compare, too, 4.5.1, where most northern manuscripts read a variant and a few southern variants are noted.

[22] Jhala 1966, p. xxxv.

[23] Vaidya 1962, pp. xviii–xix. Vaidya identified the manuscript as "Chunangad (via: Ottapalam), South Malabar (now Kerala State); in private possession (of Shri Nilakantan Nambudripad). Unnumbered. Undated. Written on palm-leaves, size 19″ x 2.4″, Malayalam Script." He noted, "Though undated, the MS. seems to be at least 400 years old." The manuscript, identified as M1, was used for the collation of the *Bālakāṇḍa* and dated Kollam 687 (= ca. A.D. 1512) (Bhatt 1960, p. xxvi). Bhatt understood it to represent the southern recension. For the *Araṇyakāṇḍa*, the same manuscript was marked as M3, where Divanji (1963, pp. xxii–xxiii) noted no unusual features in it, remarking only, "The Ms. represents the S recension." Mankad (1965, p. xxii), likewise identifying it as M3, agreed. The manuscript was not used in the preparation of the *Sundarakāṇḍa*.

of the *Yuddhakāṇḍa* but was not able to procure it.[24] Nevertheless, he was clearly perplexed over the nature of this southern manuscript and the unusual and strong affinity that it showed with northern manuscripts. However, he did not further expand on the topic. But the awareness of the unexpected relationship between some southern and northern manuscripts predates Vaidya's concern. The phenomenon was noticed by Sukthankar in connection with the manuscripts of the *Mahābhārata* in his *Prolegomena* to the critical edition of the *Mahābhārata*, where he first identified the seeming anomaly, calling our attention to the close alignment of the Śārada (Ś1) and Malayalam (M6,7) manuscripts.[25] Recently, this same strong association has been used by T. Mahadevan as evidence for his thesis that it was a version of the *Mahābhārata* close to this Śārada manuscript that was brought into South India by the first wave of brahmans to move to the south at the beginning of the Common Era.[26]

Shah, while noting Vaidya's attention to this manuscript, was silent on Sukthankar's identification of the Malayalam manuscripts as particularly conservative. Nevertheless, he looked to both the Malayalam and Śārada manuscripts for additional textual support, expanding the number of both for his collation of manuscripts for the *Uttarakāṇḍa*. Thus, rather than the three or four Malayalam manuscripts used in the other volumes, Shah increased the number of these to ten. He noted that originally only three had been collated (M1 = M2 of *Bālakāṇḍa*; M2 = M2 of *Sundara-* and *Yuddhakāṇḍas*; and M3 = M3 of *Kiṣkindhā-*, *Sundara-*, and *Yuddhakāṇḍas*). But he added an additional six Malayalam manuscripts (M4–10), out of which he identified four (M4,8,9,10) as representing "an older version of M" that dates at least to a period before Uḍāli Varadarāja.[27]

Shah's logic underlying his relative prioritizing of these Malayalam manuscripts depends specifically on the similarity between the two older manuscripts—M9, dated Kollam 591 (A.D. 1416) and M10, dated Kollam 688 (A.D. 1513)—and the close affinity of these manuscripts with M4 and M8. Additionally, M8, although later in date (Kollam 1001; A.D. 1826), seems to follow the *Vivekatilaka* of Uḍāli Varadarāja,[28] thereby leading Shah to conclude that they represented an earlier version of the southern recension codified before A.D. 1250.

Two Malayalam manuscripts used in the collation of the *Uttarakāṇḍa*, M3 and M6, are identified as mixed, sometimes demonstrating an agree-

[24] Vaidya 1971, p. xxvii.
[25] Sukthankar 1933, pp. lxxiii–lxxv.
[26] Mahadevan 2008, pp. 3–4.
[27] Shah 1975, p. 8. V. Raghavan (1941–1942) dated Uḍāli Varadarāja to ca. A.D. 1250.
[28] Shah 1975, pp. 18–20.

ment with the southern recension but at other times having a marked affinity to the northern recension. Shah, far from attaching any importance to these mixed codices, appears to consider them inferior, noting only of M3, that "it betrays contamination by the N recension" and of M6 that "the MS represents the S recension but is interesting for some new readings and is a mixed codex."[29]

Similarly, attention has been drawn to two Telugu manuscripts collated for the *Rāmāyaṇa* that demonstrate a strong relationship with the northern recension. In his introduction to the *Sundarakāṇḍa*, Jhala identified both his T2 (Madras, Adyar Library, No. 75597) and T3 (Madras, Adyar Library, No. 74122) as worthy of note in that they demonstrate a strong affinity with the northern readings.[30] Jhala considered the first of these as the more significant, but identified the second as having "not infrequent variants which are common to one or more MSS. of the N recension."[31] He felt that these mixed codices remind us that the southern recension, while representing the older version of the epic, was not closed and not resistant to modifications.[32] Only the second of these (identified as T3 in both *kāṇḍas*) is used in the collation of the critical edition of the *Uttarakāṇḍa*. Here Shah acknowledged its strong relationship to the northern recension, but noted only, "hence it is a mixed codex."[33] He assigned no specific importance to this affinity. Shah included in his collation two additional Śārada manuscripts (Ś2 and Ś3) and noted that Ś2 is superior to Ś1, thereby making the addition a valuable one to our understanding of the textual history of the northern recension.[34] Unquestionably, the addition of these manuscripts has added important depth to our understanding of the textual history of the *Uttarakāṇḍa*, but at the same time the change in focus has also complicated the editing process and provided a slightly different version of the reconstructed text than would have been otherwise generated, skewing its relationship to the other *kāṇḍas* of the critical edition.

[29] Shah 1975, pp. 17–18.

[30] T2, Madras, Adyar Library No. 75597, has all books except the *Uttara* and was used in the collation for all previous volumes. T3, Madras, Adyar Library No. 74122, has the last five *kāṇḍas—Kiṣkindhā*, *Sundara*, *Yuddha*, and *Uttara*—and it was used in the collation of these five books.

[31] Jhala 1966, p. xxiii.

[32] Jhala 1966, p. xxiii.

[33] Shah 1975, p. 15.

[34] Shah 1975, p. 5. Shah did not provide any reasons for understanding Ś2 as the superior manuscript; Ŝ2 (New Delhi, private possession, dated *Saṃvat* 58 [A.D. 1882?]) and Ś3 (Kashmir Śrīnagar, Research Archives, Jammu and Kashmir State, No. 1585, dated *Saṃvat* 42 [A.D. 1866]) (Shah 1975, pp. 6–7).

NORTHERN AND SOUTHERN READINGS

In general, Shah has followed the previous editors in prioritizing the southern readings in his editing of the critical edition of the *Uttarakāṇḍa*. But this is not always the case.[35] Thus, numerous examples are found of a northern reading being selected without any clear indication as to the logic behind the choice. For instance, at 7.10.29a, the critical reading *atha* is primarily a northern one, found in Ś,Ñ2,V2,3,B,D1–5,8,9,12,T3,4,M6 (V1 reads instead *tataḥ*), while the variant *punaḥ*, relegated to the critical apparatus, is by and large the southern reading found in Ñ1,D6,7,10,11,G,T1,2,M1–5,7–10. Again, the critical reading at 7.7.7d—*rākṣasānāṃ mahāhave* (Ś,V,B,D8,9,11,12,T2,4 [D2,5 read *rākṣasān sa mahāhave*])—is that of the northern recension, while the reading of the southern recension (D1,3,4,6,7,10,T1,3,G,M—*rākṣasebhyo* [G2,M1 *rākṣaseṣv* (*a*)] *'srjac charān*) is relegated to the apparatus. Similarly, at 7.11.10d, it is the northern reading (*nārhasy evaṃ prabhāṣitum*), read by Ś,Ñ,V,B (B2 reads *tu* for *pra*), D1,2,3,4,5,8,12,T2,3,M6, that is chosen over the southern reading (*nārhase vaktum īdṛśam*) of D6,7,10,11,T1,2,G,M1–5,7–10 (M3,5 read *nārhasas tvam*), which is relegated to the critical apparatus. Consider, too, 7.70.9b, where the critical choice (*mānaveṣu vai*) is read by only Ñ1,2,D1,3,4,6,7,10,11,T3,4. This reading is largely aligned with the north and west.[36] D6, D7, D10, and D11 generally represent the texts of the commentators and are considered late. While all the commentators consulted are said to follow the southern recension, in the *Uttarakāṇḍa*, they frequently align with northern manuscripts.

[35] A detailed examination of the various choices of the critical editor is beyond the scope of this introduction. The following examples of the choices of the editors are typical of those found throughout the *kāṇḍa*. Shah perhaps hints at his methodology in his introduction (1975, pp. 46–47), where he argues that P. L. Vaidya's choice of the southern reading *-kaṭaṃkaraiḥ* found at *Yuddhakāṇḍa* 48.39 is incorrect and that the "original reading" was clearly that known to D6,7 (*-kaṭaṃkaṭaiḥ*) and which appears in variant forms in Ś,Ñ1,B4,D1,3,8,9,12,G2 (the manuscript abbreviations here refer to those found in the preface to the critical edition of the *Yuddhakāṇḍa*, pp. ix–xi). Left unnoted by Shah are northern variants of Ñ2,V,B2,3,D2,4,13, indicating a north that is strongly divided against itself, and the fact that G2, the lone southern manuscript to share the northern reading, actually reads with the remainder of the south for its final sequence (*-karaiḥ*), thus giving rise to a virtually united southern reading that stands against a divided north. It is clear that Vaidya has followed the critical principles established by Bhatt and chosen the southern reading, while Shah's reasoning is far less clear. In Shah's defense, the reading preferred by him clearly represents the *lectio difficilior*. If Shah is correct and *kaṭaṃkaṭa-* (v.l. *kaṭaṅkaṭa*) is a Sanskritized word of Dravidian origin, one might question why the reading is found only in northern manuscripts. See, too, 7.4.23; 7.6.7; and notes.

[36] See Shah 1975, p. 21, where he aligns the western manuscripts of D1,3,4 with the north.

This is especially true of D7, D10, and D11.[37] Of the remaining manuscripts only T4 appears to be aligned with the south, although as we will see below in the example of 191* and other places, T4 not infrequently reads with the northern manuscripts.[38] Compare these to examples with similar textual support, but where the southern reading is maintained. Thus, consider 7.10.25d, where the critical text *iva raśmibhiḥ* is read by T1,2,G,M1–5,7–9, while the variant *raśmibhir yathā* is read by Ś,Ñ,V, B,D,T3,4,M6. Compare, too, the textual evidence for 191*, following 7.11.14, where the reading of the north (Ś,Ñ,V,B,D2,5,8,9,12,T3,4) has been relegated to the apparatus, and the reading of the south (D1,3,4,6, 7,10,11,T1,2,G,M) is the critical reading in accordance with the critical principles. The evidence of T3, and M3,6—the southern texts that are aligned with the north—appears not to play heavily in the editor's choices, while D1,3,4, or the manuscripts that Shah has identified as constituting the "Western recension,"[39] would appear to be influential in the choices at 7.11.10d and 191* but not at 7.10.25 or 7.11.7d. Such examples are found throughout the *kāṇḍa*.

UNCERTAIN (WAVY-LINED) READINGS

The standards that Shah employs to mark a reading as uncertain are similarly not always clear. Like the other editors, Shah has used the wavy line fairly cautiously, but the underlying logic is at times hard to determine. Generally, as expected, the wavy line marks readings of the southern recension that are not obvious. When southern readings are divided and no reading is clearly preferable, the chosen reading is marked as uncertain. Shah seems to agree with Jhala in expanding the

[37] D6 (Oriental Institute, Baroda, originally in the private possession of G. H. Bhatt, unnumbered. Dated *Saṃvat* 1832 [A.D. 1776]) follows the text of Cg (Govindarāja), and his commentary is included with the manuscript for all preceding volumes. D7 (Poona, Bhārata Itihāsa Saṃśodhaka Maṇḍala, No. 844, Dated *Śāka* 1698 [A.D. 1776]), contains the commentary of Cm (Maheśvaratīrtha); D10 (Ujjain, Scindia Oriental Institute, No. 1633, Dated *Saṃvat* 1888 [A.D. 1831]; D7 = D8 of *Kiṣkindhā*, = D7 of *Sundara*, = D8 of *Yuddha*) contains no commentary. D11 (Jodhpur Palace Library, unnumbered. Dated *Saṃvat* 1876 [A.D. 1820]) contains the commentary of Ct (Nāgeśabhaṭṭa). Examples of these manuscripts aligning with the north are ubiquitous; see crit. ed. 7.1.14; 7.2.9; 7.3.19; 7.21.14; 7.22.13; 7.23.42; 7.24 passim; 7.38.13a,b,d; 7.38.14a,b; 7.38.15a; etc.

[38] T4 for the *Uttarakāṇḍa* represents two different manuscripts. For *sargas* 1–51 of the critical edition, T4 represents an undated manuscript held in the Oriental Institute, Baroda, no. 7261. For *sargas* 52–100 of the critical edition, T4 represents a manuscript held in the Adyar Library, Madras, no. 75607. This manuscript is of the *Uttarakāṇḍa* only. Shah (1975, pp. 15–16) understands that this manuscript is more than two hundred years old. Despite Shah's identifying both as representing the southern recension, both versions of T4 not infrequently align with the north.

[39] Shah 1975, pp. 18–19, 22–23.

use of the wavy line to instances where the southern manuscripts are divided among themselves and disagree with the northern recension, which itself is divided. Still, in some cases, the reason for the presence or absence of the wavy line is difficult to ascertain. For example, at 7.8.10a, *cotkṛṣya* is marked as uncertain. Ś1,Ñ2,V3,D9,M6 read *niṣkṛṣya*; while Ś2,3,B,D8 read *niṣkramya*; V1,D1–5, *niḥkṛṣya*; and D12, *niḥkramya*. Ñ1,3,V2,3,D4,6,7,10,11,S (except M6) read with the critical. As the critical reading here is that of the virtually unanimous southern reading, with the exception of M6—which aligns with the northern recension—one questions why it is marked as uncertain; while the north is divided, the south, the preferred reading, is not. Again, at 7.9.3c, the word *rakṣaḥ* is marked as uncertain, despite the fact that Ñ,V2,D1,3,4,6,7,10,11,G,T1,2,4, M read with the critical text, and represent a virtually unanimous southern reading (with the exception only of T3, which aligns with the north). Consider, too, the textual support of the critical reading at 7.13.3d, where the syllables *-sama-* of *kailāsasamam ālayam* are marked as uncertain. The critical reading is supported by D1,3,4,6,7,10,11,G,T1,2,M, while Ś,Ñ,V3,B1,2,4,D2,5,8,9,12,T3,4 read *kailāsākāram* and V1,B3 read *kailāsākāra-*[*mandiram*]. V2 omits this verse. Based on very similar textual evidence, the sequence *vai hitam* at 7.13.12d and the *-ddhi* at 7.13.29c are also marked as uncertain. The overwhelming evidence supports the southern reading, despite the north being divided, which again leads one to question the use of the wavy line. Yet compare the similar textual evidence at 7.14.6a, where Ś,Ñ,V1,3,B,D,T3,4,M10 read the variant *balānām* for *balasya*, but the reading of the southern manuscripts, as expected, is prioritized and not marked as uncertain. But again recall the evidence at 7.11.10d, noted above, where the northern reading is prioritized and not marked as uncertain. In the absence of any clearly stated rationale or defense on the part of Shah, the use of the wavy line in many cases is difficult to either understand or justify.

INFLUENCE OF THE MALAYALAM MANUSCRIPTS

As noted above, the six additional Malayalam (M) manuscripts have left their mark on the critical edition of the *Uttarakāṇḍa*. Numerous critical readings demonstrate where these manuscripts, especially those identified by Shah as being representative of an older southern recension (M8,9,10), appear to have had an influence on the critical text. Just such an example where these manuscripts have been influential is provided at 7.20.4b. Here the word *tārkṣyasy*[*a*] is marked as uncertain. Only T1,G1,3,M2,4,5,7–10 read with the critical edition, while Ś,Ñ,V1,3 (V2 missing),B,D1–4,8,9,12,T2,3,G2,M1,3,5 read *tārkṣyeṇ*[*a*]; D5 reads *cāraṇ*[*a*]; D5, *garuḍ*[*a*]; and D7,10,11,T4, *gandharv*[*a*]. Given the mixed

southern reading, the term is, in our opinion, correctly marked as uncertain. However, the choice of the critical reading appears to be based on the readings of Malayalam manuscripts, and one could reasonably argue that without these the better reading would probably have been *tārkṣyeṇ*[*a*].

Among the Malayalam manuscripts, the most influential in the editing of the *kāṇḍa* appear to have been M8,9,10. Thus, for example, we find that the reading *-saṃśritān* at 7.9.29b, which is marked as uncertain, is supported by Ś1,2,Ñ1,3,V1,3,D4,8,9,12,T3,M6,8,9, while T1,2,4,G,M1–5,7,10 read *-saṃhitān*; Ś3 reads *-saṃsthitān*; Ñ2,V2,B,D6,7,10,11 read *-vatsalān*; and D5 has *-saṃsthitaḥ*. That the term is marked as uncertain is justified as it represents a mixed southern reading against a mixed northern reading and accords with Jhala's expanded definition. But the choice of the critical reading is based on a number of northern manuscripts (Ś1,2, Ñ1,3,V1,3,D4,8,9) and a smattering of southern manuscripts (T3,M6,8,9). As discussed above, T3 and M6 commonly align with the north, but the addition of M8 and 9, both identified as belonging to what Shah understands to represent an older version of the southern recension, seems to be influential in the choice of the editors. Likewise, 7.27.28c demonstrates evidence of the influence, particularly of M8 and 9. The critical reading *rakṣasāṃ kīrtim* is found only in D5,6,10,T1,2,G1,2,M3,8,9 (V2, G2 missing; B2 omits). Ś,Ñ,V1,3,D1–4,8,9,12,T3,4 read *jayam icchūnām* (D1,3,4—*jayam īpsūnām*), while Ñ2,B1,3,4,D5–7,M6 read *jayakāmānām*, and M1,2,4,5,7,10 read *rakṣatāṃ* (M10—*kāṃkṣatāṃ*) *kīrtim*. The critical reading is, correctly in our opinion, marked as uncertain; however, without the evidence of M8,9, one questions whether this would still have been the choice. A similar, but perhaps not so dramatic, example is the critical reading *kasyacit tv atha kālasya* found at 7.9.1a and read by Ś,Ñ,V,B,D (except D6),T2,3,M6,8, while D6,T1,G,M1–5,7,9,10 read the variant *kenacit tv atha kālena*. Again M8 seems to be an influential factor in the editor's choice of the reading.

THE APPENDIX AND *PRAKṢIPTA* PASSAGES

The editors of the critical edition have relegated a number of passages to Appendix I, Nos. 1–13. This appendix actually consists of three different types of passages that need to be disambiguated in light of the editing of the critical text, as well as the traditional way in which the text of the *Uttarakāṇḍa* is constituted. The first group are those passages that are traditionally considered to be *prakṣipta*, or interpolated, passages, which will be discussed below. We have translated them and placed them in an appendix at the end of this volume. These passages are found in Appendix I, Nos. 1, 2, 3, 8 (lines 303–465), and 10. The second group

consists of those passages that have been relegated to the appendix by the critical editors, despite the fact that they have universal manuscript support. For reasons discussed below, we have reinserted these passages into the critical text. These are Appendix I, Nos. 8 (lines 1–302), 9, 11, and 13. Note that Appendix I, No. 8 is somewhat confusing, as part of it is traditionally considered a *prakṣipta* passage (lines 303–465) and part belongs to the text proper (lines 1–302).[40] The final group consists of Appendix I, Nos. 4, 5, 6, 7, and 12. These passages properly belong to the appendix and are translated in the annotation following the notes to the verse after which they occur.

APPENDIX PASSAGES CALLED *PRAKṢIPTA*

While keeping silent on his principles of textual criticism, Shah, in his introduction, draws attention to the *prakṣipta,* or interpolated, passages of the *Uttarakāṇḍa.* These passages are found in a fair number of manuscripts, in many printed editions, and in a number of translations.[41] These *prakṣipta* passages, which, from at least the time of the commentators, have been traditionally considered to be interpolated into the *kāṇḍa*, have been appropriately relegated to Appendix I.[42] There are thirteen such *sargas*, textual evidence for which varies. In general, the first and third sets of *prakṣipta sargas* are found in most, if not all, northern and *devanāgarī* manuscripts, as well as in some southern manuscripts, particularly T3, 4,[43] and M3, which, as has been demonstrated above, show an affinity with the north. Additionally, the texts consulted by the commentators are aware of these passages. But, for the most part, the commentators do not accept them as authentic, identifying them as "*prakṣipta.*"[44] Although the normal practice in our translation has been to put such appendices in the notes, the length, unique standing, and popularity of these passages are such that we have separated them out and placed them at the end of our volume in an appendix of our own,

[40] For a discussion of App. I, No. 8, including the textual history of lines 303–306, see opening notes to 7.52 and *Prakṣipta* I, *sarga* 1. See, too, notes to *Prakṣipta* I, *sarga* 1.1–2.
[41] Gorresio, Dutt, Shastri, Raghunathan, and Gita Press.
[42] Shah 1975, pp. 549–644.
[43] See note 30 above.
[44] *Prakṣipta* I, *sargas* 1, 3–5 (= App. I, Nos. 1–2) are found in Ś,Ñ,V1,3,B,D1–4,6–12, T1,3,4,M3; *sarga* 2 is found in D7,10,11,T3,4,M3. *Prakṣipta* II (= App. I, No. 3) is found in V3,D7,9–11,T4,M3. *Prakṣipta* III (= App. I, No. 8, lines 303–465; App. I, No. 10) is found in Ś,Ñ,V,B,D,T3,4,M3. *Prakṣipta* I, *sarga* 2 is marked as 15*, and relegated to the apparatus of Appendix I, No. 1. Note that this *sarga* and those found in *Prakṣipta* II differ in textual support only by the addition of one northern manuscript, V3, in the latter.

hoping to make them easily accessible, while reinforcing the notion that they are, in fact, later interpolations in the main text.

The first group of these consists of five individual *sargas* (= App. I, No. 1 and App. I, No. 2). This interpolated section is traditionally placed following *sarga* 23 of the so-called vulgate, which is also *sarga* 23 of the critical edition. To avoid confusion, our appendix includes all five interpolated *sargas*, despite the fact that the second *sarga* has been relegated to an insert passage in Appendix I, No. 1 [15*] by the editors of the critical edition. These *sargas*, part of Agastya's narrative, expand the history of Rāvaṇa's conquest and are highly infused with Vaiṣṇava devotionalism in both their content and tone.

The second group consists of five *sargas* as well (App. I, No. 3) and is traditionally located following *sarga* 38 of the vulgate (= *sarga* 36 of the critical edition). In these lengthy passages, which further expand Agastya's narrative, we find the history of the births of Vālin and Sugrīva; Rāvaṇa's desire to seek out Viṣṇu for battle; a Vaiṣṇava *stotra*, including Viṣṇu's incarnation as Rāma and Lakṣmī's as Sītā; as well as Rāvaṇa's journey to Śvetadvīpa and his defeat and humiliation by the powerful women dwelling there.[45] These passages, except for that of the births of Vālin and Sugrīva (*Prakṣipta* II, *sarga* 1), like those of the first group, have a strong Vaiṣṇava tone.

The final group of *prakṣipta sargas* is a bit more complicated. It consists of three *sargas* and has been relegated to Appendix I, No. 8, lines 303–465 and Appendix I, No. 10, a passage of 134 lines. These *sargas* are placed immediately following Lakṣmaṇa's return from abandoning Sītā and consist of a number of cautionary tales that illustrate the consequences of kings neglecting their duty, especially toward brahmans.[46] Upon completing these stories, Rāma urges Lakṣmaṇa to seek out some royal business for him to attend to in his role of king and chief magistrate.[47] When Lakṣmaṇa ventures out, the only petitioner he finds is a dog. The dog has had an unfortunate encounter with the head of a Kaula sect, as a result of which he complains that he has been wrongfully beaten by a mendicant.[48] The third and final *sarga* of this set (= App. I,

[45] Shah (1975, pp. 24–25) takes particular exception to *Prakṣipta* II, *sarga* 4, where he objects to the fact that Agastya tells Rāma a brief summary of the *Rāmāyaṇa* ("best of kings, hear this tale, which is destructive of even the greatest of sins [*tāṃ kathāṃ śṛṇu rājendra mahāpāpapraṇāśinīm*—verse 7]"). Shah argues, "Nothing can be more incongruous than the Hero of the story himself being asked to hear his own story which destroys all great sins!"

[46] 7.51-1*–7.51-7* (= App. I, No. 8, lines 1–302). See below for an explanation of these *sargas*.

[47] *Prakṣipta* III, *sarga* 1.7–8 (= App. I, No. 8, lines 315–318).

[48] *Prakṣipta* III, *sargas* 1–2 (= App. I, No. 8, lines 303–465).

No. 10) tells the story of an owl and a vulture who call upon Rāma to resolve a property dispute over a hole in a tree that each of them claims as his own.

THE REMAINING APPENDIX PASSAGES

Along with the *prakṣipta sargas* mentioned above, Shah relegates nine additional passages to Appendix I. As mentioned above, the five passages that appear in Appendix I, Nos. 4, 5, 6, 7, and 12 properly belong to the appendix. As with the starred passages—that is to say, those passages that have been determined as not belonging to the earliest version of the poem—that are known to the texts of the southern commentators, these appendix passages have been translated and placed at the appropriate location in our annotation.[49] The four passages relegated to Appendix I, Nos. 8 (lines 1–302), 9, 11, and 13, which have been reinserted into our translation of the critical text, are much more problematic and require a more detailed analysis.

These last four passages share a common feature in that they are known to all, or virtually all, manuscripts and printed editions consulted in the preparation of the critical edition. Shah's relegation of these passages to Appendix I is based entirely on what is called "Higher Criticism,"[50] the very same criterion that Bhatt had so strongly cautioned against employing in the reconstruction of the critical text. As has been argued elsewhere,[51] Shah's reasons for relegating these passages to the critical apparatus are not based purely on manuscript evidence in accordance with Bhatt's principles, but rather primarily on Shah's understanding of what the internal logic of the narrative should be. Thus he argues, in general, that most of these passages are "incongruous."[52]

Moreover, it seems apparent that as late as the spring of 1972 at least three of the four excised passages in question were intended to be part of the critical edition, and between then and the date of publication in 1975 were relegated to Appendix I. We know this from the dated marginalia in the handwritten *devanāgarī* transcriptions of the commentaries of Kataka and Uḍāli used in the preparation of the critical edition, copies

[49] Thus a translation of App. I, No. 4 (lines 1–46) is found at the beginning of the notes to *sarga* 37; App. I, No. 5 is found following notes to 7.38.13; App. I, No. 7, following notes to 7.50.10; and App. I, No. 12 following notes to 7.67.13.

[50] Shah 1975, pp. 26–29. For a detailed discussion of the textual evidence and the faulty logic of Shah's editing choices, see S. Goldman 2015a and notes to these passages.

[51] See Narasimha Moorty 1995, where he criticizes Shah's relegation of App. I, Nos. 9 and 13 to the appendix. See, too, S. Goldman 2015a and notes to 7.51-1*–7.51-7*; 7.63.3ab; 7.67.4,5; 7.88*. See, too, Brockington 1998, p. 393, note 110.

[52] Shah 1975, pp. 26–29.

of which were kindly made available to us by the staff at the *Rāmāyaṇa* Department of the Oriental Institute, Baroda.[53]

Appendix I, No. 8, lines 1–302, is inserted following *sarga* 51. The textual evidence for lines 7–56,[54] while strong enough to merit inclusion, is not quite as straightforward as that for lines 57–302, where the manuscript evidence universally supports the passage. The first six lines are omitted by a number of northern manuscripts and were therefore, we believe, correctly excluded from the critically reconstructed text. The situation with the remainder of the passage is, however, different. Lines 7–86 tell the story of Nṛga,[55] a righteous king who is cursed to become a lizard.[56] Following upon this story, we are told that of King Nimi (lines 89–123), the heroic twelfth son of Ikṣvāku.[57] While the identification of Nimi as the son of Ikṣvāku is well established,[58] the version of the story as it is told in the *Uttarakāṇḍa* is not. The *Uttarakāṇḍa* story transitions into the story of the births of Agastya and Vasiṣṭha from a pot that contains the semen of Mitra and Varuṇa (lines 124–212).[59] This then is followed by a concise version of the well-known epic tale—recounted at length in the *Ādiparvan* of the *Mahābhārata*—of King Yayāti and his somewhat complicated relationships with Devayānī, the daughter of

[53] *Śrīkatakaṭīkā* (*Uttarakāṇḍīya*) Mss. No. 24259 (BORI) and *Vālmīkirāmāyaṇavyākhyā*: Uḍāḷivaradarāja *Vivekatilakam—Yuddha-Uttara.* Mss. No. 25664 (BORI) 6-4-1964 (transcript).

[54] Ś1 reads lines 1–64, but they are written in a different hand, while Ś2 and Ś3 omit lines 1–58. D8 and D12 omit lines 1–63. If all of the Ś manuscripts were to omit these first lines, there would be no doubt about their exclusion from the critical text. But since Ś1 technically shows them, one might argue that because they are represented in Ś, they should be included. On the other hand, this argument is weakened by the fact that they are written in a second hand and because "Ś2 is superior in value than Ś1" (Shah 1975, p. 5). Thus, a more conservative interpretation would relegate these fifty-eight lines to an appendix. Compare, however, the evidence found in the apparatus for *sarga* 51, which shows identical evidence (Ś1 reads in a second hand, while Ś2,3,D8,12 omit; this evidence is also the same for 7.50.17–20), but there is no question of its exclusion from the critical text. However, lines 63–82, known to all manuscripts and editions, describe Nṛga's cave-palace and should properly be in the critical text. See S. Goldman 2015a.

[55] For a discussion of the significance of this story and its thematic relationship to the central narrative, see Introduction, "Structure," pp. 139–42.

[56] As noted above, textual evidence for the narrative beginning with Nṛga ordering the consecration of his son Vasu (line 63 of the appendix) is unanimous. All manuscripts know the passage. If one were to begin the story at line 63, the rationale for Nṛga's becoming a lizard and why he has to take up residence for such a long period of time in a hole, that is, the story of the curse of the two brahmans, would be omitted. The abbreviated narrative would make virtually no sense.

[57] Appendix I, No. 8, lines 89–123.

[58] See, for example, *ViṣṇuP* 4.2.11–12, 4.5.1; *BrahmāṇḍP* 2.63.8cd–9ab; *GaruḍaP* 1.38.18; *BhāgP* 9.6.4; 9.13.1; *BrahmP* 7.44–45; *VāyuP* 1.28.128–30.

[59] See Introduction, "Structure," pp. 141–43.

Śukrācārya, and Śarmiṣṭhā, the daughter of Virocana, the king of the *asuras* (lines 213–302).

These seven *sargas* that make up the first 302 lines of Appendix I, No. 8 were originally intended to be included in the critical text and were only later taken out as they are marked in the margins of the handwritten *devanāgarī* transcription of Kataka's commentary as "52" (p. 153), "Cr. Ed. 53" (p. 155), "54" (p. 156), "Cr. Ed. 55" (p. 157) (dated 22-3-72), "Crit. 57" (p. 163) (dated 8-4-72), "Crit. 58" (p. 165) (dated 5-4-72), "Crit. 59" (p. 166) (dated 6-4-72), and so on. There is little doubt that *sargas* 52–58 here correspond to Appendix I, No. 8 and that what is called in the marginalia *sarga* 59 (p. 166) equates to the critical edition's *sarga* 52. The commentator Kataka (Ck) begins his comments at *sarga* 52.1a with the *pratīka* "*lakṣmaṇasya tv ityādi*," just as the first line of Appendix I, No. 8, begins "*lakṣmaṇasya tu*." What is marked as Crit. 59.1a and 1c in the marginalia of the transcript of Kataka's commentary (pp. 166–67) equates to Appendix I, No. 8, lines 304–306 and *sarga* 52.2ab. It is also noteworthy that throughout the remainder of the transcript of the commentary, the marginalia number the passages as if they were originally intended to be included among the *sargas* of the critical edition.

The handwritten *devanāgarī* transcription of the *Vivekatilaka* of Varadarāja Uḍāli (Cv) used in the collation of manuscripts and preparation of the critical edition and apparatus also supports this, despite its comments being relatively terse and far apart. As in the case of the transcription of Kataka's commentary, the marginalia here, too, number the *sargas* of what would become Appendix I, No. 8, lines 1–302, as if they were to have been included in the critically reconstructed text. This numbering is continued throughout the marginalia. So, for example, on page 186, written in the margin is "crit. 69," but the passage actually corresponds to *sarga* 62 of the critical edition. Additionally, verse numbers have been written in above the appropriate comments. For example, what is marked in the critical edition as Appendix I, No. 8, line 17, is labeled "Crit. 52 9ab" (p. 188). The commentary provides a variant reading of D6,7,10,11 for the line. This comment is noted in the critical apparatus (p. 593). In Appendix I, No. 8, line 48, *sukṛtasya hi kāryasya phalaṃ nāvaiti pārthivaḥ*, is marked in the transcription of Uḍāli's commentary as [7.52.]24cd (p. 189), where he understands the line to be *ākṣepoktiḥ*, "an expression of criticism." Again, the marginalia of the commentary identify as Crit. 53 (dated 15-3-72) what the critical edition understands to be Appendix I, No. 8, line 189 (p. 597).[60] Further confirm-

[60] So, too, the commentary on the verses identified as Crit. 54.20 (p. 189) = App. I, No. 8, line 121 (p. 602); Crit. 55.8c (p. 189) = App. I, No. 8, line 145 (p. 604); and Crit. 56.5cd (pp. 189–90) = App. I, No. 8, line 18 (p. 607); etc.

ing this is the fact that in Uḍāli's commentary to *sarga* 50, following the entry identified as [7.50]10cd (p. 186), the margin has been marked as "App" with a vertical line on the left margin, marking the section that is to be relegated to the appendix. This entry corresponds to Appendix I, No. 7, a passage known to Ś,D5–7,9–11,S (except M6), which has been properly relegated to the appendix.[61] The apparatus quotes the commentary of Uḍāli on this passage.[62]

Appendix I, No. 9, a passage of fifty-two lines known to all manuscripts and printed editions consulted, is inserted in the critical edition following 7.63.3ab. In this passage Śatrughna, having slain the demon Lavaṇa (*sarga* 61), founds the city of Madhurā and dwells there for twelve years as its ruler (*sarga* 62). Wishing once again to visit Ayodhyā and see Rāma, he undertakes the journey home with a small retinue. On his way he passes Vālmīki's ashram. He stops and spends the night and, during the evening, he and his troops hear the tale of Rāma as it is being sung. The marginalia in the transcript of Kataka's commentary that corresponds to Appendix I, No. 9 is marked as "Crit. 70" (p. 187 = GPP 71). This then corresponds to the critical edition's *sarga* 63. Following 3ab, the critical edition then relegates fifty-two lines to the critical apparatus despite their universal attestation. The marginalia clearly mark these lines as belonging to the critical text, assigning to them verse numbers.[63] The commentary marked as belonging to 3c begins, "*vālmīker ayaṃ vālmīkiḥ sa cāsāv āśramaḥ*," and refers to line 1 of Appendix I, No. 9. On page 190 of the commentary, the marginalia is marked as "Crit. 71" (= GPP 72), but the content corresponds to Appendix I, No. 9, line 42 (*taṃ śayānam*). In all manuscripts and printed editions, this begins the next *sarga* (= GPP *sarga* 72). The critical edition has relegated the first eleven lines of this *sarga* to the appendix (lines 42–52 = GPP *sarga* 72.1–6ab), thus collapsing into one what had been two *sargas* in all other versions consulted.

Appendix I, No. 11 and 1127* are two separate, but closely related, sections: an appendix passage of twenty-one lines inserted following 7.67.4, and a starred passage of fifteen lines inserted following 7.67.5.[64] The combined passage tells of the gods giving Rāma boons after he slays Śambūka. Both Appendix I, No. 11 and 1127* enjoy virtually universal manuscript and textual support, being omitted only in B1. Again, it is

[61] See pp. 320, 590–92.

[62] Uḍāli's commentary, p. 187; crit. ed., p. 590. Uḍāli understands the *ślokas* to be spurious and tells us that these nine *ślokas* are not generally found among the *kośas* (*ity ete nava ślokāḥ prāyeṇa ślokeṣu* [*sic* for *kośeṣu*]). Note, however, that these same lines are also marked with verse numbers.

[63] Lines relegated to the apparatus are normally left unmarked.

[64] A translation of these passages can be found on pages 386–88.

quite clear that the critical editors originally intended to admit these lines to the critical text, relegating the twenty-one lines to Appendix I, No. 9 following 67.4, and fifteen lines to the apparatus following 67.5 only after the fact. For in the margin of the transcription of the commentary of Kataka, above the appropriate comments, there are written what would have been the roman verse numbers and *pādas* of the critical edition. Many manuscripts, mainly northern (Ś,Ñ,V,B2–4,D1–5,8,9,12,T3, M6,8), insert a colophon following 7.67.8, and this appears to have been the original intention of the critical editors, as the commentary of Kataka marks a new *sarga* (p. 205). The marginalia in Udāli's commentary for these lines are sparse. However, it is clear that 1127* was intended to be included in the critical text since 1127*, line 15, is commented upon and numbered "[verse] 11" (p. 200). Additionally, the *sarga* is marked in the marginalia as "Crit. 76" (p. 200).

Appendix I, No. 13, a passage of fifty-six lines, shows universal textual support, as it is found in all manuscripts and printed editions consulted for the critical edition. The passage is inserted following *sarga* 88 of the critical edition. Here, when Sītā enters the earth and returns to her mother, Mādhavī, Rāma becomes disconsolate, demanding that the earth goddess give back Sītā and warning her that she shall experience his wrath if she does not comply. Brahmā then appears, and calming Rāma, reminds him that he is an incarnation of Viṣṇu and that he should listen to the remainder of his story. Brahmā explains to Rāma that Vālmīki has rendered everything, including his birth, experiences, and even what is yet to come. The marginalia are either not legible or absent from the commentaries of both Uḍāli (pp. 206–7) and Kataka (pp. 255–60). Neither commentary has its verses marked in the margins, perhaps indicating that at the time of editing the passage may well have been already relegated to the appendix.

EMENDATIONS AND HIGHER CRITICISM

Our goal has been to translate the critical text as it has been reconstructed by the critical editors. And despite the concerns noted above, unless confronted by overwhelming evidence and an inability to make sense of a word or passage, we have largely avoided emending the critically reconstructed text. In those few cases where we have done so, as in the other volumes, we have marked the emendation with an asterisk (*) and have provided a list of such emendations in a glossary. From the beginning of this project we have been confronted with the fact that many familiar and beloved passages of the epic were excised from the critical text based on the manuscript evidence. Thus, in our introduction to the *Bālakāṇḍa*, Sheldon Pollock, who clearly articulated the principles agreed to early on by the consortium, cautions:

> Perhaps the most dramatic results of the critical edition can be seen in the treatment of interpolated passages. We must bear in mind that committing the versions to writing in no way arrested their growth. New material of a mythological, sectarian, or simply expansive nature continued to be added nearly equally in the different recensions and versions throughout the period of written transmission, just as we suppose happened in the period of purely oral transmission. The principle developed to deal with these interpolations is similar to the one used for the critical edition of the *Mahābhārata*: A passage missing in any of the recensions or versions as a whole, or in uncontaminated manuscripts of these (in a descending order of probability, with due attention paid to contextual requirements), is suspect and eliminated from the critical text.[65]

Additionally, as in the previous volumes, since many of these passages, especially those found in the versions of the southern commentators, are so familiar to the text's contemporary audiences, we have provided translations of them in our annotation. In the case of the *prakṣipta* passages, the translations appear in an appendix at the end of the volume.

The critical edition of the *Uttarakāṇḍa*, however, confronted us with quite a different problem. Substantial and important passages that have universal or near-universal manuscript support were excised on grounds that could not, in our opinion, be justified by any scientific method of text criticism. Pollock once again clearly articulates the goals and methods that we have followed:

> But, of course, although a certain degree of scientific precision can be attained in application of the critical method, manuscript testimony can be inconclusive, and subjective decision is sometimes the only recourse available to the editors. But editors, as one textual critic puts it, "are not always people who can be trusted, and critical apparatuses are provided so that readers are not dependent on them (West 1973, p. 9)." For these reasons we have carefully scrutinized the sources of the constituted text and have never followed it where we felt it was in error. When textual emendation was unavoidable we have emended. But again, given our main task, this has been kept to a minimum, and for the most part, we rest content with registering and explaining our disagreements in the notes.[66]

Despite our concerns over some aspects of the critical editing of the *Uttarakāṇḍa*, unless confronted by overwhelming evidence and an inability to make sense of a word or passage, in general, we have not emended the critically reconstructed text. However, given their overwhelming

[65] Pollock 1984b, p. 91.
[66] Pollock 1984b, p. 93.

textual support, and even to some extent their contextual support, we have, somewhat hesitantly, restored to the critical text those passages relegated to Appendix I, Nos. 8, 9, 11 and 1127*, and 13, as discussed above. With the possible exception of Appendix I, No. 13, it is fairly certain that these passages were all originally admitted to the critical text based on the manuscript evidence, and then at the end of the process, apparently by Shah, relegated to Appendix I. We therefore feel that, in keeping with the critical principles set forth by G. H. Bhatt, this excision of these passages was an error and that they should have been retained as part of the critical text as it was originally reconstructed.

THE COMMENTARIES

Compared to the commentators' intense interest in virtually every aspect of the first six books of the *Rāmāyaṇa* on which they often write dense, lengthy, and not infrequently contentious essays on such matters as theology and chronology, and frequently propose complex reading strategies involving what they see as the manifest (*spaṣṭārtha*) and latent (*vāstavārtha*) meanings of the text,[67] their attention to the bulk of the *Uttarakāṇḍa* tends to be relatively scattered and episodic. Rarely do they write at any length at all, and when they do, it is mainly to reprise previously debated matters such as the two just mentioned. Some of the commentators, such as Maheśvaratīrtha (Cm), who had taken quite active roles in the earlier debates, appear to drop out of the discussions of large sections of the text or, at any rate, are no longer quoted at length by the editors of the various editions in which their commentaries appear. Moreover, Mādhava Yogīndra (Ck), Govindarāja (Cg), and Nāgeśabhaṭṭa (Ct), who in the previous books had often had quite differing views, here frequently say more or less the same thing on a given verse as if the later scholiast were merely echoing the former.[68] Even the somewhat eccentric Satyatīrtha (Cs) who, in his comments on the earlier *kāṇḍas*, had delighted in extensively quoting and then ridiculing his rivals "Bhaṭṭa" (i.e., Nāgeśabhaṭṭa [Ct]) and "Tīrtha" (i.e., Maheśvaratīrtha [Cm]) now mentions the former only occasionally and the latter more sparingly still. The previously equally contentious and independent minded Mādhava Yogīndra (Ck) now exercises himself primarily in the case of passages that directly address Rāma's return to his primordial divine form

[67] For discussions on the commentators in previous volumes, see R. Goldman 1984, pp. 115–117; Lefeber 1994, pp. 17–28; Goldman and Goldman 1996, pp. 91–93; and Goldman and Goldman 2009, pp. 99–107.

[68] On the relative dating of the commentators, see Lefeber 1994, pp. 17–28 and Goldman and Goldman 2009, pp. 99–107.

as such passages allow him to return, often at considerable length, to his preoccupation with his Brahmaite theology. What can explain this relative lack of interest?

The answer to this question is to be found, we believe, in the entire problematic of the *Uttarakāṇḍa* as it has often been viewed by Indian audiences. For one thing, as we have discussed at length above in our section on the controversial nature of some of the book's best-known episodes, many modern audiences of the epic have been disturbed by its hero's actions in killing the *śūdra* Śambūka and banishing Sītā. Thus, although the modern reader might well expect these portions of the *kāṇḍa* to draw the greatest critical attention and rationalization on the part of the commentators, in fact it appears that they overwhelmingly prefer to pass over them lightly, avoiding the expected moral questions to focus on secondary issues or to radically reinterpret the substance of the narrative itself. In this way, as we have shown, the commentators seem utterly unconcerned with Rāma's execution of Śambūka as having any moral significance other than its success in restoring the brahman child to life. Instead, they show interest here only in a discussion of the progression and character of the *yugas*, which make the *śūdra*'s penances a crime.[69] In the case of Sītā's scandal and banishment, most of the commentators again tread lightly with the exception of Śivasahāya (Cr), who deploys his ingenuity and the resources of the Sanskrit language to argue that no such things actually occurred.[70]

As has been noted by previous scholars, the *kāṇḍa* functions on one obvious level as an extensive epilogue to the epic story proper. To quote Brockington once again, "The *Uttarakāṇḍa* originated basically as a response to the natural curiosity felt by the audience to hear about the later events in Rāma's life too."[71] But, in fact, relatively little of the book actually deals directly with the events in Rāma's life. To begin with, as we have noted, a bit more than half of the text concerns itself with a lengthy and detailed history of Rāvaṇa and the genealogy of the *rākṣasas*. There is also a brief recapitulation of the childhood of Hanumān. These two sections have virtually nothing to say about Rāma. The remaining half of the book, apart from the surprisingly few *sargas* that directly narrate the actions of the epic's central protagonist, Rāma, consists basically of two types of narratives. The first type is concerned with the actions and experiences of Rāma's relatives. These include the lengthy account of Śatrughna's journey to Madhurā, his slaying of the demon Lavaṇa and

[69] See notes to 7.65.9–23.
[70] See Introduction, "Controversial Episodes," pp. 95–96. See, for example, notes to 7.43.1 and 7.44.15, 18.
[71] Brockington 1998, p. 393.

his founding of a new kingdom, Lakṣmaṇa's and Sītā's journey to the Ganges, the latter's taking shelter in Vālmīki's ashram and the birth of her sons, Bharata's expedition against the *gandharvas*, and the creation of kingdoms for his sons and those of Lakṣmaṇa. As discussed in detail in the section on structure, the other type of narrative consists of a series of illustrative and cautionary tales, somewhat in the manner of the *Mahābhārata*'s *upākhyānas*, about a number of legendary figures and narrated by Rāma or to him by various figures, such as his brother Lakṣmaṇa and the sage Agastya. These are interspersed throughout the book so that the actual tale of the final events of Rāma's earthly sojourn, which begins only after his hearing the histories of the *rākṣasas* and Hanumān, is rather discontinuous. In the end only about a third of the *sargas* of the *kāṇḍa* involve Rāma directly as anything other than a narrator or a passive listener. For the most part, if we may judge from the response of the *Rāmāyaṇa*'s commentators, audiences have shown relatively little interest in the episodes in which Rāma figures as a narrator or an auditor and, in fact, with a few exceptions even in some of the events that involve Rāma directly.

There are, we believe, two major reasons for the commentators' relative neglect of the *Uttarakāṇḍa* when compared with their attention to the earlier books. For one thing, the thrust of the epic story is focused on and directed toward the mission of its hero as the great *avatāra* of Lord Viṣṇu, who takes human birth in order to destroy the great *lokakaṇṭaka*, "thorn [in the side] of the world," Rāvaṇa, who was invincible by any other than him. The great mission of the *Rāmāvatāra* concludes in dramatic fashion with his grand battle with Rāvaṇa, his reunion with his abducted wife, and his long-delayed consecration as king, all of which are elaborately described in the closing *sargas* of the lengthy *Yuddhakāṇḍa*. It is there, and in the *sargas* and *kāṇḍas* preceding this, that the main fascination with the story lies on the part of its authors, its commentators, and its audiences. In other words, both the exciting narrative and the emotional and theological concerns of the epic are largely concluded at the end of the *Yuddhakāṇḍa*. Interest in much of what occurs afterward is, by comparison, rather diminished. This much is, however, not unusual in the case of epilogic material appended to a gripping narrative about a popular hero.

As noted in the synopsis,[72] there is, however, one additional factor more or less unique to the *Rāmāyaṇa* legend that makes it difficult for the hero to engage in gripping or dramatic actions. This is the inauguration, from the moment of Rāma's consecration in the *Yuddhakāṇḍa*, of

[72] Introduction, "Synopsis," pp. 3–4.

the ten-thousand-year (or, in some passages, eleven-thousand-year) utopian period of Rāma's rule, known in modernity as the *Rāmarājya*.[73] In ushering in and presiding over what is described as a millennia-long period of utter harmony, Rāma, who came to earth to right its wrongs, now, as monarch and chief magistrate of his kingdom, has for the most part deprived himself of anything to do. The problem of kingship during an era of virtual perfection is made particularly clear in several of the *prakṣipta* passages discussed above, where Rāma has difficulty in finding any problems or complaints among his subjects.[74]

Today the medieval Sanskrit commentaries on the *Rāmāyaṇa*, with the exception of the widely printed *Tilakaṭīkā* of Nāgeśabhaṭṭa (Ct) and the *Rāmāyaṇabhūṣaṇa* of Govindarāja (Cg), are rarely read and largely forgotten outside the world of Śrīvaiṣṇava *ācāryas* and a few scholars of the epics. But the close and careful reading of them that has been a hallmark and unique feature of the work of our group of scholars, who have labored for years on the translation and annotation of the critical edition of the *Vālmīki Rāmāyaṇa*, has given us innumerable fresh insights into the aesthetics, realia, social and political ideology, and theology of the epic poem, which is arguably one of the most influential works ever composed.

THE TRANSLATIONS

For our translation and annotation of the *Uttarakāṇḍa*, as with the *Yuddhakāṇḍa*, we have read and, as we felt necessary, commented upon in our annotation the translations of, in chronological order, Gorresio (1870), Dutt (1894), Roussel (1903), Shastri (1959), Gita Press (1969 for *sargas* 1–40), Raghunathan (1982), Gita Press (1998 for *sargas* 41–100), and the Gallimard edition (1999). There are two differences from the previous volume. The first is that whereas the translator of the *Yuddhakāṇḍa* for the Gallimard edition edited by Biardeau and Porcher was Brigitte Pagani, the *Uttarakāṇḍa* of that translation was done by Philippe Benoît. In general, we found Benoît's rendition perhaps somewhat more accurate than Pagani's and somewhat less influenced by Roussel. The other difference is found in Shastri's treatment of the *prakṣipta sargas*. As we had ample occasion to note in our annotation of the previous volumes, as well as in much of the present work, we found that in many cases Shastri's translation followed Roussel's so closely as to suggest

[73] 1.1.71–76; 6.116.84–90.

[74] *Prakṣipta* III, *sargas* 1–3. For the three major episodes that interrupt Rāma's reign, see Introduction, "Structure," pp. 114–56.

that this work, rather than Vālmīki's text, was his proximate source. Roussel, however, did not translate the *prakṣipta* passages. In Shastri's rendering of these passages, it seems to us that he relied heavily on Dutt. We should also note that Gorresio's text of the *Uttarakāṇḍa*, and therefore his translation, correspond much more closely to the southern so-called vulgate text than was the case for *kāṇḍas* 1–6.

UTTARAKĀṆḌA

Sarga 1

1. Now that the slaughter of the *rākṣasas* had been accomplished and Rāma had attained sovereignty, all the seers came to felicitate Rāghava.

2. There were those who dwelt in the east: Kauśika, Yavakrīta, Raibhya, Cyavana, and Kaṇva, the son of Medhātithi.

3. And then, together with Agastya, came those who dwelt in the south: holy Svastyātreya, Namucu, and Pramucu.

4. Next, together with their disciples, came those who dwelt in the west: Pṛṣadgu, Kavaṣa, Dhaumya, and the great seer Raudreya.

5. And there were also the seven great seers: Vasiṣṭha, Kaśyapa, Atri, Viśvāmitra, Gautama, Jamadagni, and Bharadvāja.

6. When these great seers, whose radiance was like that of Agni, eater of oblations, reached Rāghava's dwelling, they paused so that their arrival could be announced.

7. So then, hastening at the words of Agastya, the doorkeeper quickly entered the presence of great Rāghava.

8. Rushing in to see Rāma, whose splendor was equal to that of the full moon, he reported that Agastya had arrived together with the seers.

9. When the king heard that the sages, whose radiance was like that of the newly risen sun, had arrived, he then said to the doorkeeper, "Have them enter as they please."

10. Seeing that those sages had arrived, Rāma arose, his hands cupped in reverence, and devoutly bade them be seated.

11. Those bulls among seers then took their places according to their merit on comfortable seats, which were splendidly covered and variegated with gold.

12. Once Rāma had inquired about their well-being, the great seers, knowers of the *veda*, together with their leaders and their disciples, said these words to him:

13. "All is well with us, great-armed delight of the Raghus, since, thank heavens, we see that you, having slain your enemies, are well.

14. "By no means did Rāvaṇa, the lord of the *rākṣasas*, present you with a serious challenge. For, armed with your bow, there is no doubt that you could conquer the three worlds.

15. "Thank heavens, Rāma, you have slain Rāvaṇa together with his sons and grandsons. Thank heavens we see you victorious together with your wife.

16. "Thank heavens you have slain those night-roaming *rākṣasas* Prahasta, Vikaṭa, Virūpākṣa, Mahodara, and the unassailable Akampana.

17. "Thank heavens, Rāma, you struck down in battle Kumbhakarṇa, whom no one in this world exceeded in sheer size.

18. "And thank heavens you engaged in single combat with the lord of the *rākṣasas*—whom even the gods could not kill—and achieved victory.

19. "The defeat of Rāvaṇa in battle was no great thing. But thank heavens you engaged in single combat with Indrajit Rāvaṇi and slew him.

20. "Thank heavens, great-armed hero, you were freed from that foe of the gods, who rushed onward like Kāla himself, and so you achieved victory.

21. "We were amazed, gentle Rāma, upon hearing that Indrajit had been slain; for he was invulnerable to all beings and wielded powerful illusion in battle.

22. "Having granted us this holy and precious gift, freedom from fear, heroic Kākutstha, dragger of your foes, you are to be congratulated on your victory."

23. When Rāma had heard that speech of the contemplative seers, he was greatly amazed, and, cupping his hands in reverence, he said:

24. "Why is it, sirs, that you pass over those two immensely powerful warriors Kumbhakarṇa and the night-roaming *rākṣasa* Rāvaṇa only to praise Indrajit Rāvaṇi?

25. "Why is it that you pass over those immensely powerful warriors Mahodara, Prahasta, and the *rākṣasa* Virūpākṣa only to praise Indrajit Rāvaṇi?

26. "What was his power like? What was his strength? What was his valor? And what was the reason that he surpassed even Rāvaṇa?

27. "I am not commanding you, but if I am permitted to hear it, if it is not a secret, and if you can tell me, I wish to hear it. Please tell me. How did he conquer Śakra and how did he obtain his boons?"

The end of the first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 2

1. When the pot-born sage, immensely powerful Agastya, had heard this speech of great Rāghava, he spoke these words:

2. "Listen, your majesty, to how he came to possess his enormous power of blazing energy, how he slaughtered his enemies in battle, and how he came to be invulnerable to his foes.

3. "I shall tell you, Rāghava, about Rāvaṇa's lineage, his birth, and how the gift of boons was conferred upon him.

4. "Long ago, Rāma, in the Kṛta Yuga, there lived the lordly brahman-seer named Pulastya. He was just like Grandfather Brahmā, as he was, indeed, the son of that Lord of creatures.

5. "His virtues in respect to righteousness and conduct need not be rehearsed. All this can be inferred merely from his epithet 'the son of Prajāpati.'

6. "Because of his profound devotion to righteousness, that bull among sages went to the ashram of Tṛṇabindu on the slopes of the great mountain Meru, where he made his dwelling.

7. "That righteous sage, restraining his senses through vedic recitation, practiced austerities. But some young girls, having come to that ashram, distracted him.

8. "For the daughters of the gods and great serpents, as well as the *apsarases* and the daughters of the royal seers, used to come to that place in the course of their play.

9. "Because those woodlands were so lovely and enjoyable in every season, those young girls would always come to that place to play.

10. "Then, furious, that great sage of immense blazing energy declared, 'Any young girl who comes within sight of me shall become pregnant.'

11. "When they heard those words of the great sage, all the girls who had been coming there were fearful of the danger of the brahman's curse, and came to that place no more.

12. "But the daughter of the royal seer Tṛṇabindu did not hear that and so she went to his ashram and wandered about unafraid.

13. "Now at that very time, that great seer, the son of Prajāpati, shining with radiance through his austerities, was engaged in vedic recitation.

14. "No sooner had she heard the sound of vedic recitation and caught sight of that sage, so rich in austerities, than she grew pallid and showed clear signs of pregnancy.

15. "When she saw the appearance of her body, she was terrified. Thinking, 'What has happened to me?' she went and stood before her father.

16. "Now, when Tṛṇabindu saw her in such a condition, he said, 'How could you have come to have so unseemly an appearance?'

17. "But the young girl, dejected and cupping her hands in reverence, said to that sage so rich in austerities: 'I don't know the reason, father, why I look this way.

18. " 'But earlier I went alone to the heavenly ashram of the contemplative great seer Pulastya to look for my friends.

19. " 'I didn't see that a single one of my friends had come there. But, when I saw the transformation of my appearance, I came straight back here.'

20. "Then the royal seer Tṛṇabindu, shining with radiance through his austerities, entered into meditation and saw that this had come about through the action of the seer.

21. "He realized that this was the curse of the great contemplative sage. Taking his daughter, he went to Pulastya and said this:

22. " 'Great seer, holy one, please accept as alms this daughter of mine, who is adorned with her own virtues and has offered herself willingly.

23. " 'And you should have no doubt that she will constantly devote herself to your service as you are subduing your senses in the practice of austerities.'

24. "Even as that righteous royal seer was saying these words, the twice-born sage, eager to accept the girl, said to him, 'Very well.'

25. "After the king had given her away, he returned to his own ashram. But as for his daughter, she dwelt there, pleasing her husband with her virtues. Then, delighted, that sage of immense blazing energy spoke these words:

26. " 'Bless you, I am greatly pleased with the abundance of your virtues. Therefore, I shall this very day grant you a son who will be my equal in virtues. He shall continue both our lineages and shall be renowned as Paulastya.

27. " 'Since you overheard the *vedas* as I was reciting them, he shall, no doubt, also be renowned as Viśravas.'

28. "Addressed in this fashion, that young girl, with a delighted heart, soon gave birth to a son, Viśravas.

29. "That bull among sages, Viśravas, endowed with austerity like his father and filled with purity and righteousness, was famed throughout the three worlds."

The end of the second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 3

1. "Now, within a short time, Pulastya's son, that bull among sages Viśravas, became established in austerity just like his father.

2. "He was truthful, virtuous, skillful, pure, and devoted to vedic recitation. He was wholly detached from all objects of the senses and was constantly devoted to righteousness.

3. "When the great seer Bharadvāja came to know of his virtuous conduct, he gave him his daughter, Devavarṇinī, to be his wife.

4. "That bull among sages, Viśravas, filled with the greatest delight, accepted Bharadvāja's daughter in keeping with righteousness.

5. "With her, that righteous sage had a truly extraordinary child, filled with power and endowed with all the virtues of a brahman.

6. "When he was born, his grandfather was delighted. Then, in his delight, he chose a name for him, in consultation with the divine seers, saying:

7. " 'Since he is the offspring of Viśravas and because he is so like him, he shall be renowned by the name of Vaiśravaṇa.'

8. "Then, retiring to a penance-grove there, Vaiśravaṇa grew great as one of immense blazing energy, like a fire into which oblations are offered.

9. "While that great sage was dwelling in his ashram, this idea occurred to him: 'Controlling myself, I shall practice righteousness; for righteousness is the highest recourse.'

10. "He performed austerities in the great forest for thousands of years. And after each period of a thousand years, he adopted a different ascetic practice.

11. "Thus he lived in turn only on water, only on air, and then on no sustenance at all. And so, in this fashion, thousands of years passed like a single year.

12. "Then, pleased, Brahmā of immense blazing energy came to his ashram, together with Indra and the hosts of the gods, and said this:

13. " 'I am greatly pleased with you, my child of excellent vows, and with your deeds. Please choose a boon, for I think that you deserve one.'

14. "Vaiśravaṇa then said to Grandfather Brahmā, who stood before him: 'Holy one, I wish to be a world guardian and the keeper of all wealth.'

15. "And so, with a delighted mind, Brahmā addressed Vaiśravaṇa, together with the hosts of the gods, happily saying: 'Excellent.

16. " 'I was just about to add a fourth to the group of world guardians—Yama, Indra, and Varuṇa—the very position that you seek.

17. " 'You shall have this position that I have created, knower of righteousness, and you shall obtain the lordship of all wealth. This very day you shall be the fourth among the world guardians—Yama, Indra, and Varuṇa.

18. " 'And please accept this flying palace called Puṣpaka, as radiant as the sun, to be your vehicle. You shall be the equal of the thirty gods.

19. " 'Farewell! We shall all now depart just as we came. In having awarded you this great boon, my son, we have accomplished our purpose.'

20. "When the gods, preceded by Brahmā, had departed for the heavens, the lord of wealth, prostrating himself in humility, said these words to his father:

21. " 'Holy one! I have obtained a boon from the lotus-born Brahmā Prajāpati. But that god did not ordain a dwelling for me.'

22. " 'Therefore, holy lord, please think of some place for us to dwell, where there would be no harm to any living being.'

23. "When Viśravas, that bull among sages, had been addressed in this fashion by his son, that knower of righteousness spoke these words: 'Listen, knower of righteousness.

24. " 'There is a city called Laṅkā, built by Viśvakarman as a dwelling for the *rākṣasas*. It is as lovely as Indra's Amarāvatī.

25. " 'It is an exquisite city with gateways of gold and lapis. It was abandoned long ago by the *rākṣasas*, who were overcome with terror of Viṣṇu. And so it has been emptied of the hosts of *rākṣasas*, who have all fled to the underworld Rasātala.

26. " 'You should resolve to live there. There will be nothing wrong with your dwelling there, and no one will be harmed by it.'

27. "Then, when the righteous Vaiśravaṇa had heard his father's extremely righteous words, he settled in Laṅkā, which was situated on a mountaintop.

28. "In a very short time, at his command, Laṅkā was filled with thousands of *rākṣasas*, sons of chaos, who were excited and always happy.

29. "And so the son of Viśravas—that righteous lord of the *rākṣasas*, sons of chaos—dwelt happily there in ocean-shrouded Laṅkā.

30. "From time to time, taking the Puṣpaka flying palace, the dutiful lord of wealth in great delight would visit his mother and father.

31. "Haloed with splendor and lauded by the hosts of gods and *gandharvas*, who were accompanied by the perfected beings and celestial bards, he resembled the sun haloed with radiance, together with its rays, as he approached his father."

The end of the third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 4

1. When Rāma heard the words that Agastya had uttered to the effect that there had been *rākṣasas* in Laṅkā even before that time, he was astonished.

2. Then, shaking his head in astonishment and gazing fixedly at Agastya, whose appearance was like that of the three sacrificial fires, he spoke:

3. "So, holy one, Laṅkā belonged to the flesh-eating *rākṣasas* even before that time. Upon hearing this from you, sir, I am astonished.

4. "We had always heard that the *rākṣasas* sprang from the lineage of Pulastya. But now you have said that their origin was from somewhere else.

5. "Were those *rākṣasas* more powerful even than Rāvaṇa, Kumbhakarṇa, Prahasta, Vikaṭa, and the sons of Rāvaṇa?

6. "Who was their progenitor, O brahman? What was his name? What was the power of his austerities? And what crime did they commit that they were driven out long ago by Viṣṇu?

7. "Please tell me all about this in detail, blameless sage. Just as the sun dispels the dark, please dispel this curiosity that has been produced in me."

8. When Agastya had heard Rāghava's words, adorned as they were with such refinement, he was mildly astonished, and he said to him:

9. "In the beginning, lotus-born Prajāpati, who was born from the waters, created the waters and then created creatures to protect them.

10. "Oppressed with the fear of hunger and thirst, those creatures stood humbly before their creator, saying, 'What are we to do?'

11. "And Prajāpati, gently smiling, replied to those creatures. That bestower of self-esteem addressed them with these words: 'You must stand guard diligently.'

12. "The creator of beings was then addressed by those who were not hungry, who said, 'We shall stand guard,' and also by the others who were hungry, who said, 'We shall eat.' And he said to them:

13. " 'Let those among you who said, "We shall stand guard," be the "*rākṣasas*," and let those among you who said, "We shall eat," be the "*yakṣas*." '

14. "Now among the former, there were two brothers Heti and Praheti. Those two bulls among the *rākṣasas* were tamers of their foes just like Madhu and Kaiṭabha.

15. "Of the two of them, righteous Praheti did not desire a wife, while Heti made strenuous efforts to get married.

16. "And so the immeasurable and highly intelligent Heti of his own accord married Kāla's sister, the terrifying maiden named Bhayā.

17. "With her, that bull among *rākṣasas* Heti, foremost of those possessing sons, fathered a son known as Vidyutkeśa.

18. "And Heti's son, Vidyutkeśa, whose radiance was equal to that of a blazing fire and who possessed immense blazing energy, grew like a lotus in the midst of the waters.

19. "When that night-roaming *rākṣasa* attained the splendid bloom of youth, his father undertook to arrange his marriage.

20. "On his behalf, that bull among *rākṣasas*, Heti, asked for the daughter of Sandhyā, who was like Sandhyā herself in radiance.

21. "Thinking, 'She must to be given away to someone,' Sandhyā gave her daughter to Vidyutkeśa, O Rāghava.

22. "And the night-roaming *rākṣasa* Vidyutkeśa, having obtained Sandhyā's daughter, made love with her, just as does magnanimous Indra with Paulomī.

23. "Now after some time, Rāma, Sālakaṭaṅkaṭā became pregnant by Vidyutkeśa, just as a bank of storm clouds becomes laden with water from the ocean.

24. "Then that *rākṣasa* woman went to Mount Mandara where she gave birth to a child, as lustrous as lightning, the child of the clouds, just as the Ganges gave birth to the child born of Agni.

25. "But no sooner had she given birth to Vidyutkeśa's child, than, eager to make love, she forgot all about the son that had been born to her and made love with her husband.

26. "Abandoned by her, that infant, whose radiance was equal to that of the autumnal sun, put his hand in his mouth and cried like a mighty thundercloud.

27. "At that very time, Lord Hara, mounted on his bull, together with Umā, was passing by through the heavens and spied the weeping *rākṣasa* child.

28. "Moved by Pārvatī's tenderheartedness, Bhava, the slayer of Tripura, made the *rākṣasa* child the same age as its mother.

29. "And moreover, in his desire to please Pārvatī, Mahādeva, who is indestructible and unchangeable, made him immortal and gave him a city that could fly through the sky.

30. "And, O prince, for her part, Umā granted this boon to *rākṣasa* women such that they should conceive and deliver a child at the very same moment and that the child should instantly become the same age as its mother.

31. "Then Sukeśa, having received such divine majesty from Lord Hara, was proud at having received those boons. And because he had obtained that city that could fly through the sky, that highly intelligent *rākṣasa*, moving through the sky, traveled everywhere, just like Indra, the smasher of citadels."

The end of the fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 5

1–2. "Now, when the *gandharva* named Grāmaṇī, who was equal in radiance to Viśvāvasu, saw that the *rākṣasa* Sukeśa was righteous and had received those boons, he gave him, in accordance with righteousness, his daughter named Devavatī, who was like a second Śrī, goddess of fortune, just as Dakṣa gave Śrī herself.

3. “Once she had acquired her beloved husband, who was endowed with lordly power through the gift of those boons, Devavatī was as happy as a pauper who has come into wealth.

4. “With her at his side, that night-roaming *rākṣasa* looked as splendid as a great bull elephant—a descendant of Añjana—with his cow.

5. “And, Rāghava, the *rākṣasa* lord Sukeśa fathered three sons with Devavatī. They were the *rākṣasas* Mālyavān, Sumālin, and Mālin, foremost among the mighty, and they were the equals of the three-eyed lord, Śiva.

6. “They were as imperturbable as the three worlds, and they were as well established as the three sacred fires. They were as formidable as the three *mantras* and as terrible as the three dreaded diseases.

7. “The three sons of Sukeśa, whose splendor was equal to that of the three sacred fires, continued to grow there like illnesses that have been neglected.

8. “Realizing that their father had obtained boons and enormous lordly power from them, the brothers went to Mount Meru and resolved to perform austerities.

9. “And, O foremost of kings, taking fearsome vows, they practiced fearsome austerities that were terrifying to all beings.

10. “With these austerities—so hard to accomplish in this world and practiced with truth, sincerity, and self-control—they tormented the three worlds, including the gods, *asuras*, and men.

11. “Then, mounted in a splendid flying chariot, the four-faced Lord Brahmā addressed the sons of Sukeśa, saying, ‘I am the granter of boons.’

12. “Recognizing that Brahmā, who was accompanied by Indra and the hosts of gods, was the granter of boons, they all cupped their hands in reverence and, trembling like trees, said:

13. “ ‘If, O Lord, you are pleased with our austerities and wish to grant us a boon, then may we become unconquerable slayers of our enemies, long lived, powerful, and devoted to one another.’

14. “ ‘It shall be so!’ said the Lord to the sons of Sukeśa. Then Brahmā, who is so fond of brahmans, departed for the Brahmaloka.

15. “Then, Rāma, once they had obtained that boon from him, all those night-roaming *rākṣasas* became quite fearless through the gift of the boon, and they harried the gods and *asuras*.

16. "Being slaughtered by them, the thirty gods, together with the hosts of seers and the celestial bards, could find no one to save them any more than can men who have gone to hell.

17. "Then, best of the Raghus, those *rākṣasas* came together and, in great delight, said to the imperishable Viśvakarman, the foremost of artisans:

18. "'You, sir, are the builder of the mansions of the gods. Please, O highly intelligent lord, build one for us as well, such as our heart desires.

19. "'Whether resting on Himalaya, Meru, or Mandara, please build a great mansion for us, just like the mansion of Maheśvara.'

20. "Then great-armed Viśvakarman told those *rākṣasas* about a dwelling place that was just like Śakra's Amarāvatī.

21–22. "'On the shore of the southern ocean stands the mountain called Trikūṭa. On its cloudlike middle peak, inaccessible even to the birds and leveled on all four sides by stonecutters' tools, I, instructed by Śakra, have built a city called Laṅkā. It is thirty leagues in breadth, and its ramparts and gateways are of gold.

23. "'You unassailable and most excellent *rākṣasas* should dwell in that city, just as in Amarāvatī do the gods, the denizens of heaven, together with Indra.

24. "'Once you, surrounded by many *rākṣasas*, have settled in the citadel of Laṅkā, you will be unassailable by your enemies, O destroyers of your foes.'

25. "When those *rākṣasas* had heard these words of Viśvakarman, Rāma, they went with thousands of followers to the city of Laṅkā and dwelt there.

26. "Once those night-roaming *rākṣasas* had taken possession of Laṅkā with its moats and massive ramparts and with its hundreds of golden mansions, they were delighted and dwelt there happily.

27. "At that time there was a *gandharva* woman by the name of Narmadā, who had prospered through her various virtues. And she had three daughters, who were equal in splendor to the goddesses Hrī, Śrī, and Kīrti.

28. "Although she was not a *rākṣasa* woman, she happily gave her daughters, whose faces were like the full moon, to those three *rākṣasas* in order of their age.

29. "And thus were those three illustrious *gandharva* maidens given by their mother to the three *rākṣasa* lords under the lunar asterism presided over by Bhaga, the god of marriage.

30. "Once the sons of Sukeśa were married, Lord Rāma, they amused themselves with their wives, just as do the immortal gods with the *apsarases*.

31. "Mālyavān's wife was the beautiful Sundarī. Now learn of the offspring that he fathered with her.

32. "They were Vajramuṣṭi, Virūpākṣa, the *rākṣasa* Durmukha, Suptaghna, Yajñakopa, and Matta and Unmatta as well. And, Rāma, Sundarī had a beautiful daughter named Analā.

33. "And Sumālin, too, had a wife, whose face was like the full moon. Her name was Ketumatī, and she was dearer to him than life itself.

34. "Now, your majesty, learn, in due order, of the offspring that the night-roaming *rākṣasa* Sumālin fathered upon Ketumatī.

35–36. "And these are known as the offspring of Sumālin: Prahasta, Akampana, Vikaṭa, Kālakārmuka, Dhūmrākṣa, Daṇḍa, immensely powerful Supārśva, Saṃhrādi, Praghasa, the *rākṣasa* Bhāsakarṇa, Rākā, Puṣpotkaṭā, Kaikasī of the bright smile, and Kumbhīnasī.

37. "And as for Mālin, his wife was the beautiful and lovely-eyed *gandharva* woman named Vasudā. With her eyes like lotus petals, she was equal to the foremost of *yakṣa* women.

38. "And now, Lord Rāghava, hear from me, as I relate them, the offspring that the younger brother of Sumālin fathered with her.

39. "Those night-roaming *rākṣasas*, the sons of Mālin, were Anala, Anila, Hara, and Saṃpāti, and they became the ministers of Vibhīṣaṇa.

40. "Then those three bulls among the *rākṣasas*, arrogant in their strength and valor, surrounded by hundreds of their sons and the night-roaming *rākṣasas*, harassed the gods—including Indra—the seers, great serpents, and *dānavas*.

41. "In their overwhelming arrogance at the gift of their boons, those *rākṣasas*, unstoppable as a mighty gale, tore through the world. Intent and equal to Mṛtyu himself in battle, they constantly destroyed the sacred rites."

The end of the fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 6

1. "Since the gods as well as the seers, so rich in austerities, were being slaughtered by those *rākṣasas*, they were overwhelmed by fear and took refuge with Maheśvara, the God of gods.

2. "Coming together, the gods cupped their hands in reverence, and, their speech choked with fear, they addressed the three-eyed foe of Kāma and Tripura:

3. " 'O holy Lord of all creatures, harrier of your foes! All creatures are being harried by the sons of Sukeśa, who have become arrogant through the boons of Grandfather Brahmā.

4. " 'Our ashrams, which were places of refuge, no longer offer sanctuary. Śakra has been cast out of heaven, and they disport themselves there as if they were he.

5–6. " 'Crying, "I am Viṣṇu! I am Rudra! I am Brahmā! I am Indra, king of the gods! I am Yama! I am Varuṇa! I am Candra, the moon god! I am Ravi, the sun god!" those *rākṣasas*, O Lord, arrogant through the gift of their boons and reveling in battle, harry us as do their followers.

7. " 'So please, Lord, grant us protection as we are overcome with fear. Please take on a fearsome form and slay them who are a thorn in the side of the gods.'

8. "When he had been addressed in this fashion by all of the gods, the dark blue lord of the matted locks, being partial to Sukeśa, said this to the hosts of the gods:

9. " 'I shall not slay them, for these *asuras* are not to be killed by me. However, I shall give you some advice that will surely bring about their death.

10. " 'You must exert yourselves in the following manner, O bulls among gods! You must go for refuge to Viṣṇu. That lord will kill them.'

11. "Then, once they had extolled Maheśvara with cries of 'Be victorious!' they approached Viṣṇu, afflicted as they were by fear of the night-roaming *rākṣasas*.

12. "Afflicted with fear of Sukeśa's sons, they prostrated themselves and honored the God who bears the conch and the discus. In their agitation, they spoke these words:

13. " 'Through the gift of their boons, O God, the three sons of Sukeśa, who resemble the three sacred fires, have attacked us and usurped our places.

14. “‘Situated on the peak of Mount Trikūṭa, there is a fortified citadel called Laṅkā. With that as their base, those night-roaming *rākṣasas* harass us all.

15. “‘As a favor to us, please kill them, Madhusūdana. Please make an offering to Yama of their lotuslike faces severed by your discus.

16. “‘For when danger arises, there is none to equal you as grantor of protection for us. Please dispel this danger to us, Lord, as the sun, maker of day, does the mist.’

17. “When he had been addressed in this fashion by the gods, the God of gods, Janārdana, who inspires fear in his enemies, granted protection and said to the gods:

18. “‘I realize that the *rākṣasa* Sukeśa has grown arrogant through the boon of Lord Śiva. And I also know about his sons of whom Mālyavān is the eldest.

19. “‘I shall slaughter in battle those lowest of *rākṣasas*, who have transgressed all bounds. You need not be anxious, O gods.’

20. “Addressed in this fashion by the powerful Lord Viṣṇu, the gods all returned in great delight to their respective abodes, praising Janārdana.

21. “Now, when the night-roaming *rākṣasa* Mālyavān heard about the mission of the wise gods, he said this to his two heroic brothers:

22. “‘I have heard that the gods and seers, desiring to bring about our death, have joined forces and have said this to three-eyed Śaṅkara:

23. “‘“O Lord, the fearsome-looking sons of Sukeśa, arrogant because of the power of the boons they have been given, have put forth their energies and are harrying us at every step.

24. “‘“We have been defeated by the *rākṣasas*, O lord of Umā, and, for fear of those evil creatures, we cannot even remain in our own homes.

25. “‘“Therefore, for our sake, O three-eyed Lord, please kill them all. O foremost of those who burn! Burn up those *rākṣasas* by uttering the syllable ‘*Hum*.’”

26. “‘Addressed in this fashion by the thirty gods, Śiva, the slayer of Andhaka, first listened and then, shaking his head and his hand, said this:

27. “‘“It is not for me to kill the sons of Sukeśa in battle, O gods. However, I will give you some advice that will surely bring about their death.

28. “ ‘ “But Janārdana, who wears yellow garments and holds the discus and mace in his hands, will slay them in battle. You must approach him for refuge.”

29. “ ‘Not having received what they desired from Hara, they respectfully saluted that foe of Kāma and then, proceeding to the abode of Nārāyaṇa, reported everything to him.

30. “ ‘Then the gods, headed by Indra, were addressed thus by Nārāyaṇa: “I shall slaughter the foes of the gods. You need not be anxious, O gods.”

31. “ ‘Thus, O bulls among *rākṣasas*, Hari has vowed to the terrified gods to kill us. Therefore you must think of some appropriate response.

32. “ ‘For he was the death of Hiraṇyakaśipu and other foes of the gods. This Nārāyaṇa, who desires to kill us, is extremely difficult to defeat.’

33. “Then, when Sumālin and Mālin had heard Mālyavān’s words, they spoke to their elder brother as might Bhaga and Aṃśa to Vāsava.

34. “ ‘We have studied the *vedas*, given charitably, offered sacrifices, and safeguarded our sovereignty. We have lived a healthy life and have adhered to our proper duties.

35. “ ‘With mighty rivers in the form of our weapons, we have plunged deep into the imperturbable ocean that is the host of the gods. We have always defeated them in battle. For us there is no fear of death.

36. “ ‘Nārāyaṇa, Rudra, Śakra, and Yama—all of them fear to stand before us.

37. “ ‘It is no fault of Viṣṇu that is the cause of this, O lord of the *rākṣasas*. It is the fault of the gods alone that Viṣṇu’s mind has been stirred up.

38. “ ‘Therefore, this very day, putting forth our energies and surrounded by all of our troops, we shall willingly slaughter the gods on account of whom this trouble has arisen.’

39. “When Mālin and Sumālin and their elder brother, the lord Mālyavān, had declared their plan in this fashion, all three *rākṣasas* marched forth in a rage to battle, just like Jambha, Vṛtra, and Bala.

40–42. “Then, arrogant in their strength, all the *rākṣasas*, enemies of the gods, leaving Laṅkā in order to do battle, set out for the world of the gods mounted on chariots, splendid elephants, horses as huge as mountains, donkeys, cattle, camels, dolphins, serpents, crocodiles, tortoises, fish, birds that resembled Garuḍa, lions, tigers, boars, gaur, and yaks.

43. "Meanwhile, all those beings who dwelt in Laṅkā, foreseeing the destruction of the city and anticipating the danger, became despondent.

44. "Then, set in motion by Kāla, dreadful portents swiftly arose on the ground and in the air, presaging the destruction of the *rākṣasa* lords.

45. "The clouds rained down bones and hot blood. The ocean breached its shore and the mighty mountains shook.

46. "Thousands of malevolent spirits whirled about, dancing and releasing raucous laughter with a sound like that of thunder.

47. "And a great wheeling flock of vultures, spewing fire from their beaks, circled above the *rākṣasas* like the wheel of time itself.

48. "But disregarding those dire omens, the *rākṣasas*, arrogant as they were in their strength and snared in the noose of Mṛtyu, did not turn back but marched onward.

49. "The night-roaming *rākṣasas* Mālyavān, Sumālin, and Mālin preceded them, just as the three sacred fires precede the sacrificial rites.

50. "All the night-roaming *rākṣasas* placed their faith in Mālyavān, unshakable as Mount Mālyavān, just as all creatures place their faith in the Creator.

51. "Thundering like a great bank of storm clouds, that army of the *rākṣasa* lords, desirous of victory, under Mālin's command marched upon the world of the gods.

52. "Now, when Lord Nārāyaṇa had heard from a messenger of the gods about the expedition of the *rākṣasas*, he resolved to fight.

53. "Lauded by the *apsarases* and the foremost *gandharvas* and wielding his excellent discus, sword, ploughshare, and the rest, together with the gods, perfected beings, seers, and great serpents, he advanced upon the army of the enemies of the gods.

54. "With its divisions driven back by the wind from Suparṇa's wings, its banners flapping and its weapons scattered, the army of the *rākṣasa* king was shaken like a dark lord of mountains, its boulders shaken loose.

55. "Then, surrounding Mādhava in their thousands, the night-roaming *rākṣasas*, whose appearance was like that of the fire at the end of a cosmic era, riddled him with their splendid weapons, sharp and stained with blood and flesh."

The end of the sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 7

1. "Just as storm clouds pelt a mountain with torrential rains, thundering storm clouds in the form of *rākṣasas* pelted that mountain in the form of Nārāyaṇa with torrents of arrows.

2. "Surrounded by the dark chieftains of the night-roaming *rākṣasas*, dark and lustrous Viṣṇu resembled a mountain of collyrium shrouded by clouds releasing torrential rains.

3–4. "As locusts swarm into a field of grain and flies enter a mountain, as living beings might plunge into a pot of nectar or crocodiles into the sea, indeed, as all the worlds enter him at the time of universal destruction, so, loosed from the *rākṣasas*' bows, did those arrows, powerful as thunderbolts and swift as the wind or thought itself, plunge into Hari.

5–6. "With arrows, javelins, broadswords, and iron cudgels, those mountainous *rākṣasa* lords—the chariot warriors with their chariots, the elephant riders with their elephants, the cavalrymen with their splendid steeds, and the foot soldiers moving through the air—made Hari hold his breath as the exercise of breath control does a twice-born brahman.

7–8. "Harried by the night-roaming *rākṣasas*, like a mighty whale by shoals of fish, Viṣṇu drew his horn bow, and, in that great battle, with his swift thunderbolt-headed arrows drawn back fully and then released, he cut into pieces no bigger than sesame seeds the bodies of the *rākṣasas* in their hundreds and thousands.

9. "Driving away that hail of arrows, as does the wind a shower of rain that has sprung up, Viṣṇu, the Supreme Spirit, winded his great conch, Pāñcajanya.

10. "Mightily winded by Hari, that king of conches, born of the waters, sounded with a fearsome roar like a storm cloud at the end of a cosmic age.

11. "The blare of that king of conches terrified the *rākṣasas* as a lion, the king of beasts, does forest elephants in rut.

12. "The horses could not keep their footing, and the elephants were stripped of all their ardor. The warriors tumbled from their chariots, unmanned by the blare of the conch.

13. "Released from his horn bow, his well-fletched arrows, their heads like thunderbolts, tore through the *rākṣasas* and plunged into the earth.

14. "Pierced by the arrows loosed from Nārāyaṇa's bow, the remaining fearsome *rākṣasas* fell like mountains struck by lightning.

15. "Those injurious and inimical *rākṣasas* gushed forth blood in streams from the wounds inflicted by Adhokṣaja's arrows, just as mountains might a golden stream.

16. "The blare of that king of conches, the twang of the horn bow, and Viṣṇu's war cry drowned out the cries of the *rākṣasas*.

17–18. "Like the fierce rays of the sun or waves of the ocean, like serpent lords from a mountain or like torrents of water from a storm cloud, so did those arrows—arrows loosed from the horn bow and set in motion by Nārāyaṇa—fly swiftly onward in their hundreds and thousands.

19–21. "Put to flight by powerful Viṣṇu, just like lions by a *śarabha*, elephants by a lion, tigers by an elephant, leopards by a tiger, dogs by a leopard, cats by a dog, snakes by a cat, or rats by a snake, some of the *rākṣasas* fled in battle, while others lay sprawled on the ground.

22. "When Madhusūdana had slain thousands of *rākṣasas*, he made his conch, born of the waters, resound, as the king of the gods does a storm cloud.

23. "Overwhelmed by Nārāyaṇa's arrows and utterly dazed by the blare of his conch, the *rākṣasa* host broke ranks and fled toward Laṅkā.

24. "When the *rākṣasa* host, battered by Nārāyaṇa's arrows, had broken ranks, Sumālin covered Hari with a hail of arrows in battle.

25. "Raising a gold-ornamented hand, as an elephant might its trunk, the *rākṣasa* roared in his excitement like a cloud laced with lightning.

26. "But even as Sumālin roared, Viṣṇu cut off his charioteer's head, with its flashing earrings, so that the *rākṣasa*'s horses ran wild.

27. "The *rākṣasa* lord Sumālin was dragged away by those horses as they ran wild, just as is a man lacking self-control, by the horses in the form of the senses when they run wild.

28. "Seizing a bow and arrows, Mālin raced forward in battle. Loosed from Mālin's bow, his arrows, adorned with gold, struck Hari and passed through him like birds through Mount Krauñca.

29. "Assailed by those arrows loosed by Mālin in their thousands, Viṣṇu was no more shaken in battle than is a man who has subdued his senses troubled by worldly cares.

30. "Then, twanging his bowstring, the holy creator of all beings, bearer of the sword and mace, released a torrent of arrows upon Mālin.

31. "Those arrows, whose brilliance was like that of the *vajra* or lightning, struck Mālin's body and drank his blood just as, long ago, the great serpents drank the nectar.

32. “Hari powerfully struck down Mālin’s diadem, chariot, battle standard, bow, and horses, forcing Mālin to retreat.

33. “Robbed of his chariot, Mālin, foremost of night-roaming *rākṣasas*, seized a mace and with it in hand sprang up, as might a lion from a mountain peak.

34. “With that mace he struck Garuḍa on the forehead in battle, just as Yama, the ender of all things, struck Lord Śiva or as Indra might strike a mountain with his *vajra*.

35. “Violently struck with that mace by Mālin, Garuḍa, reeling from the pain, forced the god to retreat from the battlefield.

36. “After Mālin had made Garuḍa force the god to retreat from the battlefield, a mighty roar arose from the roaring *rākṣasas*.

37. “Even though he had been forced to retreat, Viṣṇu, the younger brother of Indra of the bay steeds, hearing the roar of the roaring *rākṣasas*, hurled his discus in his desire to kill Mālin.

38. “Its radiance, like that of the disc of the sun, lighting up the heavens with its own radiance, that discus, like the wheel of time itself, severed Mālin’s head.

39. “Gushing blood, the fearsome head of the *rākṣasa* lord fell, just as did Rāhu’s long ago.

40. “Then the gods in their delight released a cry, uttered with all their might, like a lion’s roar, shouting, ‘Well done, O God!’

41. “When Sumālin and Mālyavān saw that Mālin had been slain, they were tormented with grief, and, together with their army, they fled back to Laṅkā.

42. “Once great-minded Garuḍa had recouped his strength and turned back, he was enraged and, with the wind of his wings, drove the *rākṣasas* before him.

43. “With his thunderbolts in the form of the splendid arrows loosed from his bow, Nārāyaṇa rent the night-roaming *rākṣasas*, their hair broken loose and flying about, just as great Indra, armed with lightning, might with his thunderbolts.

44. “Their umbrellas shattered, their weapons fallen, their bodies scattered and torn by arrows, their entrails spilling forth, their eyes rolling in terror, the troops seemed to have gone mad.

45. “The screams and flailing of the night-roaming *rākṣasas* and their elephants—like those of elephants attacked by a lion—were similar to the

screams and flailing of those who were slaughtered by the one who was himself a lion long ago.

46. "Covered by the mass of Hari's arrows, those black storm clouds in the form of the night-roaming *rākṣasas*, dropping their own masses of arrows, fled like black storm clouds driven by the wind.

47. "Their heads severed by blows of the discus, their limbs smashed by blows of the mace, and hacked to pieces by strokes of the sword, the *rākṣasa* lords collapsed like mountains.

48–49. "Their lotuslike heads were severed by the discus. Their chests were crushed by the mace. Their necks were lopped off by the ploughshare. Their foreheads were shattered by the cudgels. Some were hacked by the sword, while others were struck with arrows. And thus the *rākṣasas* fell swiftly from the sky into the waters of the ocean.

50. "As they were being hurled down with their necklaces and earrings slipping off, the night-roaming *rākṣasas*, resembling black storm clouds, completely filled the sky so that it looked as if it were filled with black mountains that were being hurled down."

The end of the seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 8

1. "Now, as the retreating army was being slaughtered by lotus-navelled Viṣṇu, Mālyavān turned back as does the ocean when it has gone beyond its shore.

2. "His eyes red with rage and his diadem trembling, the night-roaming *rākṣasa* then addressed these harsh words to lotus-navelled Viṣṇu:

3. " 'Nārāyaṇa, you must not know the immemorial code of the warrior, since like some commoner you are slaughtering us, who have been broken and have no heart to fight.

4. " 'O Lord of the gods! A killer who commits the sin of slaying a fleeing foe cannot attain the heaven of the virtuous after death.

5. " 'But if you still crave combat, bearer of the conch, discus, and mace, then here I am. Show me your power! I am watching.'

6. "Then the mighty younger brother of the king of the gods addressed the *rākṣasa* lord, saying: 'I promised the gods—who were terrified in fear of you—protection in the form of the annihilation of the *rākṣasas*. This is the fulfillment of that.

7. “ ‘I must always do what pleases the gods, even if it costs me my life. So I will slaughter you all even should you flee to the underworld Rasātala.’

8. “But even as the god, his eyes like red lotuses, was speaking in this fashion, the *rākṣasa* lord, infuriated, pierced him with his javelin and roared.

9. “Hurled by Mālyavān’s arm and resounding with the sound of its bells, that javelin, now in Hari’s chest, shone like a bolt of lightning shooting from a storm cloud.

10. “But then the lotus-eyed lord, beloved of the javelin-wielder Skanda, pulled out that javelin and taking aim, hurled it at Mālyavān.

11. “Loosed from Govinda’s hand as if hurled by Skanda, that javelin sped onward, heading straight for the *rākṣasa*, like a blazing meteor heading straight for a mountain of collyrium.

12. “It fell upon the *rākṣasa* lord’s chest, broad and splendid with the luster of his necklace, like a thunderbolt upon a mountain peak.

13. “His armor pierced by that javelin, Mālyavān fell into a profound stupor. But then, once more coming to his senses, he took his stand like an immovable mountain.

14. “Then, seizing a lance of black iron studded with many spikes, he struck the god firmly in the middle of his chest.

15. “And then that night-roaming *rākṣasa*, so fond of battle, having struck the younger brother of Vāsava with his fist, stepped back a bow’s length.

16. “Then in the sky there arose a mighty cheer, ‘Well done! Well done!’ After striking Viṣṇu, the *rākṣasa* also struck Garuḍa.

17. “Enraged, Vainateya drove off the *rākṣasa* with the wind from his wings, just as a powerful gale might a heap of dry leaves.

18. “Now, when Sumālin saw his elder brother driven off by the wind from the wings of the lord of birds, he turned toward Laṅkā and, together with his troops, fled.

19. “And the *rākṣasa* Mālyavān, himself having been driven back by the force of the wind from those wings, was filled with shame and, rejoining his troops, also fled to Laṅkā.

20. “In this way, lotus-eyed Rāma, the *rākṣasas*, their foremost leader slain, were broken in battle time and again by Hari.

21. "Unable to stand against Viṣṇu in battle and overcome with fear, they abandoned Laṅkā and, together with their wives, went to live in the underworld known as Pātāla.

22. "And so, delight of the Raghus, those *rākṣasas* in the lineage of Sālakaṭaṅkaṭā, renowned for their valor, rallied around the *rākṣasa* Sumālin and dwelt there.

23. "Now the *rākṣasas* that you yourself killed, illustrious Rāma, were known as the Paulastyas. But Sumālin, Mālyavān, Mālin, and their followers were all much more powerful than Rāvaṇa.

24. "There is no one, conqueror of citadels, even among the gods, who could kill those *rākṣasas* other than Lord Nārāyaṇa, the bearer of the conch, discus, and mace.

25. "And you are that God, the eternal four-armed Nārāyaṇa, the unconquerable and unchanging Lord, who took birth in order to slaughter the *rākṣasas*."

The end of the eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 9

1–2. "Now, after some time, the *rākṣasa* Sumālin, who with his earrings of burnished gold resembled a black storm cloud, left Rasātala and wandered all over the world of men, taking with him his unmarried daughter, who was like Śrī but for the lotus. Then he spied Kubera, the lord of wealth, going by in the flying palace Puṣpaka.

3. "When the *rākṣasa* saw him going by looking like an immortal god and resembling Agni, the purifier, he spoke to his daughter, who was called by the name Kaikasī.

4. " 'Your youth is passing, daughter, it is time to give you away. Intent on practicing righteousness, we have made every effort on your behalf.

5. " 'For you, dear daughter, you are endowed with every virtue, like Śrī with her lotus. Still, you have not been chosen by any suitor out of fear of rejection.

6. " 'For all those concerned about their honor, being a father of an unmarried girl is a burden, since, dear daughter, one does not know who might wish to marry the girl.

7. " 'A young girl will always remain a source of suspicion for three families—that of her mother, that of her father, and the one into which she is given.

8. “ ‘Daughter, you must approach that foremost of eminent sages Viśravas Paulastya, born in the lineage of Prajāpati, and ask him yourself to marry you.

9. “ ‘Without a doubt, daughter, you shall have sons who will be equal in blazing energy to the sun and who will be just like the lord of wealth.’

10. “At that very time, Rāma, Pulastya’s son, a brahman resembling a fourth sacrificial fire, was performing the *agnihotra* rite.

11. “Taking no thought for that fearsome hour out of respect for her father, she approached and stood before the seer, her gaze lowered to her feet.

12. “Looking at that fair-hipped woman, her face like the full moon, the highly illustrious sage, blazing, as it were, with his vital energy, spoke:

13. “ ‘Whose daughter are you, my good woman? Where have you come from and for what reason? What can I do for you? Tell me truthfully, lovely lady.’

14. “Addressed in this fashion, the young girl cupped her hands in reverence and then said: ‘Please determine my intention through your own power, sage.

15. “ ‘But, brahman, you must know that I have come here on my father’s instructions, and that I am known by the name Kaikasī. Please determine the rest for yourself.’

16. “Entering into meditation, the sage said these words: ‘My good woman, I have discovered the purpose that you have in mind.

17. “ ‘However, since you approached me at a fearsome hour, now learn what kind of sons you will bear.

18. “ ‘Fair-hipped woman, you shall give birth to *rākṣasas* of cruel deeds. They shall be fearsome, fearsome in appearance, and devoted to their fearsome kin.’

19. “Now, when she had heard these words, she prostrated herself and spoke these words: ‘Holy one, sons such as these are not worthy of you, a descendant of Lord Brahmā.’

20. “Then, regarding her concern, the sage said, ‘Your youngest son shall be righteous and worthy of my lineage.’

21–22. “After some time, Rāma, the young girl, who had been addressed in this fashion, gave birth to a horrendous and very fearsome child, who had the form of a *rākṣasa.* He had ten heads, huge fangs, and he looked

like a heap of black collyrium. He had coppery lips, twenty arms, huge mouths, and hair that glowed like fire.

23. "The moment he was born, jackals, their mouths emitting flames, and other carnivorous beasts circled in a clockwise direction.

24. "The god rained down blood, and the clouds made a harsh rumbling. The sun vanished from the sky, and great meteors crashed to the ground.

25. "Then his father, who was the equal of Grandfather Brahmā, gave him his name: 'He was born with ten heads, and so he shall be called Daśagrīva, "Ten Necks." '

26. "Immediately after him was born the immensely powerful Kumbhakarṇa, whom no one in this world exceeded in sheer size.

27. "Then were born Śūrpaṇakhā, with her hideous face, and Kaikasī's youngest son, the righteous Vibhīṣaṇa.

28. "There, in the great forest, they grew to be immensely powerful beings. But among them, it was the cruel Daśagrīva who was a source of terror to the worlds.

29. "And as for the reckless and evil Kumbhakarṇa, he roamed about, terrifying the three worlds and devouring the great seers, who were devoted to righteousness.

30. "But as for righteous Vibhīṣaṇa, never deviating from the path of righteousness, he lived with his senses controlled, practicing vedic study and restricting his diet.

31. "Now after some time, the divine lord of wealth came there in his flying palace, the Puṣpaka, to see his immensely powerful father.

32. "When Kaikasī saw Kubera there, blazing, as it were, with his blazing energy, she, thinking like a *rākṣasa,* said to Daśagrīva:

33. " 'My son, look at your brother, who is haloed with blazing energy. And then, even though your status as his brother makes you his equal, just look at your own condition.

34. " 'Daśagrīva, my son of immeasurable valor, you must exert yourself so that you will quickly become just like Vaiśravaṇa.'

35. "When powerful Daśagrīva had heard those words of his mother, he was filled with intolerable envy, and he then made this vow:

36. " 'I swear to you truthfully, mother, that I shall soon be my brother's equal or even his superior. So give up this heartfelt anguish.'

37. "Filled with that jealous rage, Daśagrīva formed a resolution and vowed, 'I will attain my desire through asceticism.' Then, together with his younger brothers, he proceeded to the splendid ashram of Gokarṇa in order to accomplish his purpose."

The end of the ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 10

1. Then Rāma asked the twice-born brahman: "How did those brothers of great ascetic vows practice their austerities in the forest and what, O brahman, was the nature of their austerities?"

2. And regarding that, Agastya told Rāma, whose thoughts were focused, about the various righteous practices in which the brothers engaged there.

3. "At that time Kumbhakarṇa, strictly controlled and constantly devoted to righteousness, practiced the austerity of the five fires during the hot season.

4. "During the rainy season, drenched with rainwater, he assumed the heroic posture, and, during the cold season, he remained constantly immersed in water.

5. "In this fashion, ten thousand years passed while he, intent upon righteousness, remained fixed in the path of virtue.

6. "Now as for righteous Vibhīṣaṇa, who was pious and constantly devoted to righteousness, he stood on one foot for five thousand years.

7. "When his vow was completed, the troupes of *apsarases* danced, a shower of flowers fell, and the gods became agitated.

8. "For yet another five thousand years he gazed steadily at the sun, standing with his arms raised above his head and his mind fixed upon vedic recitation.

9. "In this fashion, ten thousand years passed for Vibhīṣaṇa, whose mind was tightly controlled, as they might for a heavenly being in the Nandana garden.

10. "Now as for their ten-faced brother, he remained without food for ten thousand years. And when each full thousand years was completed, he offered one of his heads into the fire as an oblation.

11. "And so in this fashion, nine thousand years passed for him and nine of his heads entered the fire, eater of oblations.

12. "Now at the end of the tenth period of a thousand years, the righteous *rākṣasa* was just about to sever his tenth head when Grandfather Brahmā came there.

13. "Greatly pleased, Grandfather Brahmā approached him, along with the gods, and said to him: 'Daśagrīva! My child! My child! I am pleased.

14. " 'So quickly, knower of righteousness, choose whatever boon you desire. Shall I grant a wish for you so that your exertions shall not have been in vain?'

15. "Then, delighted at heart, Daśagrīva, bowing his head, spoke to the god in a voice stammering with excitement.

16. " 'Holy one, there is nothing that living beings constantly fear other than death. Indeed, there is no foe equal to death, and so I choose immortality.

17. " 'Lord of creatures, let me be forever invulnerable to the great birds, mighty serpents, and *yakṣas*, as well as the *daityas*, *dānavas*, *rākṣasas*, and gods.

18. " 'For, O Lord worshiped by the immortal gods, I do not care about other creatures. Indeed, I regard all creatures such as men as if they were mere straws.'

19. "And, Rāma, addressed in this fashion by the *rākṣasa* Daśagrīva, the righteous Grandfather Brahmā, together with the gods, said these words:

20. " 'It will be just as you wish, bull among *rākṣasas*. And now, since I am pleased, hear my additional auspicious words.

21. " 'Those heads that you earlier offered as oblations into the fire, blameless *rākṣasa*, will all be yours once more, just as they were.'

22. "When the *rākṣasa* Daśagrīva had been addressed in this fashion by Grandfather Brahmā, those heads that had been offered as oblations into the fire materialized.

23. "When Prajāpati, the grandfather of the worlds, had addressed Daśagrīva in this fashion, Rāma, he spoke these words to Vibhīṣaṇa:

24. " 'Vibhīṣaṇa, my child, knower of righteousness, I am pleased with you, for your mind is focused on righteousness.'

25. "Cupping his hands in reverence, righteous Vibhīṣaṇa, ever endowed with every virtue, as is the moon with its beams, said these words:

26. " 'Holy one, I have accomplished my purpose in that you, the *guru* of the worlds, have appeared in person before me. But if you are pleased, hear now, O you of excellent vows, what boon you should give to me.

27. “ ‘May every thought that I may have in each and every stage of life in this world be supremely righteous. And may I always uphold the righteous conduct appropriate to every stage.

28. “ ‘Most munificent Lord, I believe this to be the greatest of all boons, for nothing whatever in this world is beyond the reach of those who are devoted to righteousness.’

29. “Then, pleased, Prajāpati said to Vibhīṣaṇa: ‘Since you are so supremely righteous, my child, all of this shall come to pass.

30. “ ‘Since, dragger of your foes, no thought of yours is ever unrighteous, even though you are born from a *rākṣasa* womb, I shall grant you immortality.’

31. “But, Rāma, tamer of your foes, just as Prajāpati was about to grant a boon to Kumbhakarṇa, all the gods, their hands cupped in reverence, said these words to him:

32. “ ‘You must by no means grant a boon to Kumbhakarṇa, for you know how that evil-minded wretch terrorizes the three worlds.

33. “ ‘In the Nandana garden he has devoured seven *apsarases* as well as ten servants of great Indra. And, Brahmā, he has also devoured seers and men.

34. “ ‘O Lord of immeasurable radiance, under the pretext of a boon, we must befuddle him. And so the welfare of the worlds will be assured, and he himself will be brought down.’

35. “Addressed in this fashion by the gods, Brahmā, born from a lotus, called to mind the goddess Sarasvatī, and she, called to mind, presented herself beside him.

36. “Cupping her hands in reverence as she stood beside him, Sarasvatī spoke these words: ‘I have come, Lord. What duty must I perform?’

37. “Then Prajāpati spoke these words to Sarasvatī, who had come to him: ‘O goddess of speech! You must become the speech that the gods desire to hear from the *rākṣasa* lord.’

38. “Saying, ‘So be it,’ she entered the *rākṣasa*’s mouth. Then Prajāpati said, ‘Great-armed Kumbhakarṇa, choose whatever boon you like.’

39. “Now, when Kumbhakarṇa heard those words of his, he spoke these words: ‘O God of gods! What I desire is to sleep for many years.’

40. “And Grandfather Brahmā said to him, ‘So be it.’ Then he and the goddess Sarasvatī, together with the gods, left him and proceeded to heaven.

41. "But as for evil-minded Kumbhakarṇa, he pondered in his misery: 'What kind of words have issued from my mouth this day and why?'

42. "When those brothers of intense blazing energy had all received boons in this fashion, they went to a forest of *śleṣmātaka* trees and dwelt happily there."

The end of the tenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 11

1. "Now, when Sumālin learned that those night-roaming *rākṣasas* had been granted those boons, he abandoned his fear and, together with his followers, came up from Rasātala.

2. "The *rākṣasa*'s ministers—Mārīca, Prahasta, Virūpākṣa, and Mahodara—also came up, filled with bitter indignation.

3. "And surrounded by all of those bulls among *rākṣasas*, Sumālin approached Daśagrīva, and, embracing him, said this:

4. " 'Through great good fortune, my son, you have attained your long-cherished desire in that you have received such a boon from the ruler of the triple world.

5. " 'Our great fear of Viṣṇu, because of which we abandoned Laṅkā and fled to Rasātala, is now banished, O great-armed hero.

6. " 'For, broken by him again and again, we abandoned our own home and, fleeing all together, entered Rasātala.

7. " 'Our own city of Laṅkā, once inhabited by the *rākṣasas*, has now been occupied by your brother, the wise lord of wealth.

8. " 'Indeed, blameless one, if it is possible to get it back, whether by conciliation, bribery, or force, then, great-armed one, it ought to be done.

9. " 'And you, my child, will, without doubt, become the lord of Laṅkā. Thus, immensely powerful warrior, you will become the ruler of us all.'

10. "But Daśagrīva replied to his maternal grandfather, who stood before him, 'You must not speak in this fashion. The lord of wealth is our revered elder.'

11. "Then the night-roaming *rākṣasa* Prahasta humbly addressed these purposeful words to Daśagrīva, who had spoken in this fashion:

12. “ ‘Great-armed Daśagrīva, you should not speak in this fashion. There can be no brotherly affection among heroes. Now listen to these words of mine:

13. “ ‘It is said that the two exquisitely beautiful sisters Aditi and Diti together became the wives of Prajāpati Kaśyapa.

14. “ ‘Aditi gave birth to the gods, the lords of the triple world, while Diti gave birth to the *daityas*. They were all sons of Kaśyapa.

15. “ ‘They say, heroic knower of righteousness, that long ago this earth, together with its forests, oceans, and mountains, belonged to the *daityas*. Thus, they became the more powerful.

16. “ ‘But then, when the powerful Lord Viṣṇu had slaughtered them in battle, this imperishable triple world was brought under the control of the gods.

17. “ ‘You, sir, would not be the only one to engage in such enmity, for it was engaged in long ago by the gods themselves. Therefore, you should do as I say.’

18. “When Daśagrīva had been addressed in this fashion by the evil-minded Prahasta, he reflected for a moment and then said, ‘Very well.’

19. “And so that very day mighty Daśagrīva, filled with delight, proceeded with the night-roaming *rākṣasas* to the forest.

20. “When the night-roaming *rākṣasa* Daśagrīva had reached Mount Trikūṭa, he dispatched Prahasta, who was skilled in speech, as a messenger, saying:

21. “ ‘Prahasta! You must go at once and, in a conciliatory manner, using my own words, address this speech to the lord of wealth, that bull among the *rākṣasas*, sons of chaos.

22. “ ‘ “Your majesty, this city of Laṅkā belongs to the great *rākṣasas*. It is not right, gentle and blameless brother, that you have occupied it.

23. “ ‘ “If you, sir, a person of unequaled valor, were to surrender it peacefully, you would be doing me a favor while adhering to righteousness.” ’

24. “Addressed in this fashion, Prahasta, who was skilled in speech, went and reported the entire speech of Daśagrīva to the lord of wealth.

25. “Now, when the divinity Vaiśravaṇa, who was skilled in speech, had heard these words from Prahasta, he replied to him with these words:

26. “ ‘Go and say to Daśagrīva: “The city and kingdom that are mine are yours as well, great armed-hero. Please enjoy them without impediment of any kind.

27. “ ‘“Rest assured, I will shortly do everything that the *rākṣasa* lord has asked, but please wait a bit while I inform our father.”’

28. “When the overlord of wealth had spoken in this fashion, he approached his father. After respectfully saluting his elder, he told him what Rāvaṇa wanted:

29. “ ‘Dear father, Daśagrīva has sent me an emissary with the message: “Please give back the city of Laṅkā, which was formerly inhabited by the hosts of *rākṣasas*.” So now, sage of excellent vows, tell me what I should do in this matter.’

30. “Addressed in this fashion, that bull among sages, the brahman-seer Viśravas, spoke these words to the giver of wealth: ‘Listen, my son, to these words of mine:

31. “ ‘Great-armed Daśagrīva said this in my presence as well. But I rebuked that extremely evil-minded one, and I warned him repeatedly.

32. “ ‘I angrily told him again and again, “You will surely bring ruin upon yourself!” But now listen, my son, to these words of mine, which are in keeping with righteousness and will work to your advantage.

33. “ ‘Deluded by the granting of his boon, this very evil-minded *rākṣasa*, who is of a vicious nature because of my curse, does not know whom he should and should not treat respectfully.

34. “ ‘Therefore, great-armed hero, you should go to Mount Kailāsa and found a city where you may dwell. You must leave Laṅkā together with your followers.

35. “ ‘There the best of rivers, the lovely Mandākinī River, flows—its waters covered with golden lotuses as radiant as the sun.

36. “ ‘For, giver of wealth, you cannot possibly engage in hostilities with this *rākṣasa*. You know how he attained that greatest of boons.’

37. “Addressed in this fashion, he accepted those words out of respect for his father and so departed together with his wives, townspeople, ministers, vehicles, and wealth.

38. “Meanwhile, Prahasta went back to Daśagrīva and reported everything, saying, ‘The city of Laṅkā, thirty leagues in breadth, is now deserted. Enter it with us and there carry out the duties of your station.’

39. "Then, when the *rākṣasa* Rāvaṇa had been addressed in this fashion by Prahasta, he entered the city of Laṅkā, along with his brothers, his troops, and his followers.

40. "Then the ten-faced *rākṣasa*, consecrated by the night-roaming *rākṣasas*, settled the city. The city thus came to be densely populated with night-roaming *rākṣasas*, who resembled black storm clouds.

41. "Then out of respect for his father's words, the lord of wealth founded on that mountain as bright as the moon a city that was as adorned with well-ornamented mansions as is Amarāvatī, the city of Indra, smasher of citadels."

The end of the eleventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 12

1. "Once Daśagrīva had been consecrated as the lord of the *rākṣasas*, he and his two brothers considered giving away in marriage their sister, the *rākṣasa* woman Śūrpaṇakhā.

2. "He gave in marriage his sister, the *rākṣasa* woman called Śūrpaṇakhā, to the *dānava* lord named Vidyujjihva, the son of Kālaka.

3. "Now, Rāma, after giving away his sister in marriage, the king was wandering about hunting when he encountered Diti's son, who was called Maya.

4. "Seeing him accompanied only by his daughter, the night-roaming *rākṣasa* Daśagrīva asked, 'Who are you, sir, who stay alone in this forest unpeopled save by wild beasts?'

5. "And then, Rāma, Maya said to that night-roaming *rākṣasa*, who was inquiring: 'Please listen. I will tell you everything about myself, just as it happened.

6. " 'As you may have heard, my boy, there is an *apsaras* named Hemā. She was given to me in marriage, just as was Paulomī to Indra of the hundred sacrifices.

7. " 'For five hundred years, my boy, I was infatuated with her. But now this is the fourteenth year since she has been gone in the service of the gods.

8. " 'For Hemā's sake, I then constructed through my creative power an entire city of gold, inlaid with diamonds and lapis.

9. “ ‘But, finding no pleasure there without her, in my great sorrow, I took my daughter out of that city and came to this forest.

10. “ ‘This is my daughter, your majesty, nourished in Hemā’s womb. I came here with her to find her a husband.

11. “ ‘For men concerned about their honor, being a father of an unmarried girl is a great trouble. A young girl will always remain a source of suspicion for two families.

12. “ ‘And I also had two sons with my wife. The first, my boy, was Māyāvin followed by Dundubhi.

13. “ ‘Since you are inquiring, I have told you all of this just as it took place. But now, my boy, may I know who you are?’

14. “Addressed in this fashion, the lord of the *rākṣasas* courteously said this: ‘I am Daśagrīva by name, the son of Paulastya.’

15. “Now, no sooner had Maya learned that Daśagrīva was the son of a brahman-seer, than, delighted, he decided to give him his daughter in marriage right then and there.

16. “Smiling, the *daitya* lord said these words to the lord of the *rākṣasas*: ‘Your majesty, here is my daughter, the maiden named Mandodarī, who was borne by the *apsaras* Hemā. Please accept her as your wife.’

17. “And, Rāma, Daśagrīva said, ‘So be it!’ Then, kindling a sacred fire on that very spot, he took her hand in marriage.

18. “For, Rāma, Maya was unaware of the curse that Daśagrīva had received from his father, who was so rich in austerities. Therefore, recognizing that his lineage derived from his grandfather, Maya gave her to him in marriage.

19. “He also gave him an extremely marvelous and infallible javelin, which he had obtained through the most severe austerities—the very same one with which Rāvaṇa later struck down Lakṣmaṇa.

20. “When he had taken a wife in this fashion, the mighty lord of Laṅkā returned to the city and had his two brothers each marry a wife.

21. “Rāvaṇa had Kumbhakarṇa take as his wife Vairocana’s granddaughter, who was named Vajrajvālā.

22. “Vibhīṣaṇa, a knower of righteousness, took as his wife the daughter of Śailūṣa, the great king of the *gandharvas*. Her name was Saramā.

23. “She was born on the shore of Lake Mānasa, and once, during the rainy season, dear boy, Lake Mānasa flooded.

24. "Then, in her love for her daughter, her mother uttered this wailing cry: 'O lake! Do not flood!' For that reason she was named Sara-mā, 'Flood Not.'

25. "Having thus taken wives, those *rākṣasas* enjoyed themselves there, each with his own wife, just as do the *gandharvas* in the Nandana garden.

26. "Then Mandodarī gave birth to a son, Meghanāda, the one you refer to by the name Indrajit.

27. "No sooner had he been born than, crying, that son of the *rākṣasa* unleashed a tremendous roar, which was like that of a thundercloud.

28. "Since all of Laṅkā was stupefied by that roar of his, his father himself gave him the name Meghanāda, 'Cloud Thunderer.'

29. "Then, Rāma, he grew up in Rāvaṇa's splendid inner apartments, hidden by beautiful women as is fire by firewood."

The end of the twelfth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 13

1. "Now, after some time, intense drowsiness brought on by Brahmā, Lord of the worlds, took hold of Kumbhakarṇa.

2. "Kumbhakarṇa then said these words to his brother, who was seated before him: 'Drowsiness overwhelms me, your majesty. Please have them build an abode where I may sleep.'

3. "Then, commanded by the king, artisans who were like Viśvakarman himself constructed an abode for Kumbhakarṇa that resembled Mount Kailāsa.

4. "And so they built one for Kumbhakarṇa that was a league in width and twice that in length. It was splendid, exquisite, and flawless.

5–6. "It was adorned everywhere with columns variegated with crystal and gold. Its luster was enhanced by lapis, and it was filled with masses of little bells. It was surrounded by gateways of ivory and filled with raised platforms of diamond and crystal. It was ever delightful in all seasons like a sacred cavern of Mount Meru.

7. "There the night-roaming *rākṣasa* Kumbhakarṇa fell asleep, and he lay there for many thousands of years without waking.

8. "Once Kumbhakarṇa had been overcome by sleep, ten-faced Daśagrīva continually harassed the gods, seers, *yakṣas*, and *gandharvas*.

9. "Going to the magnificent heavenly gardens, Nandana and the rest, the ten-faced Daśagriva tore them up in his tremendous rage.

10. "As a playful elephant might roil a river, a driving wind might scatter trees, or the loosed *vajra* might shatter mountains, he constantly wrought destruction.

11–12. "When Vaiśravaṇa, the lord of wealth, came to know that Daśagrīva was acting in such a fashion, that knower of righteousness, reflecting upon the conduct befitting his lineage, sent a messenger to Laṅkā for the benefit of Daśagrīva and to demonstrate his own fraternal affection.

13. "Proceeding to the city of Laṅkā, the messenger met Vibhīṣaṇa. The latter honored him in keeping with righteousness and inquired as to why he had come.

14. "After inquiring about the well-being of his king and his king's relatives on both sides of the family, Vibhīṣaṇa presented him to ten-faced Daśagrīva, who was seated in his assembly hall.

15. "When the messenger saw the king there radiant with his own blazing energy, he addressed him reverently with blessings of victory and then stood silent for a moment.

16. "Once the messenger had taken his seat on a couch that had been brought for him and which was covered with fine cushions, he said these words to Daśagrīva:

17. " 'Your majesty, I will report to you everything that your brother has said. It is, kind sir, in keeping with the conduct and lineage of both of you.

18. " ' "Enough! The course of conduct you have adopted has gone far enough. Enough! If at all possible you must establish yourself in righteousness.

19. " ' "For I have seen the Nandana garden destroyed, and I have heard that seers have been slain. But I have also heard, your majesty, of the measures the gods are taking against you.

20. " ' "You have spurned me, time and time again, lord of the *rākṣasas*, and, in your folly, you have committed crimes against your own kinsmen, whom you should have been protecting.

21. “‘“But I had gone to the slopes of the Himalayas in order to practice righteousness, undertaking a vow to Rudra, controlling my senses, and maintaining self-control.

22. “‘“There I saw that powerful god, together with the goddess Umā, and it was there that I cast my left eye upon the goddess.

23. “‘“I did so merely wondering, ‘Who can this lovely woman be?’ and for no other reason, since Pārvatī had taken on incomparable beauty and was dallying there.

24. “‘“Nonetheless, because of the radiance of the goddess, my left eye was burned so that its sight grew dim as if obscured by dust.

25. “‘“Then I proceeded to another broad slope of that mountain and fully performed a great vow for a full eight hundred years.

26. “‘“When those austerities were completed there, the god Lord Maheśvara was delighted, and with a delighted heart, he spoke these words:

27. “‘“‘Lord of wealth! You of excellent vows! Knower of righteousness! I am pleased with these austerities of yours, for I myself have performed this vow as you have.

28. “‘“‘No third person could perform such a vow, for this vow, which I devised long ago, is all but impossible to perform.

29. “‘“‘Therefore, lord of wealth, please accept my friendship. Since I have been won over by your austerities, you must become my friend, sinless lord.

30. “‘“‘And since, through the splendor of the goddess your left eye was burned, your name shall forever remain Ekākṣipiṅgala, “Dusky in One Eye.”’

31. “‘“When I had earned the friendship of Śaṅkara in this fashion and taken my leave of him, I returned. Only then did I hear of your evil intentions.

32. “‘“And so, defiler of your lineage, you must desist from indulgence in such extreme unrighteousness, for even now the gods, together with the hosts of seers, are considering a strategy for your destruction.”’

33. “When he had been addressed in this fashion, Daśagrīva was enraged, and his eyes grew red. Clenching his fists and his teeth, he spoke these words:

34. “ ‘I know, messenger, the real meaning of these words that you have spoken. Neither you nor my brother who sent you shall live!

35. “ ‘The guardian of wealth is not saying this for my benefit. Instead, fool, you are merely boasting about his friendship with Maheśvara.

36. “ ‘I always thought, “I must not kill him, for he is my elder and my superior.” But now, after hearing his words, this is exactly what I intend to do.

37. “ ‘This very hour, relying on the strength of my arms, I shall conquer the three worlds, and, on account of just one of them, I shall send all four world guardians to the abode of Yama.’

38. “When the lord of Laṅkā had spoken in this fashion, he killed the messenger with his sword and gave him to the evil-minded *rākṣasas* to eat.

39. “Then, once he had performed benedictory rites, Rāvaṇa mounted his chariot and, eager to conquer the three worlds, proceeded to where the lord of wealth was.”

The end of the thirteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 14

1–2. “Majestic Rāvaṇa then marched forth, as if to burn up the worlds in his anger. He was surrounded by six ministers, who were ever arrogant in their might. Those that accompanied him were Mahodara, Prahasta, Mārīca, Śuka, Sāraṇa, and the mighty Dhūmrākṣa, who was ever eager for battle.

3. “Passing towns, rivers, mountains, parks, and woodlands, in a short time he reached Mount Kailāsa.

4. “When the *yakṣas* had heard that the *rākṣasa* lord was encamped on the mountain, they said, ‘It is the king’s brother!’ and went to where the lord of wealth was.

5. “They went and told him all about his brother’s intention, and, granted permission by the giver of wealth, they marched off to battle.

6. “There was a great surge of agitation in the army of the king of the *rākṣasas*, sons of chaos, as in the ocean when it floods. It seemed to shake the very mountain.

7. “Then there arose a battle swarming with *yakṣas* and *rākṣasas* in which the *rākṣasa*’s ministers were sorely afflicted.

8. "When the night-roaming *rākṣasa* Daśagrīva saw that his fighters were in such a plight, he unleashed a roar in his excitement, and, in a rage, he rushed to the attack.

9. "Fearsome in their valor, each one of the *rākṣasa* lord's ministers then engaged in battle with a thousand of those thousands of foes.

10. "Although he was being struck with maces, iron clubs, swords, javelins, and iron cudgels, Daśagrīva plunged into the *yakṣa* army.

11. "Being struck by those weapons there, ten-faced Daśagrīva, nearly breathless, was closely pressed on every side by the *yakṣa* lords, as if by pelting storm clouds.

12. "Then that evil-minded *rākṣasa*, raising his mace, which was like the rod of Kāla, plunged into the army of the *yakṣas*, sending them to Yama's abode.

13. "Just as a fire driven by the wind might consume a vast, parched woodland filled with dry tinder, he consumed that very fearsome army.

14. "Just like clouds decimated by the winds, the *yakṣas* were all but destroyed in battle by his ministers, Mahodara, Śuka, and the rest.

15. "Some of them fell on the battleground, their limbs hacked off by weapons. Others were knocked to the ground, biting their lips with their sharp teeth.

16. "Clutching one another in terror, their weapons fallen on the battlefield, some of the *yakṣas* then collapsed like the banks of a river undercut by the current.

17. "What with the slain, who, after fighting on the surface of the earth, had ascended to heaven, and the hosts of seers, who were watching from there, there was no room left in the heavens.

18. "At this juncture, Rāma, an enormous *yakṣa* named Saṃyodhakaṇṭaka arrived with a large host of troops and mounts.

19. "Struck down by that *yakṣa* as if by Viṣṇu himself, Mārīca fell and crashed to the earth, as someone might fall from the heavens when his merit is exhausted.

20. "Regaining consciousness after a moment, the night-roaming *rākṣasa* composed himself and then engaged that *yakṣa* in battle. The latter, broken, fled.

21. "Then, at the perimeter, watched over by the gatekeepers, Daśagrīva breached the gateway, every part of which was ornamented with gold and which was inlaid with lapis and silver.

22. "But, Rāma, a gatekeeper known as Sūryabhānu blocked the night-roaming *rākṣasa* Daśagrīva as he was entering.

23. "Tearing up the gateway, the *yakṣa* struck him with it. Although the *rākṣasa* was struck by the gateway hurled by the *yakṣa*, he was not injured, Rāma, because of the boon of Brahmā, who was born from the waters.

24. "And then, with that very same gateway, he struck down that *yakṣa*. Pulverized, the *yakṣa* simply vanished.

25. "Witnessing his valor, all of the *yakṣas* fled. Oppressed by terror, they then entered the rivers and caves."

The end of the fourteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 15

1. "Then, seeing that the *yakṣas* had fled in their hundreds and thousands, the lord of wealth himself went forth to battle.

2. "There was an all-but-invincible *yakṣa* there by the name of Māṇicara. Surrounded by four thousand *yakṣas*, he gave battle.

3. "Those *yakṣas* charged the *rākṣasas*, striking them in battle with maces, cudgels, darts, javelins, iron cudgels, and war hammers.

4. "Nonetheless, Prahasta slew a thousand of them in battle, while Mahodara slew another thousand with his mace.

5. "And then, Rāma, the evil-minded Mārīca, enraged, struck down two thousand in the blink of an eye.

6. "In that great battle, Māṇibhadra confronted Dhūmrākṣa. Although he was angrily struck in the chest with a cudgel, he was not shaken.

7. "Then the *rākṣasa* Dhūmrākṣa was struck on the head by Māṇibhadra, who was whirling his mace. Stunned, he collapsed.

8. "When ten-faced Daśagrīva saw that Dhūmrākṣa had been struck and, drenched with blood, had fallen, he charged at Māṇibhadra in a towering rage.

9. "But as he charged toward him in his rage, like the fire blazing up at the end of a cosmic era, that bull among *yakṣas* pierced him with three javelins.

10. "But he, in turn, was then struck with a mace by the *rākṣasa* king in battle. Because of that blow, his diadem was knocked to one side, and,

from that time onward, that *yakṣa* was known as Pārśvamauli, 'He of the Sideways Diadem.'

11. "When the great *yakṣa* Māṇibhadra had retreated, Rāma, a deafening cheer arose on that mountain.

12. "Then, accompanied by Śaṅkha and Padma, the lord of wealth, bearing a mace, appeared from afar with Śukra and Proṣṭhapada.

13. "Seeing his brother, who because of the curse was deprived of all sense of decorum, the wise Kubera, there in the midst of battle, addressed him in words that were befitting the lineage of their grandfather.

14. " 'Although I tried to stop you, evil-minded wretch, you did not understand. Only after you have received your just deserts and have gone to hell will you come to realize this.

15. " 'A foolish man who mistakenly drinks poison without knowing it will, once it has taken effect, nonetheless come to realize the consequences of his action.

16. " 'Indeed, the gods take delight only in one who is righteous. It is because of this that you have been reduced to such a state, and you do not even realize it.

17. " 'A person who disrespects his mothers, fathers, brothers, and preceptors will experience the fruit of that once he has come under the power of the king of the dead.

18. " 'The fool who fails to amass austerities while still in this impermanent body will later, once dead, come to regret it when he sees where he has gone.

19. " 'No evil-minded person spontaneously acquires good judgment. A person experiences the fruit of whatever action he performs.

20. " 'Intellect, beauty, strength, wealth, sons, and greatness—men obtain all of this through the previous actions they have performed.

21. " 'And thus you, whose mind is of such a nature, will surely go to hell. I shall not speak with you again, as this is the proper resolution with regard to one of evil ways.'

22. "When Kubera had spoken in this fashion, he assailed Rāvaṇa's ministers. All of them, headed by Mārīca, turned tail and fled en masse.

23. "Then, although the great *yakṣa* lord struck him on the head with his mace, Daśagrīva did not give any ground.

24. "After that, Rāma, the two, assailing each other in fierce combat, were neither shaken nor fatigued and remained unyielding.

25. "Then, in battle, the bestower of wealth loosed the divine weapon of Agni, but Daśagrīva parried that divine weapon with that of Varuṇa.

26. "Now, having recourse to the *rākṣasas*' power of illusion, the *rākṣasa* lord, whirling his huge mace, struck the bestower of wealth on the head.

27. "Struck in this fashion with that, the lord of wealth, shaken and drenched with blood, fell like an *aśoka* tree cut off at the roots.

28. "Then the presiding deities of his treasuries, Padma and the rest, brought the lord of wealth, that bestower of wealth, to the Nandana grove and there revived him.

29. "And now, Rāma, when the lord of the *rākṣasas* had defeated the bestower of wealth, he seized his flying palace Puṣpaka as a token of his victory.

30. "It was enclosed by golden columns, and its gateways were of lapis and gemstones. It was covered with fretworks of pearls and had trees that bore whatever was desired as their fruit.

31. "Having vanquished the god Vaiśravaṇa, the king mounted that flying palace, which was steered by its owner's will and which he had won through his valor, and descended from Mount Kailāsa."

The end of the fifteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 16

1. "Now, Rāma, once the lord of the *rākṣasas* had vanquished his brother, the bestower of wealth, he then proceeded to the Śaravaṇa, the birthplace of Skanda Mahāsena.

2. "Daśagrīva then gazed upon the golden Śaravaṇa, which, haloed with a mass of rays, resembled a second sun.

3. "But as he approached that mountain, he spied some other lovely grove, and there, Rāma, the Puṣpaka was brought to a halt in the sky.

4. "Perceiving that the Puṣpaka, which had been steered by its owner's will, had been stopped and rendered motionless, the *rākṣasa*, surrounded by his ministers, fell to brooding.

5. " 'What is the reason that the Puṣpaka does not move for me? Who on this mountain could have done this?'

6. "Then Mārīca, skilled in discernment, said to Daśagrīva, 'It cannot be, your majesty, that the Puṣpaka does not move without a reason.'

7. "Then, coming up beside him, Nandīśvara, the mighty servant of Bhava, boldly said this to the *rākṣasa* lord:

8. " 'You must turn back, Daśagrīva, for Śaṅkara is dallying on this mountain.

9. " 'Therefore the mountain has been forbidden to the great birds, great serpents, *yakṣas*, *daityas*, *dānavas*, *rākṣasas*, and, indeed, to all living beings.'

10. "Daśagrīva, his eyes red with rage, descended from the Puṣpaka and saying, 'Who is this Śaṅkara?' he approached the base of the mountain.

11. "He glared at the lord Nandīśvara, who, like a second Śaṅkara, stood close by, holding a blazing lance.

12. "Seeing that he had a monkey's face, the *rākṣasa* regarded him with contempt, and, as might a storm cloud charged with rain, in his folly, he unleashed a roar of laughter.

13. "Then, infuriated, the blessed Lord Nandin, like a second body of Śaṅkara, addressed the *rākṣasa* Daśagrīva, who was standing there:

14–15. " 'Since, evil-minded *rākṣasa*, in your folly, you were contemptuous when you saw me in my simian form and roared with laughter, monkeys—bearing my form and with blazing energy equal to my might—will be born for the destruction of your race.

16. " 'But although I am well able to deal with you here and now, night-roaming *rākṣasa*, I must not kill you. For you have already been slain by your own actions.'

17. "However, heedless of Nandin's words, the night-roaming *rākṣasa* approached the mountain and said these words:

18. " 'I shall tear up this mountain of yours by its roots, lord of cattle, on account of which the passage of Puṣpaka was interrupted while I was traveling.

19. " 'By what authority does Bhava dally there, as if he were a king? You do not realize, as you should, what a dangerous situation is at hand.'

20. "After having spoken in this fashion, your majesty, he thrust his arms under the mountain and then hefted it together with its deer, its beasts of prey, and its trees.

21. "Then, Rāma, Mahādeva, smiling when he saw what Daśagrīva had done, playfully pressed down the mountain with his big toe.

22. "Then the *rākṣasa*'s arms, which were beneath the mountain, were crushed, on account of which his ministers were astonished.

23. "In his rage and because of the crushing of his arms in this fashion, the *rākṣasa* released a tremendous cry that filled the three worlds.

24. "Terrified by that sound, people thought that it was the end of the world. Even the gods were disturbed as they discharged their duties.

25. "But, your majesty, Mahādeva, resting on the summit of the mountain, was pleased. Freeing ten-faced Daśagrīva's arms, he spoke these words to him:

26. "'I am pleased with your might and boldness, night-roaming *rākṣasa*. The howl you released in your agony as you cried out was truly terrifying.

27. "'And since this triple world, reverberating with your cries, was terrified, you shall be known by the name "Rāvaṇa."

28. "'Therefore, the gods, humans, *yakṣas*, and everyone else in this world will call you Rāvaṇa, "He Who Makes the Worlds Reverberate with His Cries."

29. "'Go now, Paulastya, without fear, by whatever path you choose. I grant you leave, lord of the *rākṣasas*. You may go.'

30. "And so, having been given his name by Maheśvara Mahādeva, Rāvaṇa first reverentially saluted him and then mounted his flying palace.

31. "Then, Rāma, Rāvaṇa roamed the earth, oppressing mighty kshatriyas wherever he went."

The end of the sixteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 17

1. "Then, your majesty, while wandering the earth, great-armed Rāvaṇa reached the Himalayan forests and roamed about there.

2. "There he spied a young woman wearing black antelope skin and matted locks. She was engaged in asceticism according to the ordinances of the seers, and she looked like a goddess.

3. "When he saw that beautiful young woman observing severe penitential vows, his mind was overcome with lust and delusion. Laughing softly, he asked her:

4. “ ‘Lovely lady, why are you living like this? It is completely unsuitable to your youth. Such perverse behavior is not at all consonant with your beauty.

5. “ ‘Lovely lady, whose daughter are you? Or who, blameless lady, is your husband? Tell me at once, since I am asking you. For what purpose do you amass these austerities?’

6. “Addressed in this fashion by the ignoble *rākṣasa*, that young woman, rich in austerities, performed the rites of hospitality for him according to custom and then said:

7. “ ‘My father was the righteous brahman-seer named Kuśadhvaja. He was the majestic son of Bṛhaspati, and he was Bṛhaspati’s equal in intellect.

8. “ ‘I am his daughter, born from that great being who was ever engaged in vedic recitation. As an incarnation of vedic speech, I am known by the name Vedavatī.

9. “ ‘Then the gods, along with the *gandharvas*, as well as the *yakṣas*, *rākṣasas*, and great serpents, approached my father and asked for my hand in marriage.

10. “ ‘But my father did not give me to them, lord of the *rākṣasas*. Listen, great-armed hero, and I shall tell you the reason.

11–12. “ ‘They say that it was Viṣṇu, foremost of the gods and Lord of the three worlds, whom my father intended as his son-in-law, and that is why that righteous man did not want to give me to anyone else. Upon hearing that, the king of the *daityas*, Śambhu by name, arrogant in his strength, was furious. And so that wicked creature killed my father as he slept at night.

13. “ ‘Then my illustrious mother, desolate, embraced my father’s body and entered the fire with him.

14. “ ‘And so the wish is firmly lodged in my heart that I will make my father’s dream with respect to Nārāyaṇa come true.

15. “ ‘Having thus vowed that I will fulfill my father’s desire even though he has departed, I am engaged in extensive austerities.

16. “ ‘I have now told you everything, bull among *rākṣasas*. Know that I am resorting to righteousness in my desire to make Nārāyaṇa my husband.

17. “ ‘I know all about you, your majesty. So please go away, delight of the Paulastyas. For through my austerities, I know everything that transpires in the three worlds.’

18. “But Rāvaṇa, tormented by the arrows of Kandarpa, the god of love, descended from atop his flying palace and there addressed that young woman of very severe vows.

19. “ ‘You are very arrogant, fair-hipped lady, in that you entertain such a resolution. The amassing of righteous actions, fawn-eyed woman, is an adornment only of the elderly.

20. “ ‘Timorous woman, you are endowed with every virtue and are indeed the most beautiful woman in the triple world. You ought not in your youth be acting in such a manner that is fitting only for the elderly.

21. “ ‘Who, after all, is this individual to whom you refer as Viṣṇu? Surely, lovely lady, he whom you so desire is not equal to me in valor, asceticism, wealth, or strength, my lady.’

22. “ ‘Don’t do this! Don’t!’ cried the young woman to that night-roaming *rākṣasa*, as he seized her by the hair with his hand.

23. “Enraged, Vedavatī then cut off her hair with her hand. Eager to end her life, she kindled a fire and said:

24. “ ‘As I have been violated by you, ignoble wretch, my life is at an end. Therefore, *rākṣasa*, I shall enter the fire, the eater of oblations, right before your very eyes.

25. “ ‘Since I, innocent and without a protector, have been violated, I shall be born again for your destruction.

26. “ ‘Truly it is not possible for a woman to kill anyone, least of all you, evil *rākṣasa*. Moreover, were I to unleash a curse, it would exhaust the power of my asceticism.

27. “ ‘If I have performed good deeds, made charitable donations, and offered sacrificial oblations, then, by virtue of that, may I be born as the virtuous daughter of a righteous man and not from a human womb.’

28. “When she had spoken in this fashion, she entered the blazing fire, the eater of oblations. Then, on every side, there fell from the heavens a heavenly shower of blossoms.

29. “That foe, who had previously been doomed by her in her wrath, has now been slain by you, who have taken recourse to your mountainous and superhuman strength.

30. “And thus this illustrious woman has been born once again among men in a field torn up by a ploughshare, where she looked like a flame of fire on a sacrificial altar.

31. "And thus the woman called Vedavatī, who lived long ago in the Kṛta Yuga, has appeared in the Tretā Yuga to accomplish the destruction of that *rākṣasa*. Since she was born from a furrow [*sītā*], men always call her Sītā."

The end of the seventeenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 18

1. "After Vedavatī had entered the fire, eater of oblations, Rāvaṇa mounted the flying palace Puṣpaka and roamed the earth.

2. "Then, arriving at the country of Uśīrabīja, the *rākṣasa* spied King Marutta, who was offering a sacrifice together with the gods.

3. "The brahman-seer Saṃvarta by name, the brother of Bṛhaspati himself and a knower of righteousness, officiated at the sacrifice, surrounded by all the hosts of brahmans.

4. "But when the gods saw that *rākṣasa*, invincible through the gift of his boon, they betook themselves to the wombs of various creatures, terrified that he would attack them.

5. "Indra became a peacock; Yama, the king of righteousness a crow; while the lord of wealth became a lizard; and Varuṇa, a *haṃsa*.

6. "Approaching the king, Rāvaṇa, lord of the *rākṣasas*, said, 'You must either offer me battle or acknowledge defeat.'

7. "Then King Marutta said to him, 'And who, sir, are you?' But the *rākṣasa* laughed derisively and said these words:

8. " 'I am amused by how unimpressed you are, your majesty, in that you do not seem to grasp that I am Rāvaṇa, the younger brother of Kubera, the bestower of wealth.

9. " 'For who in the three worlds does not know my strength, whereby I defeated my brother and seized this flying palace?'

10. "Then King Marutta said this to the *rākṣasa*: 'What a splendid fellow you are, sir, to have defeated your own elder brother in battle.

11. " 'That which is inconsistent with righteousness is not praiseworthy, nor is that which goes against proper conduct. After having carried out this depraved act, you now boast about defeating your brother.

12. “ ‘Did you perform some perfect act of righteousness in the past, such that you received a boon? The sort of thing you yourself boast of is something I have never heard of before.’

13. “Then the king, seizing his bow and arrows in a rage, set out for battle. But Saṃvarta blocked his path.

14. “The great seer spoke affectionately to Marutta: ‘If you want my advice, battle is not appropriate for you.

15. “ ‘If left incomplete, this sacrifice dedicated to Maheśvara would consume your dynasty. And how can one who is consecrated for sacrifice engage in battle? How can there be violence on the part of one so consecrated?

16. “ ‘Moreover, battle is always uncertain and this *rākṣasa* is invincible.’ And so, withdrawing on the advice of his *guru*, Marutta, lord of the earth, put aside his bow and arrows and, fully composed, turned his attention to the sacrifice.

17. “Then, regarding him as vanquished, Śuka proclaimed: ‘Rāvaṇa is victorious!’ and he roared with delight.

18. “Rāvaṇa then devoured the great seers who had assembled there for the sacrifice and, sated with their blood, once more began to roam the earth.

19. “Once Rāvaṇa had gone, the gods, denizens of heaven, along with Indra, resumed their natural forms and addressed those creatures whose forms they had taken.

20. “In his delight Indra then addressed the peacock with its indigo tail feathers: ‘I am pleased with your assistance, O sky-going bird who knows righteousness.

21. “ ‘The thousand eyes that I possess shall appear upon your tail, and, as a token of my gratitude, you shall experience delight whenever I send my rains.’

22. “And so, lord of kings, they say that formerly the tails of peacocks were solid indigo, but after receiving that boon from the lord of the gods, they all became variegated.

23. “Then, Rāma, King Dharma addressed that crow, which now was perched on the beam of the eastern sacrificial hall: ‘O bird, I am pleased with you. Now hear my words of gratitude.

24. “ ‘Since I am pleased, those various ailments with which I afflict other creatures shall have no power over you. Of this there can be no doubt.

25. “ ‘Through my boon, O sky-going bird, you shall have no fear of death. Indeed, so long as men do not kill you, you shall live forever.

26. “ ‘And when you are fed, those men who reside in my realm and are afflicted by hunger will be sated together with their kinsmen.’

27. “Next Varuṇa addressed the *haṃsa*, who frequents the waters of the Ganges: ‘O lord of winged creatures, hear my grateful words.

28. “ ‘Your color will be ravishing, bright, like the orb of the moon, excellent, and equal in luster to shining foam.

29. “ ‘In contact with the water, my particular domain, you shall always be beautiful, and you shall obtain unequaled delight as a token of my gratitude.’

30. “Formerly, Rāma, the color of *haṃsas* was not pure white. Their wings had dark tips, while their breasts were as bright as the tips of new grass.

31. “Then Vaiśravaṇa addressed that lizard, which now sat on a hill: ‘As I am pleased with you, I shall grant you a golden color.

32. “ ‘Your head shall be immutably golden forever. This golden hue will be yours through my gratitude.’

33. “When the sacrificial ceremony was completed, the gods, having granted these boons to those creatures, returned to their respective abodes together with the king.”

The end of the eighteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 19

1. “Having thus defeated Marutta, the ten-faced lord of the *rākṣasas*, spoiling for battle, proceeded to the capitals of other kings.

2–3. “Accosting those lords among kings, the equals of great Indra and Varuṇa, the lord of the *rākṣasas* said: ‘You must either give me battle or declare yourselves vanquished! This is my resolve. There will be no escape for those of you who act otherwise.’

4. “Then those many wise kings who were resolved upon righteousness, recognizing that their enemy’s might derived from a boon, declared, ‘We are vanquished!’

5. “Then, Rāma my son, all those kings—Duṣyanta, Suratha, Gādhi, Gaya, and King Purūravas—declared, ‘We are vanquished.’

6–7. "At length Rāvaṇa, the lord of the *rākṣasas*, came to Ayodhyā, which was as carefully guarded by Anaraṇya as is Amarāvatī by Śakra, and, accosting that king, he said, 'Give me battle or declare yourself vanquished. Such is my command.'

8. "In a towering rage, Anaraṇya said to the lord of the *rākṣasas*, 'I grant you single combat, O lord of the *rākṣasas*.'

9. "Then the vast army of the lord of men, which he had made ready after hearing of those earlier conquests, marched forth intent on slaughtering the *rākṣasas*.

10. "At once many thousands of elephants and ten thousand cavalry marched forth, along with infantry and chariots, covering the earth.

11. "When the king's army encountered that of Rāvaṇa, it was consumed, your majesty, like an oblation offered in the sacrificial fire.

12. "The lord of men watched as his vast army was being annihilated, like the waters of the five rivers when they merge with the mighty ocean.

13. "And, beside himself with rage, the lord of men, twanging his bow, which was like the bow of mighty Indra, assailed Rāvaṇa on his own.

14. "Then the delight of the House of Ikṣvāku rained down eight hundred arrows on the *rākṣasa* king's head.

15. "But, like showers of rain falling from the clouds on a mountain summit, his arrows, in falling, produced no injury whatsoever.

16. "But then, with the palm of his hand, the enraged king of the *rākṣasas* struck King Anaraṇya on his head so that he fell from his chariot.

17. "Fallen to the ground, the king, trembling, his limbs twitching, resembled a mighty *sāla* tree struck down in the forest by a thunderbolt.

18. "Mocking the Ikṣvāku king, the *rākṣasa* said: 'Now what benefit have you reaped in doing battle with me?

19. "'For there is no one in the triple world who can offer me single combat, lord of men. I guess you have not heard of my might as you were addicted to sensual pleasures.'

20. "As Rāvaṇa was speaking in this fashion, the king, his life breaths ebbing, said these words: 'Since fate is insuperable, what could I have done here?

21. "'For it is not you who have defeated me, *rākṣasa*, although you boast about it. It is by fate that I have been slain here. You, sir, have merely been its instrument in my case.

22. “ ‘But what I can do now—as my life breaths ebb away—is utter a prophecy, *rākṣasa*, since you have insulted the House of Ikṣvāku.

23. “ ‘If I have given charitably, if I have performed sacrifices, if I have properly engaged in penances, and if I have duly protected my people, then may this prophecy of mine prove true:

24. “ ‘In this House of the great Ikṣvākus, there shall be born a king of immense blazing energy who shall rob you of your life.’

25. “No sooner had this curse been uttered than the war drum of the gods, loud as a thundercloud, was beaten, and a shower of blossoms fell from the sky.

26. “Then, O lord of kings, the king ascended to his heavenly abode. And once the king had gone to heaven, Rāma, the *rākṣasa* departed.”

The end of the nineteenth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 20

*1. “Then, as the lord of the *rākṣasas* continued terrorizing the people of the earth, he encountered Nārada, foremost of sages, in a forest.

2. “Perched on the back of a cloud, the divine seer Nārada of immense blazing energy and immeasurable splendor addressed Rāvaṇa, who was mounted on the flying palace Puṣpaka.

3. “ ‘My good sir, lord of the *rākṣasas*, stay a moment. Son of Viśravas, endowed with noble birth, I am pleased with your glorious feats of valor.

4. “ ‘I have been greatly pleased with Viṣṇu’s slaughter of the *daityas*, Tārkṣya’s defeat of the great serpents, and your crushing blows in battle.

5. “ ‘Now I will tell you something that you should hear, if you will listen. And once you have heard it, bull among *rākṣasas*, you should then act upon it.

6. “ ‘Why do you, who are invulnerable to the gods, go on killing mere mortals? For being under the power of death, these mortals have already been slain.

7. “ ‘Just look at this world of mortals, great-armed lord of the *rākṣasas*, filled with innumerable cross purposes and totally unaware of its own fate.

8. “ ‘In one place joyous people are playing music and dancing, while others, tormented, are weeping, their faces marked by eyes flooded with tears.

9. “ ‘With their affection for their mothers, fathers, and sons and delighting in their wives and friends, the people, in their infatuation, are lost and fail to grasp their own misery.

10. “ ‘So why go on tormenting the world in this fashion since it has already been destroyed by delusion? For you have already completely subjugated the world of mortals, good sir. Of this there is no doubt.’

11. “Addressed in this fashion, the lord of Laṅkā, blazing, as it were, with splendor, respectfully saluted Nārada and, smiling, said to him regarding that:

12. “ ‘Great seer, you who take your pleasure among the gods and *gandharvas* and are so fond of battle, I am indeed preparing to go to the underworld known as Rasātala in search of victory.

13. “ ‘Then, once I have subjugated the three worlds and brought the great serpents and gods under my control, I shall churn the ocean, the receptacle of every essence, for the nectar of immortality.’

14. “But the blessed seer Nārada said to Daśagrīva: ‘So where then are you going now by this path?

15. “ ‘For, tormentor of your foes, this path, difficult and impassable, leads to the city of Yama, the king of the ancestors.’

16. “Bursting out with a laugh like an autumnal cloud, ten-faced Rāvaṇa replied, ‘I have already accomplished this!’ Then he spoke these words:

17. “ ‘Therefore, great brahman, resolved as I am to slay Vaivasvata, I shall proceed to the south, where that king, the son of Sūrya, dwells.

18. “ ‘Eager for battle, O blessed lord, I vowed in my fury: “I shall conquer the four guardians of the world!”

19. “ ‘Therefore I shall set out for the city of the king of the ancestors and I shall put that tormentor of living beings to death.’

20. “When Daśagrīva had spoken in this fashion, he respectfully saluted the sage and set out for the southern region, accompanied by his excited counselors.

21. “But that foremost of brahmans, who was of immense blazing energy and resembled a smokeless fire, purifier of all things, remained lost in thought for a while and reflected:

22. “ ‘It is Kāla who afflicts the three worlds with their fixed and moving contents, including Indra, when their lives and merit are at an end. How can he himself be slain?

23. " 'How can the lord of the *rākṣasas* of his own free will approach him from whom the three worlds always flee, afflicted with terror?

24. " 'How can he who is the creator and who apportions the fruits of good and evil deeds, he by whom the triple world was conquered, be vanquished?

25. " 'And what other means will he devise to accomplish this? Having become quite curious, I, too, shall proceed to Yama's abode.' "

The end of the twentieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 21

1. "When Nārada, the foremost of brahmans, had reflected in this fashion, he went swiftly to Yama's abode in order to report what had transpired.

2. "There he saw the god Yama, who, attended by Agni, was dealing out appropriate fates to living beings.

3. "When Yama saw that the great seer Nārada had arrived, he offered him, in keeping with righteousness, a comfortable seat and the guest-offering. He then said:

4. " 'I trust that all is well, divine seer, and I trust that righteousness has not been violated. What, O you upon whom the gods and the *gandharvas* attend, is the purpose of your coming?'

5. "Then the blessed seer Nārada spoke these words: 'Listen! I will tell you. Then you must take the necessary steps.

6. " 'O king of the ancestors, the night-roaming *rākṣasa* known as Daśagrīva is coming here in order to subjugate—through his valor—you, who are impossible to vanquish.

7. " 'It is for this reason that I have come in haste, lord. What can he do this day to you whose weapon is the rod?'

8. "At that very moment, Nārada spied the divine flying palace of the *rākṣasa* approaching from afar. It resembled the rising, many-rayed sun.

9. "The immensely powerful *rākṣasa* drew near, dispelling the darkness of the whole region through the radiance of the Puṣpaka.

10. "On every side, the great-armed Daśagrīva saw living beings experiencing the consequences of their good and evil deeds.

11. "Then, through his valor, mighty Rāvaṇa forcibly freed those who were being tormented because of their own evil deeds.

12. "As the departed spirits were being liberated by the immensely powerful *rākṣasa*, their guards were enraged and attacked the lord of the *rākṣasas*.

13. "In their hundreds of thousands, those heroes sent a hail of darts, iron beams, lances, war hammers, javelins, and iron cudgels against the Puṣpaka.

14. "Swarming like bees, they swiftly battered the seats, terraces, raised platforms, and gateways of the Puṣpaka.

15. "But since the Puṣpaka flying palace was an abode of divinity, it remained indestructible through the blazing splendor of Brahmā, even as it was being battered in battle.

16. "Then Rāvaṇa's mighty counselors fought with all their will and all their strength as did the ten-faced king himself.

17. "Their bodies smeared with blood, wounded by every sort of weapon, the counselors of the *rākṣasa* lord fought a great battle.

18. "And those illustrious warriors—Yama's great host and the *rākṣasa*'s counselors—struck at one another with their weapons in battle.

19. "But, turning away from the *rākṣasa*'s counselors, those exceedingly mighty warriors assailed ten-faced Rāvaṇa himself with a hail of lances.

20. "Then, grievously wounded with weapons, his body smeared with blood, the foremost of the *rākṣasas* in his flying palace resembled an *aśoka* tree in bloom.

21. "However, as he was a master of divine weapon-spells, that mighty warrior released lances, maces, darts, javelins, iron cudgels, arrows, cudgels, boulders, and trees.

22. "But, having repulsed them all and rendered futile his divine weapon-spell, they, in their hundreds and thousands, belabored the fearsome *rākṣasa*, who was alone.

23. "They all surrounded him as a mass of clouds might a mountain, and, with their short javelins and lances, they knocked the wind out of him.

24. "Drenched with gouts of blood, his armor gone, he left the Puṣpaka in a rage and took his stand on the ground.

25. "Then, after a moment, the enraged overlord of the *rākṣasas* cleared his mind and, armed with his bow and arrows, took up his stand on the ground like Yama, the ender of all things.

26. "Nocking to his bow an arrow charged with the divine weapon-spell of Paśupati, he drew that bow, crying out to them, 'Stand! Stand!'

27. "Garlanded with flames and followed by flesh-eating beasts, that arrow, released in battle, sped along, reducing thickets and trees to ashes.

28. "Consumed by its blazing energy, the warriors of Vaivasvata fell in battle, like trees consumed by a forest fire.

29. "Then, together with his ministers, that *rākṣasa* of fearsome valor roared a mighty roar causing the earth to tremble, as it were."

The end of the twenty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 22

1. "Now, when Yama Vaivasvata heard Daśagrīva's mighty roar, he realized that his enemy had been victorious and that his own army had been destroyed.

2. "Realizing that his warriors had been slain, his eyes wild with rage, he quickly said to his charioteer, 'Bring up my chariot.'

3. "His charioteer then brought up his divine, loudly rumbling chariot. Then he of immense blazing energy mounted that great chariot and took his stand.

4. "Standing before him, wielding a noose and a war hammer, was Mṛtyu, who destroys the entire triple world with its fixed and moving contents.

5. "And beside him in the chariot stood Yama's divine weapon, the rod of Kāla, in human form, glowing, as it were, with its blazing energy.

6. "Then the three worlds and the gods, denizens of heaven, seeing that Kāla, the terror of the three worlds, was enraged, were afraid and trembled.

7–8. "And when the ministers of that foremost of *rākṣasas* saw that fearsome chariot—terrifying to all the worlds—with Mṛtyu mounted upon it,

they were stricken with fear. Their minds reeling because of their inferior strength, they cried, 'We are unable to fight here!' And they all fled.

9. "But even when the *rākṣasa* saw such a chariot, a terror to the worlds, he was not disturbed, nor did he suffer any anxiety.

10. "Now, having confronted Rāvaṇa, Yama, in a towering rage, hurled javelins and war hammers, piercing the *rākṣasa*'s vital points.

11. "But Rāvaṇa remained uninjured and unleashed a hail of arrows on Vaivasvata's chariot, as might a storm cloud a torrent of rain.

12. "Then, because of the hundreds of huge javelins that cascaded down upon his great chest, the *rākṣasa*, afflicted by those sharp weapons, was unable to retaliate.

13. "Although Yama, the dragger of his foes, gave battle in this fashion with all manner of weapons for seven nights, Rāvaṇa was neither broken nor vanquished.

14. "Then there broke out a renewed battle between Yama and the *rākṣasa*, both eager for victory and never turning back in battle.

15. "The gods, along with the *gandharvas*, the perfected beings, and the supreme seers, placing Prajāpati at their head, gazed upon that battlefield.

16. "While those two—the chief of the *rākṣasas* and the lord of the departed—were engaged in battle, it was like the dissolution of the universe.

17. "Then the lord of the *rākṣasas*, enraged, drew his bow in battle and released arrows, seeming to fill the sky with them.

18. "He wounded Mṛtyu with four arrows and the charioteer with seven. Then he swiftly struck Yama in his vital points with a thousand arrows.

19. "But suddenly there issued forth from the mouth of the enraged Yama an exhalation wreathed in flames, a veritable fire of wrath.

20. "Then the gods, *dānavas*, and *rākṣasas* witnessed a miraculous thing: that blazing fire born of Yama's wrath that was eager to burn up the army of his foe.

21. "Now Mṛtyu, in a towering rage, addressed Vaivasvata: 'Give me leave at once, lord, and I will slay your enemy in battle.

22–23. " 'Naraka, Śambara, Vṛtra, Śambhu, the mighty Kārtasvara, Namuci, Virocana, and the pair Madhu and Kaiṭabha—all these and many

other mighty and unassailable heroes—were slain the moment I saw them, so why worry about this night-roaming *rākṣasa*?

24. " 'Give me leave straightaway, knower of righteousness, so that I may kill him. For no one upon whom I gaze can survive even for an instant.

25. " 'Nor is this any power of mine. Rather, it is the law fixed by nature. For no one touched by me can survive, that is certain.'

26. "When the valorous king of righteousness heard these words, he said to Mṛtyu, 'I will kill him myself.'

27. "Then, his eyes reddened, the enraged lord Vaivasvata hefted the unfailing rod of Kāla.

28. "On every side of it, standing crowded closely together, were the nooses of Kāla. And standing there, too, in human form, was his war hammer, the very touch of which was like fire.

29. "Merely upon being seen, that rod cuts off the lives of living beings. How much more so would it take the lives of embodied beings through a blow or through its crushing weight?

30. "Touched by the hand of that mighty divinity, that angry and very fearsome rod was wreathed in flames, as if to consume the night-roaming *rākṣasa.*

31. "Then all creatures fled the battlefield, while the gods, seeing Yama with the upraised rod of Kāla, became agitated.

32. "But just as Yama, eager to strike Rāvaṇa, raised his rod, Grandfather Brahmā himself appeared to him and said:

33. " 'O great-armed Vaivasvata, you of incomparable valor! You must not strike this night-roaming *rākṣasa* with your rod.

34. " 'For I gave him a boon, O bull among the thirty gods. You must not falsify the words that I have spoken.

35. " 'And it was I who long ago created this rod of Kāla to be unfailing in the destruction of all creatures and in whose wake Mṛtyu follows.

36. " 'Therefore, gentle sir, you must not let it fall upon the *rākṣasa*'s head. For once it falls, no one can survive for even an instant.

37. " 'For once it falls, whether the *rākṣasa* Daśagrīva lives or dies, still in either case, there would be a falsehood.

38. " 'Therefore you must now hold back from that lord of the *rākṣasas* this rod, held high for destruction. Have some regard for the worlds and make my words truthful.'

39. "When righteous Yama had been addressed in this fashion, he replied: 'The rod has been withdrawn, for you are our sovereign lord.

40. " 'But now what can I do here on the battlefield since I am unable to kill this *rākṣasa*, so arrogant by virtue of his boon?

41. " 'Therefore I shall vanish from the sight of this *rākṣasa*.' Having spoken in this fashion, he disappeared on the spot, along with his chariot and horses.

42. "Having vanquished Yama, Daśagrīva, in great delight, loudly proclaimed his own name and then, in the Puṣpaka, departed from Yama's abode.

43. "Then, delighted, Vaivasvata, together with the gods headed by Brahmā, went to the highest heaven as did the great sage Nārada."

The end of the twenty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 23

1. "Next, boastful of his victory after vanquishing Yama—the bull among the thirty gods—Rāvaṇa Daśagrīva spied his companions.

2. "Praising him with shouts of victory, Mārīca and the others all entered the Puṣpaka, where they were reassured by Rāvaṇa.

3. "Then, in delight, he proceeded toward Rasātala and plunged into the repository of water, the ocean, which was inhabited by *daityas* and great serpents and was protected by Varuṇa.

4. "Moving on to the city of Bhogavatī, ruled by Vāsuki, he brought the great serpents under his power and, establishing them there, then proceeded to the city of Maṇimatī.

5. "The Nivātakavaca *daityas*, who had obtained a boon, dwelt there. Encountering them, the *rākṣasa* challenged them to battle.

6. "Those sons of Diti there were all very valorous, endowed with strength and equipped with all kinds of weapons. They were intoxicated with battle and fought fiercely.

7. "While they were fighting, a full year went by, and yet in that time neither side was either victorious or vanquished.

8. "Then the imperishable god, Grandfather Brahmā, the highest recourse of the triple world, came in haste, mounted on his splendid vehicle.

9. "Calling a halt to the fighting on the part of the Nivātakavacas, the eternal Grandfather Brahmā spoke these words unambiguously:

10. "'Surely it is impossible for the gods and *asuras* to defeat Rāvaṇa in battle. Nor is it possible for the gods and *asuras*, together with Indra, to vanquish you gentlemen.

11. "'An alliance between you and the *rākṣasa* would find favor with me. For all good things are shared equally among friends, of this there is no doubt.'

12. "And so then and there Rāvaṇa concluded an alliance—witnessed by Agni—with the Nivātakavacas. And he was greatly pleased.

13. "Duly honored by them, ten-faced Rāvaṇa dwelt there happily for a year, and he received as much homage as he did in his own city.

14. "And with a disciplined mind, he acquired the ninety-nine powers of illusion. Then he wandered throughout Rasātala in search of the city of Varuṇa, lord of the waters.

15. "Then, having in a short time conquered the city called Aśmanagara, which was protected by the Kālakeyas, he slew four hundred *daityas*.

16. "At length the lord of the *rākṣasas* spied the heavenly abode of Varuṇa. It resembled a white cloud and was established as firmly as Mount Kailāsa.

17. "And he saw standing there the cow Surabhi, who was constantly pouring forth milk and from whose flow of milk the ocean called the Ocean of Milk comes into being.

18. "It is out of that ocean that the cool-rayed moon, beneficial to all creatures, arises and resorting to which the supreme seers subsist by drinking its foam. It is there that the nectar of immortality was produced, as well as the wine of the gods, those drinkers of wine.

19. "And when Rāvaṇa had reverently circumambulated that supremely wonderful cow, whom people in the world refer to by the name Surabhi, he entered that extremely formidable city guarded by troops of many kinds.

20. “There he spied the eternally happy and most excellent abode of Varuṇa, which was filled with hundreds of rushing streams and resembled an autumnal cloud.

21. “Belabored by the leaders of the troops, he then struck them down in battle and said: ‘Where has your king gone? Immediately announce to him:

22. “ ‘ “Rāvaṇa has come seeking battle. Please offer combat to him.” Otherwise, with your hands cupped in reverence, you must declare, “I am vanquished,” and you shall then have nothing to fear.’

23. “At that moment, the enraged sons and grandsons of great Varuṇa marched forth as did Go and Puṣkara.

24. “Endowed with might and with every virtue and surrounded by their own troops, they yoked their chariots, which were steered by their owners’ will and the radiance of which was like that of the rising sun.

25. “Then there took place a terrifying and hair-raising battle between the *rākṣasa* Rāvaṇa and the sons of the lord of the waters.

26. “But the immensely powerful ministers of the *rākṣasa* Daśagrīva instantly cut down that entire army of Varuṇa.

27. “When Varuṇa’s sons saw their own forces cut down, they withdrew from combat, harried by a hail of arrows.

28. “They had been on the ground, but when they spied Rāvaṇa in the Puṣpaka, they quickly flew up into the sky on their swift-moving chariots.

29. “Now that they had reached the same elevation, there broke out between them a great and tumultuous aerial battle like that between the gods and the *dānavas*.

30. “Then, with arrows like fire, they forced Rāvaṇa to turn his back in battle, and, in great delight, they roared out various shouts of victory.

31. “Seeing the king assaulted, the heroic Mahodara was furious, and, abandoning all fear of death, he glanced about him, eager for battle.

32. “With his mace Mahodara struck down their horses—as swift as the wind and steered by their owners’ will—so that they crashed to the ground.

33. “When he had struck down the soldiers and horses of Varuṇa’s sons, he quickly released a loud roar upon seeing them stripped of their chariots.

34. "Struck down by Mahodara, their chariots and horses, together with their excellent charioteers, fell to the surface of the earth.

35. "But although they were bereft of their chariots, the heroic sons of great Varuṇa were not shaken, and, through their innate power, they remained in the sky.

36. "Stringing their bows and piercing Mahodara, they all together charged at Rāvaṇa in their rage.

37. "Then, enraged, Daśagrīva, standing there like the fire of Kāla, let fall upon their vital spots an immensely powerful hail of arrows.

38. "Standing firm and unassailable, he sent crashing down upon them various kinds of clubs, hundreds of crescent-headed arrows, spears, javelins, hundred-slayers, and iron cudgels as well.

39. "Then, wounded, the heroic foot soldiers fled.

40. "Releasing a mighty roar, the *rākṣasa* battered the sons of Varuṇa with all kinds of fearsome weapons, as might a thundercloud with torrents of rain.

41. "Then, turning away, they all fell to the ground and their attendants quickly took them from the battlefield to their homes.

42. "The *rākṣasa* then told them, 'Let Varuṇa be informed.' And Varuṇa's counselor, Prabhāsa by name, said to Rāvaṇa:

43. " 'The lord of the waters, Varuṇa of immense blazing energy, whom you are challenging to battle, has gone to Brahmā's world to hear a musical recital.

44. " 'Therefore, hero, since the king is away, why do you exhaust yourself to no purpose? You have already defeated the heroic princes who are here.'

45. "When he heard this, the lord of the *rākṣasas* loudly proclaimed his own name. Releasing a roar in his delight, he set forth from Varuṇa's realm.

46. "Returning by the path on which he had come, the *rākṣasa*, rising into the sky, turned his face toward Laṅkā and proceeded on his way."

The end of the twenty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

[*Prakṣipta* I follows *sarga* 23; see pp. 1285–1303]

Sarga 24

1. "As he was returning, evil-minded Rāvaṇa, in great delight, abducted along the way the daughters of kings, seers, gods, and *gandharvas*.

2. "After killing her kinsmen, the *rākṣasa* forced any beautiful woman he saw, married or unmarried, to enter his flying palace.

3. "And so, along the way, Rāvaṇa seized the daughters of the great serpents, *yakṣas*, men, *rākṣasas*, *daityas*, and *dānavas*.

4. "They had long tresses and exquisite limbs, and their faces were like the full moon. All of those young women, bent down by the weight of their breasts, were overwhelmed with grief.

5. "Trembling and afflicted with sorrow, they shed copious tears, which, born of fear and the fire of grief, were like flames of fire.

6. "Inflamed by the sighs of those sighing women, the Puṣpaka resembled a sacrificial fire pit with a fire contained within it.

7. "One of them, deeply afflicted with sorrow, brooded, 'Is he going to kill me?' Utterly overwhelmed with grief and sorrow, all of those women lamented together when they remembered their mothers, fathers, brothers, sons, and fathers-in-law:

8. " 'Oh, what will my son do without me, what of my mother, what of my brother, all of them drowning in sea of grief?

9. " 'Alas, what shall I do without my husband, who is a god to me? Be merciful, Mṛtyu, I beg you. Carry me away to the abode of Yama.

10. " 'What evil deed must I have done long ago in another birth, such that I have been assaulted by him and have fallen into a sea of grief?

11–12. " 'Indeed, now I cannot see any end to this sorrow of mine in this world. How pathetic are men! Indeed, nothing is more abject, since my feeble kinsmen were obliterated by mighty Rāvaṇa as are the stars by the risen sun.

13. " 'Oh! This immensely powerful *rākṣasa* delights in the ways of slaughter. Alas, he does not realize himself what an evil nature he has.

14. " 'By all means, the valor of this evil-minded creature is quite appropriate. But the act that is unbecoming to him is the molestation of other men's wives.

15. " 'Since this evil-minded Rāvaṇa is enamored of women who belong to others, he shall therefore meet his death on account of a woman.'

16. "Then, after he was cursed by those virtuous women, who were devoted to their husbands and who were firmly fixed on the path of virtue, he was drained of his blazing energy and robbed of his luster.

17. "As the women continued to lament in this fashion, Rāvaṇa, the lord of the *rākṣasas*, being honored by the night-roaming *rākṣasas*, entered the city of Laṅkā.

18. "Then the sister of the *rākṣasa* king, in great sorrow, threw herself at his feet and began to speak.

19. "Raising up his sister and consoling her, Rāvaṇa said, 'What is this, auspicious lady? Please tell me quickly.'

20. "Her eyes occluded with tears, the *rākṣasa* woman spoke these words: 'I am ruined! For you, in your might, have made me a widow, your majesty.

21. " 'Your majesty, you, in your might, slaughtered in battle those *daityas* of immense strength and valor known as the Kālakeyas.

22. " 'And in that battle my beloved husband, dearer to me than life itself, was slain by you, a brother no different than an enemy.

23. " 'Since, your majesty, I have been ruined by you yourself, who are my kinsman, I shall now have to endure the painful epithet "widow," which you have inflicted upon me.

24. " 'Should not your son-in-law, surely, have been protected by you even in battle? Yet, having slain him in battle yourself, your majesty, you feel no sense of shame.'

25. "Addressed in this fashion by his wailing sister, the *rākṣasa* comforted her and spoke these conciliatory words:

26. " 'Enough of this despondency, dear child! You shall have nothing to fear in any way. For I shall always gratify you with special honors and gifts.

27. " 'Intoxicated in battle and distracted, I was shooting arrows in my desire for victory, so I did not, lovely lady, distinguish in battle my friends from my enemies. And it is thus, sister, that I slew your husband in battle.

28. " 'Whatever beneficial thing might be accomplished at this time, I will do for you. You should stay with our brother Khara, who lives in lordly splendor.

29. “ ‘And your brother will be the lord of fourteen thousand immensely powerful *rākṣasas*, commanding and supporting them.

30. “ ‘There your brother, Lord Khara, the son of your mother’s sister, will always dwell, carrying out whatever words you yourself shall utter.

31. “ ‘So let that hero go quickly to protect the Daṇḍakas. Immensely powerful Dūṣaṇa shall be the chief of his army.

32. “ ‘For that forest tract was cursed long ago by the enraged Uśanas, who said, “This shall be the dwelling place of *rākṣasas*, without a doubt.” ’

33. “When Daśagrīva had spoken in this fashion, he assigned to him an army of fourteen thousand *rākṣasas*, who could take on any form at will.

34. “And so, surrounded by all of those fearsome-looking *rākṣasas*, the utterly fearless Khara proceeded swiftly to the Daṇḍakas.

35. “And there he ruled a kingdom in which all obstacles had been eliminated. And Śūrpaṇakhā, too, delighted, dwelt in the Daṇḍaka forest.”

The end of the twenty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 25

1. “When Daśagrīva had granted that fearsome forest to Khara and had consoled his sister, he was delighted and greatly satisfied.

2. “Then, together with his retinue, the great lord of the *rākṣasas* entered Laṅkā’s vast woodland known as Nikumbhilā.

3. “There he saw that a sacrifice was taking place, blazing, as it were, with splendor. It was replete with hundreds of sacrificial posts and was made more beautiful by the presence of a splendid shrine.

4. “And then he saw there, wearing a black antelope skin and bearing the waterpot, tuft, and staff of an ascetic, his own son Meghanāda, the tamer of his foes.

5. “Approaching, the lord of the *rākṣasas* embraced him with his arms and said, ‘What is this that is taking place, my child? Tell me that.’

6. “But on that occasion, it was that foremost of brahmans, their *guru* Uśanas of great austerities who, for the success of the sacrifice, addressed Rāvaṇa, the foremost of *rākṣasas*:

7. “ ‘I shall tell you everything, your majesty. Please listen. Your son has completed seven extremely elaborate sacrifices.

8. “ ‘They were the *agniṣṭoma*, the *aśvamedha*, and the sacrifice called *bahusuvarṇaka*, as well as the *rājasūya* sacrifice, the *gomedha*, and the *vaiṣṇava*.

9. “ ‘And when the *māheśvara* sacrifice, so difficult for men to perform, was completed, your son received here boons from Paśupati himself.

10. “ ‘These were a heavenly and virtually indestructible chariot that moved at its owner’s will and could travel through the sky and the power of illusion called the *tāmasī*, which creates darkness.

11. “ ‘It is said that by means of this power of illusion, O lord of the *rākṣasas*, it is impossible for even the gods or the *asuras* to discern a warrior’s movements in battle.

12. “ ‘And, dear boy, he also received two inexhaustible quivers, along with arrows and an invincible bow, as well as a mighty, divine weapon-spell that annihilates one’s enemies in battle.

13. “ ‘Now at the conclusion of the sacrifice, having received these boons, ten-faced Rāvaṇa, this son of yours, is expecting you, as am I.’

14. “Then Daśagrīva said: ‘This was not well done, since our enemies, headed by Indra, have been worshiped with material gifts.

15. “ ‘But come now, for it is impossible to undo what has already been done. So come, dear boy, let us go back to our own home.’

16–17. “Then, when Daśagrīva had returned with his son and Vibhīṣaṇa, he made all those women, who were overwhelmed with tears, descend from the Puṣpaka. They were the foremost women of the gods, *dānavas*, and *rākṣasas*. They were endowed with every auspicious mark. They were adorned with all kinds of ornaments, and they shone with their own blazing splendor.

18. “Now, when righteous Vibhīṣaṇa saw those women, who were overwhelmed with grief, and realized his brother’s intentions toward them, he spoke these words:

19. “ ‘In assaulting living beings with such behavior that is so destructive to your reputation, your interests, and your clan, you are behaving willfully.

20. “ ‘In fact, while you were carrying off these splendid women, after having assaulted their kinsmen, your majesty, Madhu has transgressed against you and carried off Kumbhīnasī.’

21. “Then Rāvaṇa spoke these words: ‘I don’t understand. What is this? And who is this person called Madhu that you mentioned?’

22. “And Vibhīṣaṇa, greatly angered, said these words to his brother: ‘Now listen to the fruit of this evil action, which has now come to pass.

23–25. “ ‘The elder brother of our maternal great-uncle Sumālin is the wise and elderly night-roaming *rākṣasa* known as Mālyavān. And he is our mother’s father’s elder and so our venerable grandfather. The daughter of his daughter is called Kumbhīnasī. And that daughter born of our maternal aunt Analā is, according to proper custom, the sister of us brothers.

26. “ ‘It is she whom the immensely powerful *rākṣasa* Madhu carried off, your majesty, while your son was performing his sacrifices and I was dwelling underwater.

27. “ ‘Striking down the foremost of the *rākṣasas* and assaulting your respected ministers, your majesty, he carried her off, although she was guarded in your inner apartments.

28. “ ‘Still, although we came to know of this, great king, we let it pass, and he was not killed, since a maiden must, of necessity, be given away to a husband by those who are authorized to do so. And, as you must realize, you have now suffered the consequences in this very world.’

29. “Then Daśagrīva, his eyes reddened in his rage, said: ‘Get my chariot ready at once and let my heroic warriors prepare themselves.

30. “ ‘And let my brother Kumbhakarṇa and those who are foremost among the night-roaming *rākṣasas*, armed with all kinds of weapons, mount their vehicles.

31. “ ‘This very day I shall first kill in battle this Madhu, who has no fear of Rāvaṇa, and then, surrounded by my companions and eager for battle, I shall proceed to Indra’s world.

32. “ ‘Once I have conquered the highest heaven and subjugated Indra, smasher of citadels, then, contented and adorned with the lordship of the triple world, I shall enjoy myself.’

33. “At once, four thousand fearsome *akṣauhiṇīs* of *rākṣasas* marched forth bearing all kinds of weapons and eager for battle.

34. “Taking command of the troops, Indrajit went ahead of the army. Valorous Rāvaṇa was in the middle, while Kumbhakarṇa brought up the rear.

35. “But as for righteous Vibhīṣaṇa, he practiced righteousness in Laṅkā, while all those illustrious warriors marched off to Madhu’s city.

36. “Filling the entire sky, all the *rākṣasas* went forth mounted on chariots, elephants, donkeys, camels, horses, and great fiery serpents.

37. "Seeing Rāvaṇa advancing, the *daityas*, who cherished enmity for the gods, followed behind him in their hundreds.

38. "Once ten-faced Rāvaṇa reached Madhu's city, he entered it. He saw his sister there but not Madhu.

39. "Terrified of the king of the *rākṣasas*, his sister Kumbhīnasī humbly cupped her hands in reverence and bowed her head down to his feet.

40. "Raising her up and saying, 'You have nothing to fear,' Rāvaṇa, foremost of the *rākṣasas*, said, 'What may I do for you?'

41. "She said: 'If you are kindly disposed toward me, immensely powerful king, then please do not kill my husband today, bestower of honor.

42. " 'Great-armed warrior, you yourself said, "You have nothing to fear." Now be true to your word. Foremost of kings, please have some consideration for me, I am begging you.'

43. "Delighted, Rāvaṇa said to his sister, who stood there: 'Where, indeed, is your husband? Please inform me at once.

44. " 'Together with him I shall surely go on to the world of the gods for victory. Because of my compassion and affection for you, I shall not kill Madhu.'

45. "Addressed in this fashion, the *rākṣasa* woman, as if transported with joy, roused her extremely wise husband, the night-roaming *rākṣasa*, who had been sleeping, and said:

46. " 'My brother, the night-roaming *rākṣasa* Daśagrīva, eager to conquer the world of the gods, has chosen you to assist him.

47. " 'You must go to assist him, *rākṣasa*, together with your kinsmen. For it is only proper to accomplish the purpose of one who is affectionate and devoted.'

48. "When he had heard these words of hers, Madhu uttered the words, 'So be it!' He then received the foremost of the *rākṣasas* with all due courtesy.

49. "He honored Rāvaṇa, the lord of the *rākṣasas*, in keeping with righteousness. Having received this honor, the mighty Daśagrīva spent the night there in Madhu's abode and then prepared to depart.

50. "When the lord of the *rākṣasas*, who resembled great Indra, had reached Mount Kailāsa, the abode of Vaiśravaṇa, he had his army make camp."

The end of the twenty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 26

1. "As the sun, maker of day, had set, mighty Daśagrīva chose to camp there with his army.

2. "And when the bright moon rose, equal in splendor to the mountain itself, he gazed at the beauty of the scene, now still further enhanced by the moonlight.

3. "And it was yet further enhanced by heavenly *karṇikāra* groves, dense thickets of *kadamba*, lotus ponds in blossom, and the waters of the Mandākinī River.

4. "And there in the abode of Kubera, the giver of wealth, could be heard, like the sound of bells, the sweet sounds of the troupes of *apsarases* singing.

5. "Shaken by the breeze, the trees, fragrant with the sweetness of their nectar, released showers of blossoms, perfuming, as it were, the mountain.

6. "The pleasant breeze, mingled with nectar and the pollen of the blossoms, took on their powerful scent and blew, kindling Rāvaṇa's desire.

7–8. "As the night wore on, through the singing, the abundance of blossoms, the coolness of the breeze, and the beauties of the mountain, immensely powerful Rāvaṇa fell under the sway of Kāma's arrows. Sighing again and again, he gazed at the hare-marked moon.

9. "Now at this juncture, Rambhā, the foremost of all the *apsarases*, adorned with heavenly blossoms, her face like the full moon, happened to pass that way.

10. "With moist unguents applied as well as fragrant powders made from the flowers of all six seasons, she was draped in a dark blue garment that resembled a rain-charged cloud.

11. "As she, whose face was like the hare-marked moon, whose lovely brows were like two bows, whose thighs were as shapely as elephant trunks, and whose hands were as soft as tender sprouts, passed through the army, Rāvaṇa spied her.

12. "Leaping up, the lord of the *rākṣasas*, tormented by the force of Kāma's arrows, seized her hand as she passed by and, smiling, said:

13. "'Where are you going, fair-hipped lady? What consummation of delight will you bestow? Whose moment of good fortune is this in that he is about to enjoy you?

14. “ ‘Who, this very night, will sate himself on the nectar of your mouth, as fragrant as the red or blue lotus and which is like the very essence of divine nectar?

15. “ ‘Against whose chest will these breasts, like golden jars, so full, so lovely, and so closely pressed, crush, timid lady?

16. “ ‘And who will, this night, ascend to that very heaven in the form of your broad hips, which, adorned with golden girdle-strings, resemble a circle of gold?

17. “ ‘What other person—whether Śakra, Viṣṇu, or the Aśvins—is more distinguished than I so that, on his account, you pass me by? It is not right.

18. “ ‘So rest here, broad-hipped woman, on this lovely stone surface, for there is no lord in the triple world who is my equal.

19. “ ‘It is I, ten-faced Rāvaṇa, who humbly entreats you with hands cupped in supplication, and I am the lord and master of the triple world. Please love me.’

20. “Addressed in this fashion, Rambhā, trembling and cupping her hands in supplication, said: ‘Be merciful. You ought not speak to me in this fashion, for you are like a father to me.

21. “ ‘Indeed, you are the one who should protect me, should I be assaulted by others. For by rights, I am your daughter-in-law. This is the truth I am telling you.’

22. “But as she stood there with her eyes lowered to her feet, Daśagrīva said to her, ‘Only if you were my son’s wife would you be my daughter-in-law.’

23. “Rambhā replied to Rāvaṇa: ‘It is just so. For by rights, bull among *rākṣasas*, I am the wife of your son.

24. “ ‘He is the son of your brother Kubera Vaiśravaṇa and dearer to him than life itself. He is famed throughout the three worlds as Nalakūbara.

25. “ ‘He is a brahman in respect to righteousness and a kshatriya in respect to valor. He is Agni in his wrath and like the earth itself, bearer of wealth, in forbearance.

26. “ ‘It is with the son of that world guardian that I have made an assignation. It is for his sake that I have put on all this adornment.

27. “ ‘For it is he and none other who loves me, your majesty. By the force of that truth you must release me, tamer of your foes.

28. “ ‘Right now that righteous man awaits, anxiously longing for me. So you ought not create an obstacle for your son here. Release me!

29. “ ‘You should follow the path trodden by the virtuous, bull among *rākṣasas*. You are to be respected by me, and by the same token, I should be cherished by you.’

30. “But even as Rambhā was uttering this speech, which was in accord with righteousness and proper conduct, the powerful *rākṣasa*, cutting her off, in his infatuation seized her forcibly, and, inflamed with lust and infatuation, he began to rape her.

31. “Then, once she was released, her garlands and ornaments broken, Rambhā was as disheveled as a river churned up by the sporting of a great bull elephant.

32. “Trembling in her shame, terrified, and cupping her hands in supplication, she ran to Nalakūbara and fell at his feet.

33. “And when great Nalakūbara saw her in such a state, he said, ‘What is this, auspicious lady, that you have fallen at my feet?’

34. “But she, sighing and trembling, with her hands cupped in supplication, then began to tell him everything, just as it had happened.

35. “ ‘My lord, Daśagrīva came here on his way to Indra’s heaven, Triviṣṭapa, and he passed the night here together with his army.

36. “ ‘As I was coming to meet you, tamer of your foes, he spied me. Seizing me, that *rākṣasa* asked, “To whom do you belong?”

37. “ ‘And although I told him the whole truth, he, his mind overwhelmed with lust and delusion, would not heed my words.

38. “ ‘My lord, I pleaded with him, saying, “Your majesty, I am your daughter-in-law.” But brushing all that aside, he forcibly raped me.

39. “ ‘Thus, you should please forgive my transgression, gentle bestower of pride. For the strength of a woman is not equal to that of a man.’

40. “Then, when the son of Vaiśravaṇa had heard about this, he was furious. After hearing about that egregious assault, he entered into meditation.

41. “Then, when, after a moment, he had confirmed Rāvaṇa’s actions, Vaiśravaṇa’s son, his eyes red with rage, took water in his hand.

42. “When he had taken that heavenly water and sipped it according to the ritual precepts, he then pronounced a terrible curse on the lord of the *rākṣasas*:

43. "'Since, auspicious woman, he forcibly assaulted you, who were unwilling, he shall never force himself upon another unwilling young woman again.

44. "'And if ever, afflicted by lust, he should assault an unwilling woman, then his head shall burst into seven pieces.'

45. "The moment that curse, equal in radiance to a blazing fire, was uttered, the war drums of the gods thundered and a shower of blossoms fell from the sky.

46. "When all the gods, headed by Brahmā, Lord of creatures, came to know of the overall state of the world and of the impending doom of the *rākṣasa*, they were delighted.

47. "But when Daśagrīva heard about that hair-raising curse, he lost his desire to make love to unwilling women."

The end of the twenty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 27

1. "Then, passing beyond Mount Kailāsa, Daśagrīva, the night-roaming *rākṣasa* of immense blazing energy, along with his *rākṣasas*, reached Indra's world.

2. "As the *rākṣasa* army approached on every side, its din, like the roar of the ocean being shattered, reached the world of the gods.

3–4. "Upon hearing that Rāvaṇa had come, Indra trembled on his throne. He addressed all the gods who were assembled there—the Ādityas, along with the Vasus, the Rudras, the Viśvas, the *sādhyas*, and the hosts of the Maruts—saying, 'Make ready for battle with evil-minded Rāvaṇa.'

5. "Addressed in this fashion by Śakra, the immensely powerful gods, who were equal to Śakra in battle and confident in combat, girded themselves for battle.

6. "But great Indra was dejected for he was fearful of Rāvaṇa. Approaching Viṣṇu, he spoke these words:

7. "'O Viṣṇu, you who are endowed with immense power and valor, what shall we do? For this mighty *rākṣasa* has come, seeking battle.

8. "'He is powerful because of the granting of that boon and for no other reason. But, O God, those words of Prajāpati, must be rendered true.

9. “ ‘Please do as you did before when, relying upon your counsel, I burned up Namuci, Vṛtra, Bali, Naraka, and Śambara.

10. “ ‘For, mighty God among gods, you are the Supreme Spirit. There is no one other than you, who is our protector and recourse in times of calamity.

11. “ ‘You are the eternal and majestic lotus-navelled Nārāyaṇa. And it is you alone who have established me in the everlasting kingship of the gods.

12. “ ‘Therefore, please tell me, truthfully, God of gods. Will you, with the aid of your sword and discus, fight the enemy in battle yourself?’

13. “Addressed in this fashion by Śakra, the god, Lord Nārāyaṇa, said: ‘You need have no fear. Moreover, listen to me.

14. “ ‘For the time being, this evil creature, invincible through the gift of his boon, is impossible to kill even if encountered in battle by the gods and the *dānavas*.

15. “ ‘By all means, this *rākṣasa*, arrogant in his might and assisted by his son, is going to perform mighty feats. I know this through my inherent knowledge.

16. “ ‘And as for what you asked me, Śakra—“Will you fight him in battle?”—I shall by no means fight Rāvaṇa, the lord of the *rākṣasas*.

17. “ ‘For Viṣṇu never turns back without having killed his enemy. And at this time what you desire with regard to that *rākṣasa* is not feasible, as he has acquired that boon.

18. “ ‘But, standing right before you, O lord of the gods, Indra of the hundred sacrifices, I promise you that I myself shall be the cause of this *rākṣasa*’s death.

19. “ ‘When I recognize that the time is at hand, I shall kill Rāvaṇa, together with his son, in battle and so gratify the gods.’

20. “At that moment, just at daybreak, a roar was heard on every side coming from Rāvaṇa’s army, which always fought fiercely.

21. “Then, with a tumultuous din, a fearsome battle involving all sorts of weapons broke out between the gods and the *rākṣasas*.

22. “At this juncture, the heroic *rākṣasa* ministers, fearsome to look upon, ran forward to battle at Rāvaṇa’s command.

23–24. “There were Mārīca, Prahasta, Mahāpārśva, Mahodara, Akampana, Nikumbha, Śuka, Sāraṇa, Saṃhrādi, Dhūmaketu, Mahādaṃṣṭra, Mahāmukha, Jambumālin, Mahāmālin, and the *rākṣasa* Virūpākṣa.

25. “Surrounded by all those immensely powerful warriors, that bull among *rākṣasas* Sumālin, Rāvaṇa’s grandfather, plunged into the enemy hosts.

26. “Together with those night-roaming *rākṣasas*, he scattered in his rage all the hosts of the gods with all manner of sharp weapons.

27. “At this juncture, the heroic Vasu named Sāvitra, eighth among the Vasus, plunged into that great battle.

28. “Now there arose a battle between the gods—who were furious at the *rākṣasas*’ boasting of never turning back in battle—and the *rākṣasas*.

29. “Then, as the gods stood before them in battle, the heroic *rākṣasas* slaughtered them by the hundreds and thousands with all sorts of fearsome weapons.

30. “But in that battle, through their own blazing energy, the gods, with their various weapons, sent those fearsome and immensely powerful *rākṣasas* to the abode of Yama.

31. “At this juncture, the heroic *rākṣasa* named Sumālin, enraged, entered the fray with all sorts of weapons.

32. “Enraged, he scattered the entire army of the gods with all sorts of sharp weapons, just as the wind might rain clouds.

33. “Pelted with lances, fearsome darts, and hails of huge arrows, all the gods, who had assembled, could not stand their ground.

34. “Then, even though the thirty gods were being scattered by Sumālin, the god Sāvitra, eighth among the Vasus, stood his ground.

35. “But even as that night-roaming *rākṣasa* attacked, that warrior of immense blazing energy, surrounded by his own troops, warded him off in battle through his valor.

36. “Then there was a duel, extremely terrifying to the world, between the two frenzied warriors—Sumālin and the Vasu—neither of whom ever turned back in battle.

37. “Then, with huge arrows, the very great Vasu instantly brought down Sumālin’s great serpent-chariot.

38. “And having thus destroyed Sumālin’s chariot in battle with hundreds of sharp arrows, the Vasu seized a mace with his hand in order to kill him.

39. “Quickly seizing that splendid, blazing mace, which resembled the rod of Kāla, Sāvitra brought it down upon Sumālin’s head.

40. "And then, as it fell on Sumālin's head, that mace, which resembled a blazing meteor, looked like a mighty thunderbolt hurled at a mountain by thousand-eyed Indra.

41. "Once he was struck down in battle and reduced to ashes by that mace, his body—neither flesh nor bone—could be seen.

42. "When the *rākṣasas* saw that Sumālin had been struck down in battle, they all fled en masse in all directions, wailing loudly."

The end of the twenty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 28

1–2. "Then, seeing that Sumālin had been slain and reduced to ashes by the Vasu and observing that his own army, harried by arrows, had fled, Rāvaṇa's mighty son Meghanāda, enraged, turned back all the *rākṣasas* toward battle and took his stand.

3. "Mounted in his chariot, which shone like fire and moved at its owner's will, the great chariot-warrior raced toward the army of the gods like a blazing fire toward a woodland.

4. "Bearing various weapons, he plunged into that army, and the gods fled in all directions at the mere sight of him.

5. "Although he wished to fight, not one of them took a stand there. Then, seeing that they were all terrified, Śakra, rallying them, cried:

6. " 'Have no fear! Do not flee! You must return to the fight. For my son, who has never been defeated, is going forth to battle.'

7. "Then Śakra's son, the god known as Jayanta, rushed into battle in a chariot of marvelous construction.

8. "All the thirty gods surrounded Śacī's son and, confronting Rāvaṇa's son in battle, they took their stand.

9. "On behalf of great Indra's son and the son of the *rākṣasa* lord, a tremendous battle took place, befitting the gods and the *rākṣasas*.

10. "But then the son of the *rākṣasa* rained down arrows adorned with gold upon Jayanta's charioteer Gomukha, Mātali's son.

11. "But, in the same way, Śacī's son, Jayanta, in a rage, pierced Rāvaṇi, as well as his charioteer, on the battlefield.

12. “But Rāvaṇi, that *rākṣasa* of immense blazing energy, his eyes wide in his rage, pelted the son of Śakra with a hail of arrows.

13. “Seizing great and powerful weapons, Rāvaṇi let fly hundred-slayers, iron cudgels, darts, maces, swords, battle-axes, and enormous mountain peaks.

14. “As Rāvaṇa’s son was striking down his enemies, the worlds were terrified and a great darkness arose.

15. “Then the army of the gods, which had been surrounding Śacī’s son, was afflicted in every way and ran helter-skelter.

16. “Neither the gods nor their enemies could recognize one another. Scattered on every side, they ran helter-skelter.

17. “At this juncture, the valorous hero Puloman, son of Diti, appeared. He caught up Śacī’s son and carried him away.

18. “Taking his grandson Jayanta, his maternal grandfather Puloman—who had fathered Śacī Paulomī—entered the vast ocean.

19. “When the gods saw the extremely frightening disappearance of Jayanta, they were terrified and dejected, and they fled in all directions.

20. “But Rāvaṇi was excited, and, surrounded by his own troops, he charged at the gods and released a mighty roar.

21. “When the lord of the gods saw the disappearance of his son and the valor of Rāvaṇi, he said to Mātali, ‘Have my chariot brought up.’

22. “Then, driven by Mātali, that divine and extremely fearsome chariot, swift as thought and ready for battle, drew near.

23. “Once Indra had mounted the chariot, thundering clouds laced with lightning went before it, rumbling and driven by the wind.

24. “All sorts of musical instruments were played, and hymns of praise were sung. And the troupes of *apsarases* danced all together as Vāsava went forth to battle.

25. “Surrounded by the Rudras, the Vasus, the Ādityas, and the *sādhyas*, together with the hosts of the Maruts, all of them bearing all sorts of weapons, the overlord of the thirty gods went forth.

26. “But even as Śakra went forth, the wind blew harshly and the sun grew dim, while huge, blazing meteors appeared.

27. “At this juncture, the heroic and glorious Daśagrīva mounted his divine chariot, which had been fashioned by Viśvakarman.

28. “It was encircled by enormous, horrifying serpents, the wind from whose exhalations seemed to scorch the very battlefield.

29. “Surrounded by heroic *daityas* and night-roaming *rākṣasas*, his divine chariot turned toward the battlefield and rushed straight at great Indra.

30. “Waving off his son, he took his stand himself, so that Rāvaṇi withdrew from the battle and stood aside.

31. “Then there commenced a battle between the gods and the *rākṣasas*. In that battle, there was a fearsome hail of weapons, as if from storm clouds.

32. “And as for evil-minded Kumbhakarṇa, he, armed with all sorts of weapons, fought anyone at all in that battle without even knowing who they were.

33. “In a total frenzy, he assailed the gods with anything he could—fangs, arms, feet, javelins, iron cudgels, and arrows.

34. “Then, in that battle with the illustrious Rudras, together with the Ādityas, that fierce warrior, the night-roaming *rākṣasa*, was slashed everywhere with weapons.

35. “In that battle, with all sorts of sharp weapons, the thirty gods, together with the hosts of the Maruts, put to flight the entire *rākṣasa* army.

36. “Struck down with weapons, some of them writhed on the ground, while others remained fixed to their mounts in the battle.

37–38. “Some of those night-roaming *rākṣasas*, unable to move, remained clinging with both arms to their chariots, elephants, donkeys, camels, serpents, horses, crocodiles, boars, and creatures with the faces of *piśācas*, while others, grievously wounded with weapons by the gods, died.

39. “With the slain and stupefied *rākṣasas* scattered across the ground, the wreckage of battle looked like a painting.

40. “In the forefront of the battle, there flowed a river streaming with blood in place of water. It was thronged with adjutant storks and vultures and had weapons in place of crocodiles.

41–42. “At this juncture, valorous Daśagrīva, in a rage at seeing his entire army struck down by the gods, plunged quickly into the huge ocean of their army and, striking down the thirty gods in battle, raced straight toward Śakra.

43–44. "Then Śakra twanged his mighty bow with a tremendous roar, so that the ten directions reverberated with the thunder of its twanging. Drawing that mighty bow, Indra let fall on Rāvaṇa's head arrows with the brilliance of fire or the sun.

45. "And in the same fashion, great-armed Daśagrīva, standing his ground, pelted Śakra with hails of arrows loosed from his bow.

46. "Then, as those two battled fiercely with hails of arrows on every side, nothing at all could be discerned, for everything was shrouded in darkness."

The end of the twenty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 29

1. "Then, although that darkness had come on, the *rākṣasas*, intoxicated with their own strength, and the gods fought on, slaughtering one another.

2. "But by that point, the army of the gods had left standing only a tenth part of the vast host of the *rākṣasas.* The remainder had been led to the abode of Yama.

3. "Since everything was cloaked in darkness, the gods and *rākṣasas* could not recognize one another and so went on fighting among themselves.

4. "And while everything was shrouded in a mass of darkness, only three—Indra, Rāvaṇa, and immensely powerful Rāvaṇi—did not succumb to delusion.

5. "Now, when Rāvaṇa saw that his entire army had been struck down in battle, he flew into a towering rage and released a tremendous roar.

6. "In his rage, that unassailable warrior addressed his charioteer, who was in the chariot: 'Take me through the midst of the enemy army, right through to the end.

7. " 'This very day, fighting from the sky with all sorts of immensely powerful weapons, I myself shall destroy all the thirty gods through my valor.

8. " 'I shall kill Indra, Varuṇa, Kubera, bestower of wealth, and Yama. After I have quickly slain the thirty gods, I myself shall reign over all.

9. “ ‘And you must not give way to despair but drive my chariot swiftly. Now I tell you a second time, take me right through to the end.

10. “ ‘This place where we are now is the region of the Nandana garden. Now you must take me to where Mount Udaya stands.’

11. “And when his charioteer had heard those words of his, he directed his horses, which were as swift as thought, right through the middle of their enemies.

12. “Now, when Śakra, lord of the gods, who was standing in his chariot, realized his intention, he spoke these words to the gods, who were engaged in battle:

13. “ ‘Listen, you gods, to my words regarding what I would like. The *rākṣasa* Daśagrīva is to be taken alive, straightaway.

14. “ ‘Just like an ocean with towering waves on the full-moon day, this exceedingly powerful warrior is going to crash through our ranks with his chariot, which has the force of a gale.

15. “ ‘For it is not possible to kill him just now, as he is utterly fearless through the gift of a boon. Therefore we must capture the *rākṣasa*. You must be vigilant in battle!

16. “ ‘I have enjoyed the lordship of the triple world only after imprisoning Bali. I would now like to imprison this evildoer in the same way.’

17. “Then Śakra, of immense blazing energy, leaving Rāvaṇa, took a stand in another area where he fought on, annihilating the *rākṣasas* in battle.

18. “But Daśagrīva, never retreating, plunged into the army from the north, while Indra of the hundred sacrifices plunged in by the southern flank.

19. “The lord of the *rākṣasas* then penetrated the entire army of the gods to a distance of a hundred leagues and pelted it with hails of arrows.

20. “Although Śakra saw that his own army had been penetrated, he remained calm, and, cutting off ten-faced Rāvaṇa, he stopped his advance.

21. “At this juncture, when the *dānavas* and the *rākṣasas* saw that Rāvaṇa had been checked by Śakra, they cried out, ‘Alas! We are lost!’

22. “Then Rāvaṇi, beside himself with rage, mounted his chariot and, in a towering rage, plunged into that extremely fearsome army.

23. “Resorting to the power of magical illusion that had been given to him long ago by Śiva, lord of cattle, he became invisible to all beings and pelted that army.

24. "Then, leaving aside the gods, he made straight for Śakra. But great Indra of immense blazing energy could not see that son of his enemy.

25. "After striking Mātali and his horses with splendid arrows, he, shooting rapidly, pelted great Indra with a hail of arrows.

26. "Then Śakra, abandoning his chariot and dismissing Mātali, mounted Airāvata and went in search of Rāvaṇi.

27. "But through the power of his magical illusion, the *rākṣasa* could not be seen in battle even as he pelted great Indra of immeasurable might with torrents of arrows.

28. "When Rāvaṇi reckoned that Indra was exhausted, he bound him through his power of magical illusion and led him toward his own army.

29. "When all the immortal gods saw great Indra forcibly carried off in that battle by the power of magical illusion, they cried, 'How can this be? For Rāvaṇi, who, through the power of magical illusion, is leading Indra—himself a master of magical spells—away, is nowhere to be seen.'

30. "And at this juncture, all the hosts of the gods, in a towering rage, assaulted Rāvaṇa with hails of weapons.

31. "For, having encountered the Vasus, Ādityas, and the hosts of the Maruts, Rāvaṇa, battered by weapons, could neither make a stand in battle nor fight on.

32. "But, when Rāvaṇi saw that his father was exhausted and that his luster was dimmed by weapons, he, still invisible, said this to him in the midst of battle:

33. " 'Come, father, let us go. For the work of battle is done. Sir, you have been victorious, as you must know. Therefore, you should be easy in your mind and free from anxiety.

34. " 'For I have captured Śakra, who is the lord of the army of the gods and of the entire triple world. And I have broken the pride of the gods.

35. " 'Having captured your enemy through your might, you should enjoy the triple world as you please. Why should you exert yourself in vain, since further battle would yield no benefit?'

36. "When ten-faced Rāvaṇa had heard those words of Rāvaṇi, his mind was put at ease, and he withdrew from the army of the gods and from the work of battle.

37. "Then the mighty lord of the night-roaming *rākṣasas*, having attained victory, was free from his anxiety concerning the battle. Delighted, he

prepared to depart from there to his palace, and, turning to his son, he said these words:

38. "'O you whose valor is equal to that of the immortal gods, through your feats of valor befitting the greatest of warriors, you have increased the pride of my lineage in that you have defeated the lord of the thirty gods and the thirty gods as well.

39. "'So bring Vāsava quickly and, surrounded by the army, proceed from here to the city. And as you proceed I will quickly follow behind you together with my ministers.'

40. "Then, surrounded by his forces and together with his mounts, the *rākṣasa* Rāvaṇi, his mind delighted, took the lord of the thirty gods and, reaching his own palace, dismissed the *rākṣasas*."

The end of the twenty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 30

1. "Now, when that immensely powerful god, great Indra, had been defeated by Rāvaṇa's son, the gods placed Prajāpati before them and proceeded to Laṅkā.

2. "Approaching Rāvaṇa, who was surrounded by his sons and brothers, Prajāpati, hovering in the sky, addressed him in a conciliatory fashion.

3. "'Rāvaṇa, my child, I am pleased with your son's feats in battle. Oh, the magnificence of his valor! He is your equal or even your superior.

4. "'You, sir, have conquered the entire triple world through your own blazing energy, and your vow has borne fruit. And I am indeed pleased with your son.

5. "'And, Rāvaṇa, this exceedingly mighty son of yours, Rāvaṇi, shall now be famed throughout the world as Indrajit, "the Conqueror of Indra."

6. "'Indeed, your majesty, this *rākṣasa*, relying on whom you brought the thirty gods under your control, will be a mighty conqueror of his enemies.

7. "'Therefore, great-armed warrior, please release great Indra, the chastiser of Pāka. Moreover, what must the gods, denizens of heaven, offer you for his release?'

8. "Then Indrajit, of immense blazing energy and victorious in battle, said, 'For his release, I now choose immortality, O God.'

9. "But the lotus-born god Brahmā said to Rāvaṇi, 'There is no such thing as absolute immortality for any living beings on earth.'

10. "Then Indrajit addressed lotus-born Brahmā, who hovered before him: 'In that case you must hear about the supernatural power that I demand for the release of Indra of the hundred sacrifices.

11. " 'My abiding desire, O God, is that whenever I strive to conquer my enemies, I should enter battle only after having worshiped Agni, the purifier, with oblations.

12. " 'But, O God, let my death occur in battle only if I should fight before that rite is completed, with its *mantras* and oblations to Agni, the shining god of fire.

13. " 'Moreover, every other man solicits immortality through asceticism. But I shall secure immortality through valor.'

14. "The god Prajāpati said to him, 'Let it be so!' So Indrajit released Śakra, and the gods returned to the highest heaven.

15. "At this juncture, Rāma, Śakra, despondent and with his garments and garlands in disarray, gave way to brooding, his mind overwhelmed with gloomy thoughts.

16. "When the god Prajāpati saw him in such a state, he said: 'O Indra of the hundred sacrifices, why are you so sorrowful? You must remember your evil deed.

17. " 'O lord, foremost of the immortal gods, long ago I created many people. They were all of a single type. They all had the same speech, and they all looked the same in every respect.

18. " 'There was absolutely no difference among them, either in their appearance or in their characteristics. Therefore, with my mind focused, I began to ponder over these people.

19. " 'Then, in order to create some distinction among them, I selected from those people whatever was most excellent in each and every limb and fashioned a woman.

20. " 'With those qualities of beauty, I fashioned a woman devoid of all imperfection. And so I gave her the name Ahalyā, "Devoid of Imperfection."

21. " 'But once that woman had been fashioned, O lord of the gods, I became concerned as to whom she should belong, bull among gods.

22. “ ‘But because of your exalted station, you, lord Śakra, smasher of citadels, reckoned in your mind, “She must be my wife.”

23. “ ‘I placed her under the guardianship of great Gautama, and when she had been in his care for many years, he returned her.

24. “ ‘Then, once I had made certain of the self-control of that great sage and had recognized his perfection in asceticism, I then gave her to him to be his wife.

25. “ ‘That righteous great sage then made love with her. But since she had been given to Gautama, the gods lost all hope.

26. “ ‘You, however, were infuriated, and, consumed with lust, you went to that sage’s ashram. Then you spied that woman, who was like a shining flame of fire.

27. “ ‘Overwhelmed with lust and filled with rage, Śakra, you raped her. And you were seen in the ashram by that supreme seer.

28. “ ‘Then, O lord of the gods, you experienced a reversal of your condition. For the enraged seer of supreme blazing energy cursed you as follows:

29. “ ‘ “Since, Vāsava, showing no fear, you raped my wife, therefore, your majesty, you shall fall into the hands of your enemies in battle.

30. “ ‘ “And this tendency, evil-minded wretch, that you have established in the world, will now be common to all men as well. Of this there is no doubt.

31. “ ‘ “And as for that great and very grievous violation that will arise, half of it will be ascribed to him who perpetrates it, while half will be ascribed to you.

32. “ ‘ “Nor, smasher of citadels, will your position be permanent because of your association with this violation that you have established in the world.

33. “ ‘ “And whosoever may become lord of the gods, he shall be so only temporarily. Such is the curse that I have pronounced.” That is what Gautama said to you at that time.

34. “ ‘Then that sage of great austerities addressed his wife, reviling her: “Unchaste woman, become invisible within the confines of my ashram.

35. “ ‘ “Since, endowed with beauty and youth, you were unfaithful, you shall no longer be the only beautiful woman in the world.

36. “ ‘ “That beauty of yours, once so hard to obtain and on account of which this infatuation came about, shall henceforth belong to all people.”

37. “ ‘And so from that time onward, many people have been endowed with beauty. It is because of the sage’s unleashing of that curse that all this has come to pass.

38. “ ‘Now, great-armed Vāsava, you must remember the evil deed that you did on account of which, and for no other reason, you were captured by your enemy.

39. “ ‘Now you must immediately perform the *vaiṣṇava* sacrifice with your mind fully focused. Only then, purified by that sacrifice, shall you return to the highest heaven.

40. “ ‘Nor, lord of the gods, was your son slain in the great battle. He was taken by his grandfather and kept in the ocean, the great receptacle of waters.’

41. “When he had heard this, great Indra performed the *vaiṣṇava* sacrifice and returned once more to highest heaven and ruled the gods.

42. “Such, Rāma, was the might of Indrajit, which I have told you about. He conquered the lord of the gods. What then of other living beings?”

The end of the thirtieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 31

1. Then Rāma of immense blazing energy, in his amazement, once more bowing deferentially, addressed these words to that foremost of seers, Agastya:

2. “Blessed one, foremost of the twice-born, were people so dispirited then that Rāvaṇa, lord of the *rākṣasas*, did not meet with effective opposition?

3. “Or, since so many kings were conquered, is it that those lords of the earth were devoid of might and deprived of splendid, divine weapon-spells?”

4. When the blessed seer Agastya had heard Rāma Rāghava’s words, he smiled and addressed him, as Grandfather Brahmā might the Lord.

5. “In this fashion, Rāma, O lord of the earth and bull among kings, Rāvaṇa wandered the earth, harrying its kings.

6. "At length he reached the city called Māhiṣmatī, which, in its close proximity to Agni of the golden seed, was as resplendent as the city of heaven.

7. "In his blazing splendor, its king, whose name was Arjuna, was the equal of Agni of the golden seed. For Agni constantly dwelt in his fire pit, which was strewn with *kuśa* grass.

8. "Now on that very day that mighty king Arjuna, overlord of the Haihayas, had gone to the Narmadā River to take his pleasure with his womenfolk.

9. "But Rāvaṇa, lord of the *rākṣasas*, asked Arjuna's ministers: 'Where is Arjuna, your king, today? Please tell me at once.

10. " 'I am Rāvaṇa and have come eager to do battle with that foremost of men. Now you must calmly inform him of my arrival.'

11. "Addressed in this fashion by Rāvaṇa, those extremely wise ministers told the lord of the *rākṣasas* that the lord of the earth was away.

12. "When the son of Viśravas had heard from the townsfolk that Arjuna was gone, he departed and came to the Vindhya mountains, which resembled the Himalayas.

13–16. "Rāvaṇa gazed upon the Vindhya range. It seemed to burst forth from the earth, to pierce the clouds and scrape the sky. It had a thousand peaks, and its caves were haunted by lions. With the icy waters plunging from its precipices, it seemed to be laughing shrilly. It was immensely high, and, with the gods, *dānavas*, and *gandharvas* sporting with their womenfolk, together with the *kinnaras* and troupes of *apsarases*, it was truly heaven. As it loomed there, with its streams pouring forth—through its fissures—water as bright as the sky, it seemed to be flashing forth flickering tongues.

17. "Gazing at the Vindhya range, which, with its caves and flickering flames, resembled the Himalayas, Rāvaṇa proceeded to the Narmadā River.

18–19. "It was a holy river flowing to the western ocean, its waters rushing over stones. Its pools were churned up by buffalo, gaur, lions, tigers, bears, and great elephants—all of them oppressed by heat and thirst. It was always thronged with *cakravākas* and *kāraṇḍas*, as well as *haṃsas*, waterfowl, and sarus cranes—all of them impassioned and warbling constantly.

20–23. "The ten-faced bull among *rākṣasas* descended quickly from the Puṣpaka. Then, just as one might enter the embrace of a lovely and be-

loved woman, he immersed himself in the Narmadā, the foremost of rivers, which had blossoming trees for a chaplet, a pair of *cakravākas* for breasts, broad banks for hips, a line of *haṃsas* for a lovely girdle, a body smeared with pollen, the foam of the water for a white mantle, a plunge into its waters for an embrace, and blooming lotuses for lovely eyes. Afterward, seated on its charming bank, which was adorned with all kinds of flowers, the lord of the *rākṣasas*, together with his ministers, took pleasure in the sight of the Narmadā.

24. "Then Rāvaṇa, lord of the *rākṣasas*, smiling playfully, addressed his ministers there—Mārīca, Śuka, and Sāraṇa:

25. " 'The scorching sun, now at the zenith, seems, with his thousand rays, to turn the world to gold. Yet, realizing that I am sitting here, the sun seems more like the moon.

26. " 'Cooled by the waters of the Narmadā, the fragrant breeze blows gently out of fear of me, dispelling my fatigue.

27. " 'And even this best of rivers, the Narmadā, the increaser of delight, concealing her fish, birds, and waves, stands like a timid and beautiful woman.

28–29. " 'You gentlemen have been wounded with weapons in battle by kings who were equal to Indra, and you are smeared with blood like the ointment of sandalwood. You should therefore immerse yourselves in the Narmadā, which gives happiness to men, just as the great rutting elephants, headed by Mahāpadma, plunge into the Ganges.

30. " 'For once you have bathed in this mighty river, you will rid yourselves of all evils.

31. " 'But as for me, I shall calmly make a floral offering to Śiva, Umā's lord, here on this bank whose luster is like that of the autumnal moon.'

32. "Addressed in this fashion by Rāvaṇa, Mārīca, Śuka, and Sāraṇa, along with Mahodara and Dhūmrākṣa, immersed themselves in the Narmadā.

33. "The Narmadā River was as agitated by those elephants among the *rākṣasa* lords as is the Ganges by those mighty elephants, Vāmana, Añjana, Padma, and the rest.

34. "Then, when the *rākṣasas* had bathed in the lovely waters of the Narmadā, they came out and gathered flowers for Rāvaṇa's offering.

35. "And there on Narmadā's lovely bank, whose luster was like that of a white cloud, the *rākṣasa* lords in a short time heaped up a veritable mountain of flowers.

36. "Once the flowers had been gathered, Rāvaṇa, lord of the *rākṣasas*, went down to the river to bathe, just as might a mighty elephant to the Ganges.

37. "And when Rāvaṇa had bathed there according to the ritual prescriptions and had quietly intoned an unsurpassed *mantra*, he emerged from the waters of the Narmadā.

38. "Seven *rākṣasas* followed Rāvaṇa as he proceeded, his hands cupped in reverence. And wherever Rāvaṇa, the overlord of the *rākṣasas*, went, they carried a *liṅga* made of *jāmbūnada* gold.

39. "After installing that *liṅga* on an altar of sand, Rāvaṇa worshiped it with fragrant articles and flowers with the fragrance of nectar.

40. "And then, when the night-roaming *rākṣasa* had worshiped Hara, the dispeller of the afflictions of the virtuous and the supreme granter of boons who was adorned with the rays of the moon, he sang and, stretching out his long arms, danced."

The end of the thirty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 32

1–2. "Now not far from where Rāvaṇa, the lord of the *rākṣasas*, was making his floral offering on the bank of the Narmadā, Arjuna, foremost of conquerors and the lord and master of Māhiṣmatī, was sporting with his women in the Narmadā's waters.

3. "In their midst, King Arjuna was then as resplendent as a bull elephant in the midst of a thousand elephant cows.

4. "Eager to discover the ultimate strength of his thousand arms, Arjuna then obstructed the Narmadā's current with them.

5. "When the clear water reached the dam made by Kārtavīrya's arms, it flowed rapidly upstream, crumbling the riverbanks.

6. "Carrying along fish, crocodiles, dolphins, flowers, and mats of *kuśa* grass, the current of the Narmadā's waters looked just as it would in the rainy season.

7. "As if directed by Kārtavīrya, the current of water swept away Rāvaṇa's entire floral offering.

8. "And Rāvaṇa, abandoning his half-completed rite, glared at his beloved Narmadā as if at a cherished wife who had become disobedient.

9–10. "But when Rāvaṇa saw the current of the water flowing from the west and swelling like a tidal wave, he moved eastward and then saw the river—whose appearance was like that of an obedient woman and whose waterfowl were unruffled—in its splendid natural state.

11. "And then, with a finger of his right hand accompanied by a brief word, ten-faced Rāvaṇa directed Śuka and Sāraṇa to seek the source of that surge.

12. "Commanded by Rāvaṇa, the two heroic brothers, Śuka and Sāraṇa, set out, flying through the sky and heading west.

13–16. "But when they had gone a mere half a league, the two night-roaming *rākṣasas* spied a man and many women playing in the water. With his hair disordered by the water, he resembled a huge *sāla* tree. The corners of his eyes were red with passion, and in splendor he was the likeness of Madana, the god of love. That crusher of his foes was obstructing the river with his thousand arms as a mountain might obstruct the land with its thousand foothills. He was completely surrounded by a thousand young and exquisite women, just as a bull elephant might be by a thousand impassioned elephant cows.

17. "Now, when the two *rākṣasas* Śuka and Sāraṇa had seen that most amazing man, they turned back and, approaching Rāvaṇa, addressed him:

18. "'Lord of the *rākṣasas*, someone who resembles a huge *sāla* tree has blocked up the Narmadā like a dam and is having his womenfolk play.

19. "'And the river, its waters obstructed by him with his thousand arms, is sending forth again and again floods that resemble tidal waves.'

20. "Having listened while Śuka and Sāraṇa were speaking in this fashion, Rāvaṇa said, 'It is Arjuna!' and leapt to his feet, eager for battle.

21. "The moment the lord of the *rākṣasas* set out toward Arjuna, the clouds released a thunderclap accompanied by showers of blood.

22. "Nonetheless, the lord of the *rākṣasas*, surrounded by Mahodara, Mahāpārśva, Dhūmrākṣa, Śuka, and Sāraṇa, proceeded to where Arjuna was.

23. "Then, in a short time, the mighty *rākṣasa*, as black as collyrium, reached that fearsome pool in the Narmadā.

24. "There the king of the *rākṣasas* spied Arjuna, the lord of men, surrounded by women as a bull elephant might be by impassioned elephant cows.

25. “His eyes red with rage, the lord of the *rākṣasas*, arrogant in his might, in a deep voice, addressed Arjuna’s ministers thus:

26. “ ‘Ministers! Inform the Haihaya king at once that he who goes by the name of Rāvaṇa has arrived for the purpose of battle.’

27. “And when Arjuna’s counselors had heard Rāvaṇa’s words, they sprang up with their weapons and addressed these words to him:

28. “ ‘Well done, Rāvaṇa! You really know the time for a battle, since, just as a tiger might attack a rutting bull elephant in the midst of his cows, you wish to fight with our king while he is impassioned and surrounded by women.

29. “ ‘Be patient for today, Daśagrīva, please stay here for the night. If you still wish to fight, dear fellow, you can meet Arjuna in battle tomorrow.

30. “ ‘If, on the other hand, you are in such haste in your thirst for battle, you must first strike us down and only then join battle with Arjuna.’

31. “The famished ministers of Rāvaṇa then slaughtered those ministers of the king and devoured them.

32. “Then on the bank of the Narmadā there arose a tumultuous noise from the followers of Arjuna and the counselors of Rāvaṇa.

33. “Arjuna’s troops rushed up from every side, assailing Rāvaṇa and his ministers with arrows, iron cudgels, and lances that were like thunderbolts, together with nooses.

34. “The onset of the warriors of the Haihaya overlord was extremely fierce, like the roar of the ocean filled with sharks, fish, and crocodiles.

35. “But Rāvaṇa’s ministers—Prahasta, Śuka, and Sāraṇa—whose blazing energy was that of fire, burned up Kārtavīrya’s army in their rage.

36. “Then the men who guarded his gateway informed Arjuna, as he was sporting, of that feat of Rāvaṇa and his counselors.

37. “After telling his womenfolk, ‘Have no fear!’ Arjuna then came up out of the water, as might Añjana from the waters of the Ganges.

38. “Then, his eyes clouded with rage, the immensely fearsome fire that was Arjuna blazed forth like the fire that ends a cosmic era.

39. “Wearing armlets of splendid gold, he swiftly seized his mace and drove off the *rākṣasas*, as does the sun, the darkness.

40. “Raising that great mace, which was whirled about by the force of his arms, Arjuna charged with the swiftness of Garuḍa.

41. “But, blocking his path, as did the Vindhya mountain that of the sun, and armed with a cudgel, stood Prahasta, as immovable as the Vindhya itself.

42. “Puffed up with pride, Prahasta hurled that fearsome cudgel bound with iron and then roared like a thundercloud in his rage.

43. “At the tip of that cudgel as it left Prahasta’s hand, there appeared a fire that resembled a chaplet of *aśoka* blossoms and that seemed to be blazing.

44. “But Arjuna Kārtavīrya, who was armed with his mace and whose strength was that of an elephant, skillfully evaded that cudgel as it sped toward him.

45. “Then the lord of the Haihayas charged at Prahasta, whirling that massive mace, which was held aloft by five hundred of his arms.

46. “Then, struck violently by him with that mace, Prahasta was stunned and fell like a mountain struck by the thunderbolt of Indra, wielder of the thunderbolt.

47. “When Mārīca, Śuka, and Sāraṇa, along with Mahodara and Dhūmrākṣa, saw that Prahasta had fallen, they fled the battlefield.

48. “Now that his counselors had run away and Prahasta had been felled, Rāvaṇa swiftly charged at Arjuna, the foremost of kings.

49. “Then there commenced a fearsome and hair-raising battle between the thousand-armed king and the twenty-armed *rākṣasa*.

50–52. “The *rākṣasa* and Arjuna belabored each other powerfully with their maces, like two roiling seas, like two moving mountains, like two suns filled with blazing energy, like two burning fires, like two bull elephants arrogant in their might, like two bulls fighting over an impassioned cow, like two roaring thunderclouds, like two lions haughty in their might, or like Rudra and Kāla filled with rage.

53. “But the two, man and *rākṣasa*, withstood those mace blows, just as mountains might withstand the fearsome blows of a thunderbolt.

54. “Just as an echo inevitably arises from claps of thunder, so did all the directions resonate with the blows of their maces.

55. “As Arjuna’s mace fell on the chest of his enemy, it lent a golden glow to the heavens, as might a flashing bolt of lightning.

56. “And by the same token, the mace, which Rāvaṇa brought down again and again on Arjuna’s chest, resembled a blazing meteor falling on a mighty mountain.

57. “Neither Arjuna nor the lord of the *rākṣasa* hosts experienced any fatigue. Indeed, the battle between them was just like the one long ago between Bali and Indra.

58. “The foremost of men and the foremost of *rākṣasas* belabored each other as might two great bulls with their horns or two bull elephants with their tusks.

59. “But then, in that great battle, Arjuna, enraged, let fly his mace with all his might right at the middle of Rāvaṇa’s chest.

60. “But because of the protection afforded by the grant of his boon, that mace, striking Rāvaṇa’s chest, broke in two and fell to the ground like a feeble army.

61. “However, because of that mace blow delivered by Arjuna, Rāvaṇa staggered back a bow’s length and collapsed, moaning softly.

62. “Then, perceiving that Daśagrīva was stunned, Arjuna swiftly seized him, just as Garuḍa might a great serpent.

63. “And having forcibly seized ten-faced Rāvaṇa with his thousand arms, the mighty king bound him as Nārāyaṇa did Bali.

64. “As Daśagrīva was being bound, the perfected beings, celestial bards, and the gods cried out, ‘Well done!’ and scattered flowers on Arjuna’s head.

65. “Seizing him as a tiger might a deer or as the king of lions might an elephant, the Haihaya king, in his delight, roared again and again like a thundercloud.

66. “But now, having regained consciousness and seeing that ten-faced Rāvaṇa was bound, Prahasta, in a rage, together with the *rākṣasas*, charged at the king.

67. “The onset of those night-roaming *rākṣasas* as they rushed to the attack was like the wondrous rise of the seas at the waning of summer.

68. “Crying, ‘Release him! Release him! Stop! Stop!’ again and again, they then loosed cudgels and lances at Arjuna.

69. “But Arjuna, the destroyer of his enemies, was unfazed. He quickly caught those weapons of the foes of the immortal gods before they reached him.

70. “Then, with those very same excellent and irresistible weapons, he wounded the *rākṣasas* and drove them off as the wind might clouds.

71. "And, having thus frightened off the *rākṣasas*, Arjuna Kārtavīrya, surrounded by his friends and taking Rāvaṇa along, entered the city.

72. "Then as the twice-born brahmans, together with the townsfolk, showered him with masses of blossoms and unhusked rice, Arjuna, who resembled Indra, invoked by many, entered that city, just as did thousand-eyed Indra when he had captured Bali."

The end of the thirty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 33

1. "Now the seer Pulastya happened to hear about the capture of Rāvaṇa—which was like capturing the wind—as it was related in heaven by the gods.

2. "Then that great seer, despite his extraordinary self-control, was moved by affection for his grandson, and he went to see the lord of Māhiṣmatī.

3. "Taking to the path of the winds, that twice-born brahman, whose pace was equal to that of the wind and who strode with the speed of thought, reached the city of Māhiṣmatī.

4. "He entered the city, which resembled Amarāvatī and which was filled with happy and prosperous people, as Brahmā might enter Indra's Amarāvatī.

5. "As he approached he was as hard to look upon as would be Āditya if he were approaching on foot. But then, recognizing him, they informed Arjuna.

6. "Upon hearing the words 'It is Pulastya,' the lord of the Haihayas, raising his cupped hands to his forehead, went forth to meet that foremost of twice-born brahmans.

7. "And his *purohita*, taking the guest-offering and *madhuparka*, went before the king, as Bṛhaspati would before Indra.

8. "Then, when he spied the seer approaching like the rising sun, Arjuna worshiped him who had come, as Indra might the Lord.

9. "And after he had seen to it that he had been given the *madhuparka*, water to wash his feet, and the guest-offering, the lord of kings addressed Pulastya in a voice breaking with joy.

10. “ ‘Today, Māhiṣmatī has been rendered the equal of Amarāvatī since, lord among the lords of twice-born brahmans, I am seeing you, who are so hard to see.

11. “ ‘Today I have achieved felicity, O lord. Today my lineage is exalted in that I may worship your feet, which are worshiped by the hosts of the gods.

12. “ ‘This kingdom, my sons, my wives, and I are yours. O brahman, what may we do? What must we do? Please command us, sir.’

13. “Now, after having inquired of the king concerning the proper state of righteousness, the sacred fires, and his dependents, Pulastya then addressed Arjuna, king of the Haihayas:

14. “ ‘Lord of kings—you whose eyes are like shining lotuses and whose face is like the full moon—your strength, by which you vanquished Daśagrīva, is unequaled.

15. “ ‘My invincible grandson, for fear of whom the ocean and wind stand motionless, has been bound by you today.

16. “ ‘Thus you have increased your fame, my son, and spread your name. Now, dear boy, entreated by my words, please release ten-faced Rāvaṇa.’

17. “Accepting Pulastya’s command without a word, Arjuna, the lord among the lords of kings, happily released the lord of the *rākṣasas*.

18. “When he had released that foe of the thirty gods, he honored him with heavenly ornaments, garlands, and garments. Then, after forging with him a pact of nonaggression witnessed by Agni, Arjuna prostrated himself before the son of Brahmā and returned to his home.

19. “After having met with Pulastya as well, the valorous lord of the *rākṣasas*, given hospitality with an embrace, was dismissed, much abashed.

20. “Once Pulastya, the foremost of sages and son of Grandfather Brahmā, had brought about the release of Daśagrīva, he proceeded to Brahmā’s world.

21. “And that was how Rāvaṇa was overpowered by Kārtavīrya and how he obtained his freedom once again through the words of Pulastya.

22. “Thus, O delight of the Rāghavas, there are those who are mightier even than the mighty. Therefore, he who desires his own well-being should not hold his enemy in contempt.

23. "After the king of the flesh-eating *rākṣasas* had formed an alliance with thousand-armed Arjuna, he once more roamed the entire earth in his arrogance, slaughtering men."

The end of the thirty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 34

1. "Once released by Arjuna, Rāvaṇa, the lord of the *rākṣasas*, no longer despondent, roamed the entire earth.

2. "And whomever he heard of as having great strength—whether *rākṣasa* or human—Rāvaṇa encountered him and, in his arrogance, challenged him to battle.

3. "Then, one day, he came to the city of Kiṣkindhā, protected by Vālin, and challenged golden-garlanded Vālin to battle.

4. "Then Lord Tāra, a minister of the monkey and the father of Tārā, addressed these words to Rāvaṇa, who had come, eager for battle:

5. " 'Vālin, who would be your equal in strength, O lord of the *rākṣasas*, is gone, and there is none other among the leaping monkeys capable of standing before you.

6. " 'Vālin will return momentarily, after he has performed his *sandhyā* ritual in all four oceans, Rāvaṇa. So just wait a moment.

7. " 'Look at these heaps of bones, as white as conch shells. They belonged to those who came seeking battle, your majesty, and who were then slain by the blazing energy of the monkey lord.

8. " 'And even if you were to drink the nectar of immortality, Rāvaṇa, nonetheless, were you to encounter Vālin, that would be the end of your life, *rākṣasa*.

9. " 'On the other hand, if you are in a hurry to die, you should go to the southern ocean. There you will see Vālin, who is like the sun come to earth.'

10. "But, reviling Tāra, Rāvaṇa, lord of the *rākṣasas*, mounted the Puṣpaka and proceeded to the southern ocean.

11–12. "There, he spied Vālin, who—resembling a golden mountain and with a face like the rising sun—was absorbed in the performance of his *sandhyā* rites. Rāvaṇa, who resembled collyrium, descended from the Puṣpaka and advanced swiftly with silent footsteps in order to seize him.

13. “But Rāvaṇa, whose intention was evil, was spotted by Vālin, who by chance had opened his eyes. Still, Vālin was not perturbed.

14. “Just as a lion might a hare or Garuḍa, a serpent, Vālin, spying evil-intentioned Rāvaṇa, did not take him seriously, thinking:

15. “ ‘This evil-minded Rāvaṇa wishes to capture me. But today, hanging him from my armpit, I shall travel to the mighty oceans.

16. “ ‘Everyone will see my enemy, Daśagrīva, hanging at my side, his thighs, hands, and garments dangling like a serpent hanging from Garuḍa.’

17. “Having formed this resolution, Vālin, pricking up his ears, went on intoning vedic *mantras* as he stood there like the king of the mountains.

18. “The two kings—the one of the tawny monkeys, the other of the *rākṣasas*—each eager to seize the other and arrogant in his might, strove mightily toward that end.

19. “Even though his back was turned, Vālin, judging from the sound of his footsteps that Rāvaṇa was within arm’s reach, seized him, as the egg-born Garuḍa might a serpent.

20. “Seizing the lord of the *rākṣasas*, who had been eager to seize him, the tawny monkey swiftly leapt up into the sky dangling him from his armpit.

21. “Although Rāvaṇa gouged him repeatedly with his nails, Vālin, crushing him tightly, carried him off, as the wind might a cloud.

22. “Then, as ten-faced Rāvaṇa was being carried off, the fearsome ministers of the *rākṣasa*, wishing to free him, ran after him, crying out.

23. “Followed by them, Vālin, moving through the middle of the sky, was as radiant as the many-rayed sun high in the sky being followed by banks of clouds.

24. “But those foremost among the *rākṣasas* were unable to keep up with Vālin, and, exhausted by the speed generated by his arms and haunches, they collapsed.

25. “For as Vālin was proceeding, even the lords of the mountains got out of his way.

26. “The immensely swift lord of the monkeys, whose flight was impossible even for flocks of birds, performed his worship at the time of *sandhyā* at each of the oceans, one after another.

27. "Moving through the sky, the tawny monkey Vālin, honored by the creatures that move through the sky, came to the western ocean, still clutching Rāvaṇa.

28. "After performing the *sandhyā* rite there and having bathed and intoned the *mantras*, the monkey proceeded to the northern ocean, still carrying ten-faced Rāvaṇa.

29. "When he had performed the *sandhyā* rite at the northern ocean, Vālin proceeded to the great eastern receptacle of waters.

30. "When he had performed the *sandhyā* ritual there, Vāsavi, lord of the tawny monkeys, headed back to Kiṣkindhā, still clutching Rāvaṇa.

31. "And thus, having performed the *sandhyā* ritual at all four oceans, the monkey, fatigued from carrying Rāvaṇa, landed in a parkland of Kiṣkindhā.

32. "The foremost of monkeys released Rāvaṇa from his armpit and, laughing at him, said, 'Where did you come from?'

33. "Greatly astonished, his eyes rolling from exhaustion, the lord of the *rākṣasas* said these words to the lord of the tawny monkeys:

34. "'I am Rāvaṇa, lord of the *rākṣasas*, O lord of monkeys—you who resemble great Indra. I came here eager for battle, and now you have overpowered me.

35. "'Oh, what might! Oh, what power! Oh, what composure you have! For you have captured me as if I were some dumb beast and whirled me around the four oceans.

36. "'O heroic monkey! What other hero, carrying me, could stride so swiftly in this fashion, without tiring?

37. "'Indeed, other than you, leaping monkey, only three things possess such speed: thought, the wind, and Suparṇa. Of this, there is no doubt.

38. "'Having witnessed your might, bull among tawny monkeys, I desire an enduring and affectionate alliance with you, one concluded in the presence of Agni, the purifier.

39. "'Our wives, our sons, our cities, our kingdoms, our possessions, our garments, and our food—we shall share all these together, lord of the tawny monkeys.'

40. "Then, after kindling a fire, the two of them—the tawny monkey and the *rākṣasa*—embraced each other and became as brothers.

41. "Then, hand and hand, delighted, the two of them—the tawny monkey and the *rākṣasa*—entered Kiṣkindhā, as two lions might a mountain cave.

42. "And so Rāvaṇa dwelt there for a month as if he were Sugrīva, until he was taken away by his ministers, who had come and were eager to ravage the triple world.

43. "This took place in this fashion long ago, lord, when Rāvaṇa was first overpowered by Vālin and then, in the presence of Agni, the purifier, was treated by him as his brother.

44. "Vālin's supreme might was unequaled, and yet, Rāma, you burned him as well, as might a fire, a moth."

The end of the thirty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 35

1. Then Rāma once more questioned the sage who dwelt in the southern region. Cupping his hands in reverence, he humbly uttered these appropriate words:

2. "The might of those two, Vālin and Rāvaṇa, was unequaled, but, in my opinion, they were not equal in heroic deeds to Hanumān.

3. "Heroism, skill, strength, steadfastness, wisdom, mastery of policy, valor, and power all reside in Hanumān.

4. "Back then, when he saw the ocean and the monkey army in despair, he reassured the monkeys once again and leapt one hundred leagues.

5. "After assaulting the citadel of Laṅkā and exploring Rāvaṇa's inner apartments, he spoke with Sītā and gained her confidence.

6. "And there Hanumān single-handedly slaughtered the generals of the army, the sons of the counselors, the servants, and Rāvaṇa's own son.

7. "And when he was once more free from his bonds, he conversed with ten-faced Rāvaṇa and then reduced Laṅkā to ashes, as a great fire might the earth.

8. "Those feats of Hanumān in battle are unheard of on the part of Kāla, Śakra, Viṣṇu, or Kubera, the guardian of wealth.

9. "For it was through the strength of his arms that I gained Laṅkā and victory and recovered Sītā, Lakṣmaṇa, my kingdom, my friends, and my kinsmen.

10. "If I had not had Hanumān, the companion of the monkey lord, who would have been able to find out any word of Jānakī?

11. "Why then is it that when hostility broke out, he did not, out of a desire to serve Sugrīva, burn up Vālin, as if he were a mere creeper?

12. "Since he merely watched as the lord of the monkeys, as dear to him as life itself, was suffering, I guess that Hanumān did not know his own strength.

13. "Great and blessed sage, you who are honored by the immortal gods, please tell me truthfully and in detail everything concerning Hanumān."

14. Then, when the seer had heard Rāghava's reasonable words, he addressed to him these words, there in the presence of Hanumān.

15. "What you say about Hanumān is true, foremost of the Raghus. There is none other who is his equal in might, speed, or intelligence.

16. "Long ago, some seers, whose curses never fail to take effect, cursed him such that, even though that crusher of his foes was mighty, he would not know his own strength.

17. "Because of its extreme childishness, I really ought not tell you, immensely powerful Rāma, what he did in his infancy.

18. "If, however, it is your intention to hear it, Rāma Rāghava, then concentrate your mind and listen as I tell you.

19. "There is a mountain named Mount Sumeru, which is golden as the result of a boon granted by Sūrya. And it is there that Hanumān's father, Kesarin, ruled his kingdom.

20. "He had a beloved wife well known as Añjanā, and it was on her that Vāyu fathered an excellent son.

21. "Then that forest-roaming monkey Añjanā gave birth to a son, whose complexion was like that of rice awn. And one day she went out wishing to fetch some fruit.

22. "As he was separated from his mother and greatly afflicted by hunger, the child cried loudly like a young king of the *śarabhas*.

23. "Then he saw Vivasvant, the rising sun, which resembled a cluster of *japā* blossoms, and, in his longing for fruit, he leapt up toward it.

24. "Facing the rising sun, the child, who was himself like the rising sun incarnate, leapt up into the middle of the sky, wishing to seize the rising sun.

25. "As the infant Hanumān was leaping up, the gods, *dānavas*, and perfected beings experienced tremendous astonishment.

26. "They said: 'Not even Vāyu, Garuḍa, or thought is as swift as this son of Vāyu, who is leaping across the highest heaven.

27. " 'If his speed and valor, even as a child, are such, what then will be his speed once he gains the strength of his prime?'

28. "Now, as his son was leaping upward, Vāyu, as cold as a mass of snow, leapt after him, protecting him from the danger of being scorched by the sun.

29. "Through his father's power and in his own childishness, he then flew along many thousands of leagues into the sky, drawing near to the sun.

30. "However, the sun, maker of day, refrained from burning him, thinking, 'He is only a child, who doesn't know that this is wrong. Moreover, a great task will depend on him.'

31. "Now on the very day on which he leapt up to seize the sun, Rāhu, too, desired to seize the sun, maker of day.

32. "But, O Rāma, when he was right over Sūrya's chariot, Rāhu, tormentor of the moon and sun, was mauled by Hanumān and he fled, terrified.

33. "Furious, Rāhu, Siṃhikā's son, went to Indra's palace, and, knitting his brows, he addressed the god, who was surrounded by the hosts of gods:

34. " 'Having given me the moon and the sun to allay my hunger, Vāsava, how is it that you have now given it to another, O slayer of Bala and Vṛtra?

35. " 'Today, as it was the time for an eclipse, I went to the sun to seize it, but suddenly, another Rāhu assaulted me and seized it.'

36. "Upon hearing the words of Rāhu, Vāsava, in great agitation, left his throne and leapt up still wearing his golden garland.

37–38. "Then Indra mounted the four-tusked lord of elephants, which resembled a peak of Mount Kailāsa. It was streaming rut fluid, bearing ornaments, lofty, and loud with the sound of its golden bells. And, placing Rāhu before him, he proceeded to the place where Sūrya and Hanumān were.

39. "But, leaving Vāsava behind, Rāhu went on ahead with tremendous speed. And Hanumān spied him as he raced toward him like a mountain peak.

40. "Seeing Rāhu like that, Hanumān then left the sun behind and once more leapt into the sky to seize Siṃhikā's son.

41. "And, Rāma, seeing that the leaping monkey had left the sun behind and was racing toward him, Rāhu, who consists only of a head, turned around and took flight.

42. "Hoping that Indra would protect him, the son of Siṃhikā, in his terror, cried out again and again, 'Indra! Indra!'

43. "Hearing the voice of Rāhu, who was crying out, and recognizing it even before seeing him, Indra said, 'Do not fear! I will slay him.'

44. "Now, when Māruti saw Airāvata, he thought, 'This one is a really big fruit!' and he rushed toward that king of elephants.

45. "Then, as he rushed onward in his desire to seize Airāvata, his appearance became momentarily fearsome and as radiant as that of Indra or Agni.

46. "As he was rushing onward in this fashion, Śacī's lord, only slightly angered, struck him with his *vajra*, which he loosed from the tips of his fingers.

47. "Struck by Indra's *vajra*, he fell on a mountain. And as he fell, his jaw [*hanu*] was broken on the left side.

48. "But when that child had fallen, stunned by the blow of the *vajra*, Pavana was enraged at Indra, who had injured his son.

49. "Closing off the organs of defecation and urination, the lord who moves within all creatures blocked up all beings, as Vāsava might the rains.

50. "Because of Vāyu's wrath, beings were completely deprived of breath, and, bursting at the seams, they became like blocks of wood.

51. "Deprived of the cries of '*svadhā*' and '*vaṣaṭ*,' devoid of all ritual performance, and, indeed, stripped of all righteous practices through the wrath of Vāyu, the triple world seemed to be in hell.

52. "Then, afflicted with misery, all creatures, including the *gandharvas*, the gods, the *asuras*, and humans, ran to Prajāpati, seeking relief.

53. "Cupping their hands in supplication, the gods, whose bellies were as bulbous as conch shells, said: 'Blessed Lord of creatures, you created the four types of beings.

54–55. " 'Foremost of beings, you gave us Pavana to be the lord of our lives. Why then, since he is the lord of life, has he blocked us up, causing

us pain as if we were women in the inner apartments? Therefore, stricken by Vāyu, we have come to you, O Lord, for refuge.

56. "'Please, slayer of your enemies, take away this suffering of ours caused by the blockage of wind.'

57. "When Prajāpati, the Lord of creatures, had heard these words of the creatures, he said to them, 'This has happened for a reason.' And then once more he addressed those creatures:

58. "'Listen, O creatures, to the reason for which Vāyu grew angry and blocked you up. You must patiently hear all this for yourselves.

59. "'His son was struck down today by King Indra, lord of the immortal gods, who acted on the words of Rāhu, and so Anila, the wind god, grew angry at you.

60. "'Bodiless, Vāyu moves within all bodies, protecting them; for, without Vāyu, the body becomes nothing but dust.

61. "'Vāyu is the breath of life. Vāyu is happiness. This whole world is Vāyu. Abandoned by Vāyu, the world can find no happiness.

62. "'And today the world has been abandoned by Vāyu, the life of the world. Today all these creatures, deprived of their breath, stand here motionless like logs or walls.

63. "'So then let us go to where Māruta, the cause of your affliction, is staying. Let us not court destruction by failing to propitiate the son of Aditi.'

64. "Then Prajāpati, along with the creatures and together with the gods, *gandharvas*, great serpents, and *guhyakas*, went to where Māruta was staying, after he had taken his son, who had been struck down by the lord of the gods.

65. "There on the lap of ever-moving Vāyu lay his son, as radiant as the sun, Agni Vaiśvānara, or gold. When four-faced Brahmā, together with the gods, perfected beings, seers, great serpents, and the *rākṣasas*, saw him, he was filled with pity."

The end of the thirty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 36

1. "When Vāyu, who was distressed at the injury to his son, saw Grandfather Brahmā, he stood up before the Creator, holding his infant son.

2. "After rising, with his dangling earrings, garland, diadem, and ornaments of burnished gold, Vāyu prostrated himself three times at the Creator's feet.

3. "The primordial knower of the *vedas* caused Vāyu to rise, and he stroked his infant son with a hand that was adorned with hanging ornaments.

4. "And no sooner had he been touched as if in play by lotus-born Brahmā, than he once more revived, as might crops sprinkled with water.

5. "Perceiving with delight that Hanumān had revived, Vāyu, bearer of scents and the breath of life, began to circulate among all beings, where there had previously been obstruction.

6. "Released from the affliction of wind, creatures were as delighted as might be lotus ponds in bloom freed from freezing winds.

7. "Then Brahmā of the three pairs, foremost of the three, who has three abodes and is worshiped by the thirty gods, addressed the gods out of a desire to do a kindness to Māruta.

8. "'O great Indra! O Agni! O Varuṇa! O Kubera, lord of wealth! O Maheśvara! Please listen. Although you know all this, I shall tell it, as it is beneficial.

9. "'This infant will have to accomplish a mission of yours. So you must all grant Māruta boons in order to gratify him.'

10. "Then thousand-eyed Indra, moved by affection and with a benign expression, took off his garland of lotuses and said this:

11. "'In that his jaw [*hanu*] was broken by the *vajra* loosed from my hand, this tiger among monkeys shall be known by the name of Hanumān, "He of the Great Jaw."

12. "'And I will grant him the greatest and most excellent boon. Henceforward, he shall be invulnerable to my *vajra*.'

13. "Then the blessed Sūrya Mārtāṇḍa, dispeller of darkness, said: 'I shall give him a hundredth portion of my blazing energy.

14. "'And when he is able to study the *śāstras*, I shall grant him mastery of that *śāstra* by means of which he shall become eloquent.'

15. "Next Varuṇa gave him a boon: 'His death shall never come about through my noose or through water, even after a million years.'

16. "And Yama, being pleased, ordained for him invulnerability to his rod, perpetual freedom from disease, and the boon of never losing heart in battle.

17. "Then Kubera Ekākṣipiṅgala, who was a granter of boons, spoke thus: 'This mace of mine shall never kill him in battles.'

18. "And Śaṅkara granted him the greatest boon, saying, 'His death shall never come from me or from my weapons.'

19. "Next Brahmā said these words: 'He will be a great being, long-lived, and immune to all chastisements on the part of brahmans.'

20. "Then very wise Viśvakarman, foremost of artisans, gazing at that infant, who resembled the rising sun, uttered a boon for him:

21. " 'And he will be invulnerable at the time of battle to whatever weapons of the gods I have fashioned here.'

22. "Then, seeing Hanumān adorned with the boons of the gods, four-faced Brahmā, *guru* of the world, with a satisfied expression, said to Vāyu:

23. " 'O Māruta, your son here, Māruti, shall bring fear to his enemies and freedom from fear to his friends. He shall be invincible.

24. " 'And he shall perform hair-raising feats in battle for the destruction of Rāvaṇa and the delight of Rāma.'

25. "When all of those gods had spoken in this fashion and had taken leave of Māruta, they placed Grandfather Brahmā before them, and, along with the other immortals, they all departed just as they had come.

26. "But as for Vāyu, the bearer of scents, he took his son and brought him home. Then, after telling Añjanā about the boons that had been granted, he departed.

27. "Now, Rāma, when Hanumān had acquired these boons, he was filled with strength from their having been granted, and, with his native strength, he swelled up like the ocean.

28. "Indeed, filled with strength, that bull among monkeys fearlessly committed offenses in the ashrams of the great seers.

29. "He broke the sacrificial ladles, smashed the ritual vessels, and scattered the sacred fires and the piles of barkcloth garments belonging to those tranquil sages.

30. "Knowing that Brahmā had granted him immunity from all chastisements on the part of the brahmans, the seers continued to tolerate this.

31. "Even when Kesarin and Vāyu, together with Añjanā, tried to restrain him, the monkey continued to transgress all bounds.

32. "Then, foremost among the Raghus, those great seers, born in the lineage of the Bhṛgus and the Aṅgirasas, were annoyed, but not excessively wrathful or impatient. Still they cursed him:

33. " 'Befuddled by our curse, leaping monkey, you shall for a very long time be unaware of your strength, relying on which you have been annoying us.'

34. "As he was thus forced to forget his power and blazing energy through the force of the great seers' words, he took on a gentle nature, roaming the ashrams without violating them.

35. "At that time, the father of Vālin and Sugrīva, named Ṛkṣarajas, was the king of all the monkeys, and he was like the sun in his blazing energy.

36. "After that lord of the tawny monkeys, whose name was Ṛkṣarajas, had ruled over the monkeys for a long time, he succumbed to the rule of time.

37. "When he had passed away, the counselors, who were expert in counsel, set Vālin as king in his father's place and Sugrīva in that of Vālin.

38. "And between Hanumān and Sugrīva there was an unbreakable friendship, indivisible, and free from any breach, just as there is between wind and fire.

39. "But because of the force of the curse, Rāma, when the hostility arose between Vālin and Sugrīva, Hanumān did not realize his own strength.

40. "And, Rāma, even when Sugrīva was being driven out by Vālin, he did not remind him. Nor did Māruti know his own strength.

41. "Who in this world excels Hanumān in valor, energy, intelligence, prowess, morality, kindness, political sense, dignity, cleverness, great strength, and fortitude?

42. "Long ago this foremost of monkeys, immeasurable and eager to learn grammar, faced the sun and, following it, walked from the eastern to the western mountain and so mastered that great subject.

43. "Who will stand before Hanumān, who, like the ocean, is eager to inundate the world, like Agni, the purifier, eager to consume all the worlds, and like Yama, the ender of all things, at the times of universal destruction?

44. "He himself as well as these other great monkey lords, Sugrīva, Mainda, Dvivida, Nīla, Tāra, Tārā's son, Nala, and Rambha, were created by the gods on your behalf, Rāma.

45. "Thus I have now told you everything about which you asked me. I have told you about the deeds of Hanumān in his childhood.

46. "Having seen and conversed with you, Rāma, we must now depart." Having spoken in this fashion, all the seers departed as they had come.

The end of the thirty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

[*Prakṣipta* II follows *sarga* 36; see pp. 1305–18]

Sarga 37

1. After this Rāma first caressed and then embraced his fearless friend Pratardana, the lord of Kāśi, and said this:

2. "You, sir, have demonstrated the greatest affection and the highest friendship. And, your majesty, Bharata made great preparations in tandem with you.

3. "So, this very day, sir, you must go to the city you protect, that beautiful city in the country of Kāśī, Vārāṇasī, with its splendid palisades and lovely gateways."

4. When he had said this much, righteous Kākutstha arose from his splendid throne and held him closely to his chest.

5. After he had dismissed his friend, Rāghava, smiling, addressed this sweet-syllabled speech to the lords of the earth who had come willingly.

6. "Through your strength of character, you gentlemen have maintained your unshakable affection for me. Your righteousness is ever unwavering, and you are always true.

7. "And it was through the might and blazing energy of you great kings that the evil and evil-minded lord of the *rākṣasas* was slain.

8. "It was through the blazing energy of you gentlemen that Rāvaṇa, together with his hosts, his sons, and his kinsmen, was slain in battle. I was merely the proximate cause of that.

9. "It was great Bharata who assembled you gentleman upon hearing that Janaka's daughter had been abducted in the wilderness.

10. "A very long time passed while all you great kings were here making preparations. Now you must resolve to depart."

11. Filled with the greatest delight, the kings replied to him: "Thank heavens you have been victorious, Rāma, and your reign has been established!

12–13. "Thank heavens Sītā has been recovered! Thank heavens your enemy has been vanquished! This was our greatest desire, and this is our greatest glory, in that we see you, Rāma, victorious, after having slain your enemies. And how like you, Kākutstha, that you praise us.

14. "For only those worthy of praise know how to utter praise such as this. Let us now take our leave and depart. But you, sir, will always remain in our hearts. And, great king, may your affection for us endure forever."

The end of the thirty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 38

1. Shaking the earth, those great and heroic kings delightedly departed in all directions for their own cities.

2. And so all of them who had come for Rāghava's sake returned home in delight, accompanied by many thousands of *akṣauhiṇīs*.

3. But those protectors of the earth, filled with the pride of their might, said: "We never got to see Rāvaṇa standing before us in battle.

4. "Bharata assembled us belatedly and to no purpose. For otherwise, we kings would have doubtless slain the *rākṣasas* there.

5. "For, protected by the might of Rāma's arm and Lakṣmaṇa's too, we would have happily fought without a care on the far shore of the sea."

6. Discussing these and thousands of other matters, those kings, great chariot-warriors, entered their own kingdoms.

7–8. Once they had gone each to their own city, those kings, acting on their desire to please Rāma, presented as gifts for him various precious things, as well as horses, jewels, garments, rutting elephants, heavenly sandalwood, and heavenly ornaments.

9. Taking those precious things, Bharata, Lakṣmaṇa, and the great chariot-warrior Śatrughna returned to Ayodhyā.

10. And when those bulls among men returned to the charming city of Ayodhyā, they gave all those precious things to great Rāghava.

11. Rāghava, filled with delight, accepted all of that and then gave everything to the great Sugrīva.

12–13. And he also made gifts to Vibhīṣaṇa. As for those other heroic apes and monkeys, starting with Hanumān, as well as the immensely powerful *rākṣasas*, all of them immensely powerful with delighted hearts, placed Rāma's gifts on their heads and arms.

14. And they drank various fragrant honey-wines and feasted on fruits and well-dressed meats.

15. While they were dwelling there, a month and more went by, but, because of their devotion to Rāma, it all seemed to pass in a moment.

16. As for Rāma, he delighted in the company of the monkeys, who could take on any form at will, the immensely powerful kings, and the immensely mighty *rākṣasas*.

17. In this way the second month of the cold season passed pleasantly for all those delighted monkeys and *rākṣasas*.

The end of the thirty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 39

1. While the apes, monkeys, and *rākṣasas* were living there in this manner, Rāghava, of immense blazing energy, said this to Sugrīva:

2. "My dear friend, you must go now to Kiṣkindhā, which is unassailable even by the gods and *asuras*. For together with your ministers, you must guard your sovereignty, the threats to which have been eliminated.

3. "And, great-armed warrior, as you look upon Aṅgada, as well as Hanumān and the immensely powerful Nala, you must be filled with the greatest affection.

4–6. "Similarly, filled with affection, you must look upon your father-in-law, the hero Suṣeṇa, Tāra foremost among the mighty, unassailable Kumuda, immensely powerful Nīla, the hero Śatabali, Mainda, Dvivida, Gaja, Gavākṣa, Gavaya, immensely powerful Śarabha, the immensely powerful and unassailable king of the apes, Jāmbavān, and Gandhamādana as well.

7. "And as for those other very great monkeys who were ready to lay down their lives for my sake, you must also look upon them with affection, and you must do nothing to offend them."

8. When Rāma had addressed Sugrīva in this fashion and praised him again and again, he addressed Vibhīṣaṇa in a sweet voice:

9. "You must rule Laṅkā righteously, O king, for you are held in high esteem by the *rākṣasas* of that city and by your brother Vaiśravaṇa.

10. "And you must not in any way set your mind on unrighteousness; for wise kings rule securely.

11. "And, your majesty, may you always remember Sugrīva and me with the greatest affection. You may go now, free from any anxiety."

12. When the apes, monkeys, and *rākṣasas* had heard Rāma's speech, they cried, "Wonderful! Wonderful!" and praised Kākutstha again and again.

13. "O great-armed Rāma, your intelligence, amazing valor, and extreme sweetness are always just like those of self-existent Brahmā."

14. While the monkeys and the *rākṣasas* were speaking in this fashion, Hanumān, prostrating himself, spoke these words to Rāghava:

15. "May my highest love, your majesty, always be fixed on you. And, hero, may my devotion be constant. May this affection never attach itself to anyone else.

16. "And, O hero, may my life breaths undoubtedly remain in my body as long as I shall hear on earth the tale of Rāma."

17. Then, even as Hanumān was speaking in this fashion, that best of kings rose from his throne and, embracing him, spoke these words:

18. "All of this shall come to pass, best of monkeys, of this there is no doubt. As long as the worlds shall endure, so shall my tale.

19. "As long as this tale of mine shall circulate throughout the worlds, so long will the breaths of life remain in your body. Of this there is no doubt."

20. Then, removing from his neck his pearl necklace, which with its central gem of lapis lazuli shone like the moon, Rāghava lovingly fastened it on Hanumān.

21. With the pearl necklace fastened on his chest, that great monkey was as resplendent as the golden lord of mountains with the moon rising over its peak.

22. And when those immensely powerful monkeys had heard Rāghava's speech, they arose one after the other, and, after prostrating themselves with their heads at his feet, they departed.

23. After this, Rāma embraced great-armed Sugrīva, and then he pressed righteous Vibhīṣaṇa close to his chest.

24. All of them had their throats choked with tears and their eyes, too, were filled with tears. Distracted, as if fainting with grief, they then left Rāghava.

The end of the thirty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 40

1. Once the joyous, great-armed Rāma had dismissed the apes, monkeys, and *rākṣasas*, he rejoiced happily together with his brothers.

2. In the afternoon Rāghava, together with his brothers, heard sweet words that were spoken from the sky:

3. "Gentle Rāma, please look upon me with a gentle countenance. Know, O lord, that I am the Puṣpaka, who has come from the summit of Mount Kailāsa.

4. "After receiving your command, I went back to Kubera, the bestower of wealth. And he, O best of men, told me to wait upon you, saying:

5. " 'You were won by the great Rāghava, the lord of men, after he had slain in battle Rāvaṇa, the unassailable lord of the *rākṣasas.*

6. " 'And I, too, gentle one, experienced the greatest delight when the evil-minded Rāvaṇa was slain, along with his hosts, his sons, his ministers, and his kinsmen.

7. " 'You were won in Laṅkā by Rāma, who is the Supreme Spirit. And thus I command you, "Gentle one, you must carry him."

8. " 'It is my greatest desire that you should carry the delight of the Raghus on his journeys through the world. So go, free from any anxiety.'

9. "Having received that command of great Kubera, the bestower of wealth, I have returned once again to your side. Therefore please accept me."

10. And saying, "So be it!" Kākutstha worshiped the Puṣpaka with parched grain, unhusked rice, flowers, and extremely fragrant perfumes, saying:

11. "Now you may depart as you wish. But you must return whenever I call you to mind." Then, having said, "May it be so!" the Puṣpaka was

dismissed once again by Rāma. Adorned with flowers, the Puṣpaka departed in the direction of its choice.

12. When the varicolored Puṣpaka had vanished in this fashion, Bharata, cupping his hands in reverence, spoke these words to the delight of the Raghus:

13. "Extraordinary things are seen when you are ruling the kingdom. Again and again nonhuman creatures are speaking.

14. "More than a month has passed since there was any illness among the people, and death has not befallen even the aged creatures, Rāghava.

15. "Women are giving birth to sons, and men have splendid bodies. Joy abounds among the people who dwell in the city.

16. "At the proper time, Vāsava sends down rain that is like the nectar of immortality. And the winds blow softly to the touch, giving pleasure.

17. "And, lord of men, the people in the city and the folk in the countryside say, 'May such a king be ours forever.' "

18. When Rāma had heard those extremely sweet words that Bharata had uttered, he was filled with delight, and, joyous, he rejoiced happily.

The end of the fortieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 41

1. Once great-armed Rāma had dismissed the golden Puṣpaka, he entered the *aśoka* grove.

2. It was adorned on every side with sandalwood trees, aloe trees, mangos, *tuṅgas*, *kāleyakas*, and stands of *devadārus*.

3. It was filled with *priyaṅgu* creepers, *kurabaka*, as well as with *kadamba*, *jambū*, *pāṭalī*, and *kovidāra* trees.

4–5. It was always adorned with delightful blossoms and charming fruit trees, which were filled with beautiful buds and blossoms and swarming with intoxicated black bees. And it was also adorned with *kokilas* and hundreds of bumblebees and many-colored birds, which served as the variegated ornaments of the mango trees.

6. Some of the trees there shone like gold, some resembled flames of fire, while others were as dark as black collyrium.

7. And there were pools of various shapes, filled with crystalline water. Their steps were made of precious gems and their floors were inlaid with crystal.

8. They had dense clusters of blooming red and blue lotuses, and they were adorned with *cakravākas*. They were also adorned with enclosures of various shapes and with stone benches.

9. Here and there, in the forested areas, they were richly endowed with glades that resembled emeralds, and they were surrounded by flowering trees.

10. The appearance of Rāma's grove, which he had created, was just like that of Indra's Nandana garden and like that of Kubera's Caitraratha garden, which Brahmā had created.

11–12. The delight of the Raghus entered that luxuriant *aśoka* grove, which was endowed with many seats and dwellings, and was filled with bowers of creepers. And he sat down on a beautifully formed seat, adorned with bunches of flowers and furnished with a covering of carpets.

13. Taking Sītā in his arms, Kākutstha gave her excellent, sweet *maireya* to drink, just as Indra might give the nectar of immortality to Śacī.

14. Servants then quickly brought various meats and different fruits for Rāma's meal.

15. And beautiful, inebriated young women, skilled in dancing and singing, danced before the king.

16. In this fashion, filled with joy, Rāma, like a god, delighted Sītā, the lovely princess of Videha, day after day.

17. While great Rāghava, foremost of men, was enjoying himself in this fashion, the pleasant winter season passed.

18. After that knower of righteousness had righteously discharged his duties to the people of the city in the morning, he would spend the remaining half of the day in the inner apartments.

19. And as for Sītā, after discharging her morning obligations to the gods, she would stand, cupping her hands in reverence without distinction, before all of her mothers-in-law.

20. After that, adorned with exquisite and abundant jewelry, she would go to Rāma, just as Śacī might go to thousand-eyed Indra when he is seated in his heaven Triviṣṭapa.

21. Now one day, seeing that his wife was endowed with an auspicious glow, Rāghava experienced unparalleled delight, and he cried: "Wonderful! Wonderful!

22. "The acquisition of a child is at hand for me, Vaidehī. So what do you desire? Tell me, what desire of yours must be fulfilled?"

23–24. Smiling, Vaidehī then said these words to Rāma: "Heroic Rāghava, I should like to see the holy penance groves that are located on the bank of the Ganges so that I may spend some time at the feet of the seers of holy deeds, who live on fruits and roots.

25. "It is my greatest desire, Kākutstha, that I might spend even a single night among those holy sages, who subsist on roots and fruits."

26. And saying, "So be it!" Rāma, tireless in action, promised, "Rest assured, Vaidehī, tomorrow you shall go without a doubt."

27. When Rāma Kākutstha had spoken in this fashion to Janaka's daughter Maithilī, he went off to another inner chamber, surrounded by his friends.

The end of the forty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 42

1. Once the king was seated there, amusing conversationalists, skillful in many types of discourse, attended him on every side.

2–3. Vijaya, Madhumatta, Kāśyapa, Piñgala, Kuśa, Surāji, Kāliya, Bhadra, Dantavakra, Samāgadha—all in high spirits—jokingly told great Rāghava many different kinds of stories.

4. Then during one story, Rāghava said: "Bhadra, what are people talking about in the city and provinces?

5–6. "What are the people of the city and the countryside saying about me? And what about Sītā and Bharata, and what indeed of Lakṣmaṇa? And what about Śatrughna and my mother, Kaikeyī? For at the beginning of a reign, the royalty must certainly be talked about."

7. When Rāma had spoken in this fashion, Bhadra replied, his hands cupped in reverence: "The comments of the residents of the city are consistently favorable, your majesty.

8. "But, gentle sir, it is the victory in connection with the slaying of Daśagrīva that is mostly talked about in your city, bull among men."

9. Addressed in this fashion by Bhadra, Rāghava spoke these words: "You must tell me everything, truthfully, leaving out nothing.

10. "Once I hear what the residents of the city say is good and what is bad, I will continue the good and not perpetuate the bad.

11. "You must tell me confidently, without fear and without anxiety, just what the people of the city and folk in the countryside are saying."

12. Addressed in this fashion by Rāghava, Bhadra, his mind composed, cupping his hands in reverence, replied to great-armed Rāma in these well-chosen words:

13. "Listen, your majesty, to what the people are saying—at the crossroads, in the markets, on the highways, and in the parks and woodlands—about what is good and what is bad. They say:

14. " 'Rāma accomplished the all-but-impossible bridging of the ocean, which no one—not even the gods and *dānavas* together—had ever done before.

15. " 'Thus he slew unassailable Rāvaṇa, along with his troops and his mounts, and brought the monkeys and apes, along with the *rākṣasas*, under his sway.

16. " 'But then, after having slain Rāvaṇa in battle and having recovered Sītā, Rāghava put his anger behind him and brought her back once more into his own house.

17. " 'What sort of pleasure could be produced in his heart through the enjoyment of Sītā, since earlier Rāvaṇa, clutching her to his side, had forcibly carried her off to Laṅkā?

18. " 'And how can Rāma not despise her who was taken to Laṅkā and, what is more, placed in the *aśoka* grove under the control of the *rākṣasas*?

19. " 'Now we shall have to put up with this from our own wives as well. For people always follow what the king does.'

20. "And that, your majesty, is what—in many different ways—the city residents are saying in all the cities and provinces."

21. When Rāghava had heard this speech of his, he was deeply pained, and he addressed all his friends, saying, "What about this? You must tell me."

22. And they all saluted him, bowing with their heads to the ground, and replied to the despondent Rāghava, "This is how it is, there is no doubt."

23. When Kākutstha had heard the words that all of them had spoken, that slayer of his foes then dismissed them all.

The end of the forty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 43

1. And once Rāghava had dismissed the circle of his friends, he took a resolution in his mind and then spoke these words to the doorkeeper who sat nearby:

2. "Quickly bring Lakṣmaṇa Saumitri of auspicious marks, as well as great-armed Bharata and invincible Śatrughna."

3. When the doorkeeper, his hands cupped reverentially at his head, had heard Rāma's words, he went to Lakṣmaṇa's dwelling and entered unhindered.

4. And then, after glorifying Lakṣmaṇa, he spoke these words, with his hands cupped in reverence: "The king wishes to see you. You must go there without delay."

5. Upon hearing Rāghava's command, Saumitri mounted his chariot with the words, "So be it!" and hastened to Rāghava's residence.

6. When the doorkeeper had seen Lakṣmaṇa departing, he went into the presence of Bharata and, cupping his hands in reverence, spoke these words: "The king wishes to see you."

7. Now, when Bharata had heard from the doorkeeper the words that Rāma had uttered, he swiftly leapt up from his seat and departed from there on foot.

8. When the doorkeeper had seen Bharata departing, he went swiftly to Śatrughna's mansion, his hands cupped in reverence. He then said these words:

9. "Come! Come along, best of the Raghus! The king wishes to see you. For Lakṣmaṇa has already gone and so has illustrious Bharata."

10. When Śatrughna had heard the doorkeeper's words, he acknowledged Rāma's command by bowing his head to the ground, and then he went to where Rāghava was.

11. Upon hearing that the princes had arrived, Rāma, his senses disordered through constant brooding, his head sunk, and his mind distressed, said these words to the doorkeeper:

12. "You must quickly have the princes enter my presence. For my life depends on them. They are indeed my life breaths outside my body."

13. And when they were thus commanded by the lord of men, the princes, clad in white garments, bowing and cupping their hands in reverence, entered together.

14–16. They saw that wise Rāma's face was like the hare-marked moon dimmed by an eclipse and that it was as devoid of its radiance as is the sun at twilight. They saw that his eyes were filled with tears and they observed that his face was like a lotus robbed of its splendor. Then, after immediately and reverently honoring Rāma's feet with their heads, they all stood there together, while Rāma continued to shed tears.

17. Embracing them with his arms, great-armed Rāma had them rise, and, telling them, "Please take your seats," he then said these words:

18. "You gentlemen are everything to me. You gentlemen are my life. Lords of men, you have created the kingdom that I rule.

19. "You gentlemen are well grounded in the meaning of the *śāstras*, and you are highly advanced in intelligence. Lords of men, there is a concern of mine that, upon reflection, must be considered."

The end of the forty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 44

1. As they all sat there, their minds distressed, Kākutstha, his mouth gone dry, spoke these words:

2. "Bless you, you must all hear the sort of talk that is circulating among the people of the city regarding Sītā and me and do not think of objecting to it.

3. "There is severe criticism on the part of the people of the city as well as of the countryside. There is disgust directed toward me, and it pierces me to the vitals.

4. "I have, as is well known, been born into the House of the great Ikṣvākus. How then could I have brought Sītā, whose conduct has been sinful, back into the city?

5. "For you know, gentle brother, how Sītā was abducted by Rāvaṇa in the deserted Daṇḍaka wilderness and how he was slain by me.

6. "Right before your eyes, Saumitri, and those of the gods, Agni, bearer of oblations, as well as Vāyu, who moves through the sky, declared Maithilī to be innocent.

7. "And back then, in the presence of the gods and all the seers, the moon and the sun extolled Janaka's daughter as innocent.

8. "And thus, on the island of Laṅkā, in the presence of the gods and *gandharvas*, that woman of blameless conduct was handed over to me by great Indra.

9. "And in my heart of hearts I knew that illustrious Sītā was pure. So then, taking Vaidehī, I came to Ayodhyā.

10. "But now there is this grave allegation against me, and there is sorrow in my heart. There is severe criticism on the part of the people of the city as well as of the countryside.

11. "Any person whose infamy is bruited about among the people falls into the lowest hells so long as that gossip is repeated.

12. "For infamy is condemned by the gods, while fame is honored among them. And every undertaking of the great is made for the sake of fame.

13. "Moreover, alarmed by the fear of criticism, I would abandon my life itself, or even you, bulls among men, what to say of Janaka's daughter.

14. "That is why you gentlemen have been forced to see me fallen into an ocean of sorrow. Moreover, I cannot imagine any agony greater than this.

15. "Tomorrow at daybreak, Saumitri, you must mount a chariot driven by Sumantra, and, after helping Sītā to get in, you are to abandon her at the border of the realm.

16. "On the far side of the Ganges lies the ashram of the very great Vālmīki. It is heavenly in its appearance, and it is situated on the banks of the Tamasā River.

17. "And once you have abandoned her there, O delight of the Raghus, in a desolate wood, you must quickly return. Saumitri, you must carry out my instructions.

18. "Nor must I be contradicted in any way with regard to Sītā. For if I were to be opposed, it would give rise to my most extreme displeasure.

19. "I bind you to an oath, swearing by my arms and my life, you who might speak in the midst of my words in an effort somehow to conciliate me.

20. "If you gentlemen are obedient to my commands, then you must respect me. This very day Sītā must be taken away from here. You must carry out my instructions.

21. "Earlier she told me, 'I should like to see the great ashrams on the banks of the Ganges.' So now let her wish be fulfilled."

22. When righteous Kākutstha, his eyes filled with tears, had spoken in this fashion, surrounded by his brothers, he went inside.

The end of the forty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 45

1. Then, when the night had given way to dawn, Lakṣmaṇa, his mind distressed and his mouth gone dry, spoke these words to Sumantra:

2. "Charioteer, quickly yoke horses to a fine carriage and bring a beautiful, well-covered seat from the king's palace for Sītā.

3. "For I am to take Sītā from the king's palace to the ashram of the great seers of holy deeds. So bring the carriage quickly."

4–5. Saying, "So be it!" Sumantra brought an exquisitely beautiful carriage, well furnished with comfortable seating and yoked with splendid horses, and he said to Saumitri, the increaser of his friends' joy, "The carriage is here, please do what you must do, lord."

6. Addressed in this fashion by Sumantra, Lakṣmaṇa, that bull among men, entered the king's residence and, approaching Sītā, said:

7. "On the orders of our king, my lady, I am to go quickly to the bank of the Ganges and take you to the lovely ashram of the sages."

8. Addressed in this fashion by great Lakṣmaṇa, Vaidehī experienced unequaled joy, for she was delighted to go.

9–10. Gathering costly garments and various precious things, Vaidehī prepared to depart, saying, "I shall give these ornaments to the sages' wives." And saying, "So be it!" Saumitri had Maithilī mount the carriage, and he then set forth with swift horses, keeping Rāma's command in mind.

11. Then Sītā said to Lakṣmaṇa, the increaser of prosperity: "Today, delight of the Raghus, I see many inauspicious signs.

12. "Today my eye is throbbing and a trembling has arisen in my limbs. Also, Saumitri, my heart seems ill at ease.

13. "I feel the greatest anxiety and a great faintheartedness seizes me. And, wide-eyed prince, I see the earth as if it were desolate.

14–15. "May all be well with your brother, together with his brothers, and also with all my mothers-in-law without distinction, heroic prince.

And may all be well with all the living things in the city and countryside." Thus did Sītā pray to the gods, her hands folded in reverence.

16. But Lakṣmaṇa, aware of the real state of affairs, bowed his head to Maithilī and, feigning happiness, though his heart was deeply pained, said, "All is well."

17. Then, after reaching a place to stay in an ashram on the banks of the Gomatī, Saumitri once again rose in the morning and addressed the charioteer:

18. "Yoke the carriage quickly! For today, I would place the waters of the Bhāgīrathī on my head, just as did three-eyed Śiva on the mountain."

19. After he had quickly exercised the horses, which were as swift as thought, and yoked them to the carriage, the charioteer, cupping his hands in reverence, said to Vaidehī, "Please mount."

20. And on his instructions, Sītā mounted that splendid carriage together with Saumitri and the wise charioteer Sumantra.

21. After traveling for half a day, Lakṣmaṇa spied the waters of the Bhāgīrathī and, deeply despondent, wept loudly.

22. And Sītā, deeply concerned, seeing that Lakṣmaṇa was suffering, spoke these words: "Knower of righteousness, what is it? Why are you crying?

23. "Now that we have reached the banks of the Jāhnavī, which I have longed for all this time, why, at the moment of my joy, are you making me sad?

24. "You always abide at Rāma's feet, bull among men. Is it that you are sorrowful at being separated from him for two nights?

25. "Rāma is as dear as life itself to me as well, Lakṣmaṇa, but I am not grieving in this way. Please do not be so childish.

26. "Take me across the Ganges and let me see the ascetics. Then I shall distribute the wealth, garments, and ornaments.

27. "Then, once we have made our respectful salutations to the great seers according to their merit, we will spend one night there and then return to the city."

28. When Lakṣmaṇa had heard those words of hers, he wiped his lovely eyes and, intent on crossing the Ganges, had a lovely boat brought up.

The end of the forty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 46

1. After first helping Maithilī board the very large and fully rigged boat of the Niṣādas, the younger brother of Rāghava boarded himself.

2. Lakṣmaṇa told Sumantra, who had the carriage with him, "Please remain here," and then, tormented with grief, he told the boatman, "Cast off."

3. When they had reached the farther bank of the Bhāgīrathī, Lakṣmaṇa, cupping his hands in reverence, spoke these words to Maithilī, his voice choked with tears:

4. "Vaidehī, it is as if there were a massive dart through my heart in that my wise and noble brother has in this matter made me an object of censure for the world.

5. "Death would be better for me today, or what would be still better than death would be if I were not to be enjoined to such a task that is condemned by all the world.

6. "Forgive me and please do not be angry with me, woman of excellent vows." Having said this, Lakṣmaṇa cupped his hands in reverence and fell to the ground.

7. Now, when Maithilī saw Lakṣmaṇa weeping with his hands cupped in reverence and wishing for his own death, she was greatly alarmed and said these words to him:

8. "What is this? I do not understand. Tell me truthfully, Lakṣmaṇa. I see that you are distraught. Is all well with the lord of the earth?

9. "You must have been compelled to take an oath by the lord of men. Tell me, here and now, about this anguish of yours. I command you."

10. Prodded by Vaidehī, Lakṣmaṇa, his mind distressed, his face downcast, and his throat choked with tears, spoke these words:

11–12. "Daughter of Janaka, in the middle of his assembly the king heard vile rumors about you that are current in the city and the countryside. I cannot repeat those things before you, my lady, those things that the king has lodged in his heart. All anger has been set aside.

13. "Although you were shown to be innocent in my presence, you have been abandoned by the lord of men, who is fearful of the criticism of the people. You should not understand it in any other way, my lady.

14. "And so, taking cognizance of the king's command as well as your reported pregnancy-longing in this regard, I will have to abandon you on the outskirts of the ashram.

15. "Here, on the bank of the Jāhnavī, is the ascetic grove of the brahman-seers. It is holy and beautiful, so you should not be despondent, lovely lady.

16. "The extremely illustrious brahman and bull among sages, Vālmīki, was the greatest friend of my father, Daśaratha.

17. "Resorting to the shade of the feet of that great sage, you must dwell here happily, daughter of Janaka, devoted to fasting, your mind composed.

18. "Living the life of a completely devoted wife and holding Rāma always in your heart—conducting yourself in this way—you will attain the greatest happiness, my lady."

The end of the forty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 47

1. When Janaka's daughter Vaidehī had heard those terrible words of Lakṣmaṇa, she was devastated and she collapsed.

2. Unconscious for a short while, Janaka's daughter, her eyes filled with tears, addressed Lakṣmaṇa with sorrowful words:

3. "Surely, Lakṣmaṇa, this body of mine, which is now seen to be a veritable incarnation of suffering, must have been created by the creator for suffering alone.

4. "What sin did I commit previously, or whom did I separate from his wife, that I—a virtuous wife of blameless conduct—have been abandoned by the lord of the earth?

5. "Earlier I dwelt in an ashram following Rāma's footsteps, and, Saumitri, living with that hardship, I endured it.

6. "How, dear boy, am I to live in an ashram cut off from everyone? And to whom, given over as I am to sorrow, am I to tell my sorrows?

7. "And what will I say to the sages when they ask what wrong I have done to the king and for what reason great Rāghava has abandoned me?

8. "And by no means, Saumitri, can I abandon my life this very day in the waters of the Jāhnavī, for then my husband's royal lineage would be cut off.

9. "You must do as you are ordered, Saumitri. Leave me, whose lot is misery. You must abide by the instructions of the king. But hear my words.

10. "First, with your hands extended and cupped in reverence, and your head affectionately bowed to the feet of my mothers-in-law without distinction, you must inquire after the well-being of the king, saying:

11. " 'You must always act toward the people just as you do toward your brothers. For this would be the greatest righteousness and this would be your unsurpassed glory.

12. " 'I do not grieve for my own body, bull among men. But, your majesty, you must act righteously toward the people in such a way that you avoid their criticism, O delight of the Raghus.' "

13. As Sītā was speaking in this fashion, Lakṣmaṇa, his mind distressed, bowed his head to the ground and was unable to speak.

14. Then, after making a respectful circumambulation, he once more boarded the boat, and, weeping loudly, he urged on the boatman.

15. Crushed under a great burden of grief, he reached the northern bank and quickly mounted the carriage, almost unconscious in his misery.

16. Lakṣmaṇa then set forth, turning around again and again to gaze at Sītā, who, like a woman without a protector, was clutching herself on the farther bank.

17. She gazed again and again at the distant carriage and at Lakṣmaṇa, and as she watched, terrified, grief overwhelmed her.

18. Bowed down under the burden of her suffering, the virtuous and glorious woman, not seeing anyone to protect her, now wretched and given over to her suffering, wept loudly in the woods, which resounded with the cries of peacocks.

The end of the forty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 48

1. Seeing Sītā crying, the sages' sons, who were nearby, ran to where the blessed Vālmīki of profound intellect was staying.

2. After reverently honoring the sage's feet, the sons of the sages all informed that great seer about the sound of her weeping.

3. "Blessed one, a woman such as we have never seen before, who looks like Śrī herself, perhaps the wife of some great man, is weeping with strangled cries in her bewilderment.

4. "You should see her straightaway, blessed one. She looks like some goddess fallen from the heavens. For we do not think she is a mortal, and we should welcome her fittingly."

5. When that knower of righteousness had heard those words of theirs, he, who had obtained special insight through asceticism, reached certainty in his mind and hastened to where Maithilī was.

6. When he had almost reached that spot on foot, the great sage, carrying a splendid guest-offering, stood on the bank of the Jāhnavī and saw Rāghava's beloved wife, Sītā, who was like a woman without a protector.

7. Vālmīki, bull among sages, addressed Sītā, who was crushed under the weight of her grief, with gentle words, gladdening her with his ebullient spirit.

8. "You are Daśaratha's daughter-in-law, Rāma's virtuous chief queen, and the daughter of King Janaka. Welcome to you, O you who are devoted to your husband.

9. "Through my pious meditation, I recognized you, even as you were coming, and, in my heart, I determined the entire reason.

10. "I know through the vision I have obtained through austerities that you are without sin, Sītā. As you are of a pure nature, Vaidehī, you shall now dwell with me.

11. "Not far from my ashram there are some ascetic women engaged in austerities. They will always care for you, my child, as they would their own child.

12. "Please accept this guest-offering, trusting and free from anxiety. You should be no more despondent than if you were returning home."

13. When Sītā had heard the sage's extremely wonderful speech, she bowed her head to his feet and, cupping her hands in reverence, said, "So be it."

14. As the sage was departing, Sītā followed behind him, her hands cupped in reverence. She followed him to where the ascetic women, composed and constantly engaged in righteousness, dwelt.

15. And they, seeing the sage approaching followed by Vaidehī, then came forward, filled with joy, and said these words:

16. "Welcome to you, foremost of sages. It has been a long time since you have come, lord. We all greet you reverentially. Now please tell us what we are to do."

17. When Vālmīki had heard those words of theirs, he said this: "This is Sītā who has come, the wife of wise Rāma.

18. "She is the daughter-in-law of Daśaratha and the virtuous daughter of Janaka. Although she is without sin, she has been abandoned by her husband. I must care for her always.

19. "You venerable ladies should regard her with the greatest affection, and she is to be especially honored by you because of the respect owing to my words."

20. And then, after comforting Vaidehī again and again, the great and illustrious ascetic, surrounded by his disciples, returned to his own ashram.

The end of the forty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 49

1. But as for Lakṣmaṇa, his mind distressed, he felt terrible anguish as he watched Sītā Maithilī being taken into the ashram.

2. And that prince of immense blazing energy said to his counselor and charioteer, Sumantra: "Just imagine wise Rāma's suffering on account of Sītā's pain.

3. "What greater suffering than this could there possibly be for Rāghava after he has sent away Janaka's daughter, a wife of blameless conduct?

4. "I think it is clear, charioteer, that Rāghava's separation from Vaidehī has been caused by fate, and that fate is impossible to avert.

5. "For even Rāghava, who, when angered, could slay the gods, along with the *gandharvas* and the *asuras* together with the *rākṣasas*, must submit to fate.

6. "Earlier, because of my father's words, he dwelt in the very fearsome and deserted Daṇḍaka wilderness for nine years and five.

7. "Still, much more painful than that is his banishment of Sītā after hearing the criticism of the townsmen. It seems cruel to me.

8. "Moreover, charioteer, what practice of righteousness has been accomplished in subjecting Maithilī to this act—so destructive to one's reputation—at the instigation of the townsmen with their baseless allegations?"

9. When Sumantra had heard these various words that Lakṣmaṇa had uttered, he cupped his hands in reverence and uttered this speech:

10. "You should not suffer such anguish with regard to Maithilī, Saumitri. For, Lakṣmaṇa, all this was foretold long ago by the brahmans in the presence of your father.

11. "It is certain that Rāma will be unhappy for the most part and will experience little happiness. And after a long time, that great and righteous man will abandon you and Maithilī as well as Śatrughna and Bharata.

12. "And, Saumitri, I really should not tell either you or Bharata those words uttered by Durvāsas, which the king himself did not tell you.

13. "The seer uttered these words, bull among men, in my presence and that of the great king as well as in the presence of Vasiṣṭha.

14. "When that bull among men had heard the words of the seer, he said to me, 'Charioteer, you must never divulge this to anyone.'

15. "Mindful of that, it was my intention, gentle prince, that I would never prove false to the words of the guardian of the people.

16. "However, by no means should I leave this unsaid in your presence, gentle prince. And if you really want to hear it, then listen, delight of the Raghus.

17. "Although at that time the lord of men told me this as a secret, even so, I will tell it to you, for fate is impossible to avert."

18. When Saumitri had heard those important words of his, filled as they were with profound meaning, he then said these words to the charioteer: "Tell me the truth."

The end of the forty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 50

1. Encouraged by great Lakṣmaṇa in this fashion, the charioteer began to relate the words that the seer had uttered:

2. "A long time ago, Atri's son, the great sage named Durvāsas, passed the rainy season in the holy ashram of Vasiṣṭha.

3. "And your greatly illustrious father of immense blazing energy came in person to that ashram, eager to see his great *purohita.*

4. "Upon seeing the great sage, who blazed with energy like the sun, seated to the left of Vasiṣṭha, he humbly saluted those two sages, who were foremost among ascetics.

5. "Honored by them with words of welcome, a seat, water for washing his feet, and fruits and roots, he stayed with the sages.

6. "Around midday, the great seers held various delightful conversations as they sat there.

7. "Then, during one such conversation, the king, with his hands extended and cupped in reverence, addressed Atri's great son, so rich in austerities:

8. " 'Blessed one, how long will my lineage endure? How long will my Rāma live? How long will my other sons live?

9. " 'And how long will whatever sons Rāma may have live? In keeping with my desire, blessed one, please tell me. What does the future hold for my lineage?'

10. "When Durvāsas, of truly immense blazing energy, had heard the words that were spoken by King Daśaratha, he began to speak:

11. " 'Rāma will be the lord of Ayodhyā for a long time and his younger brothers will be happy and prosperous.

12. " 'And it is said that after a long time, that righteous man will abandon you and illustrious Maithilī for a certain reason.

13. " 'When he has ruled the kingdom for eleven thousand years, Rāma will go to the Brahmaloka.

14. " 'After Kākutstha, conqueror of enemy citadels, has performed opulent *aśvamedhas*, he will establish many royal lineages.'

15. "When that sage of immense blazing energy and tremendous radiance had related everything about the lineage of the king, both past and future, he fell silent.

16. "Then, when the sage had fallen silent, King Daśaratha respectfully saluted those two great sages and returned once more to his splendid city.

17. "These were the words spoken by the sage long ago that I heard there and that I have kept in my heart. All this will not prove otherwise.

18. "Such being the case, you must not be tormented, Rāghava, on account of either Sītā or Rāghava. You must be strong, best of men."

19. When Lakṣmaṇa had heard those truly extraordinary words that had been spoken by the charioteer, he experienced unequaled delight and cried, "Excellent! Excellent!"

20. And as the two of them, the charioteer and Lakṣmaṇa, were conversing in this fashion on the road, the sun set and they camped beside the Gomatī.

The end of the fiftieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 51

1. Having spent the night there beside the Gomatī, Lakṣmaṇa, the delight of the Raghus, arose in the morning and continued on his way.

2. At midday, the great chariot-warrior entered Ayodhyā, which was filled with precious things and thronged with happy and prosperous people.

3. But the exceedingly wise Saumitri became extremely dejected, thinking, "Once I get there and approach Rāma's feet, what shall I say?"

4. And as he was brooding in this fashion, Rāma's extremely splendid palace, as radiant as the moon, appeared before him.

5. Getting down at the gate of the king's palace, the foremost of men, his face downcast, his mind distressed, entered unhindered.

6. Through eyes filled with tears, he saw before him his elder brother Rāghava, who sat dejected on his splendid throne.

7. His mind distressed, Lakṣmaṇa grasped Rāma's feet, and then composing himself, he cupped his hands in reverence and spoke in a dejected voice:

8. "Honoring my noble brother's command, I have abandoned Janaka's daughter, as was specified, at the beautiful ashram of Vālmīki on the banks of the Ganges. Now I have returned again, hero, to serve at your feet.

9. "You must not grieve, tiger among men, for such is the course of fate. For men like you, strong and wise, never grieve.

10. "All accumulations end in loss, all elevations in falls, all unions end in separation, and all life ends in death.

11. "Through your mind alone, you are able to conquer yourself by yourself and even all the worlds, Kākutstha. What then to say about suffering such as this?

19. When Lakṣmaṇa had heard those truly extraordinary words that had been spoken by the charioteer, he experienced unequaled delight and cried, "Excellent! Excellent!"

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11. "Through your mind alone, you are able to conquer yourself by yourself and even all the worlds, Kākutstha. What then to say about suffering such as this?

12. “Bulls among men such as you, your majesty, are not confused over such matters as that for which Maithilī was abandoned out of fear of malicious rumors.

13. “So, tiger among men, with your mind composed through fortitude, you must abandon this feeble mental state. You must not torment yourself.”

14. And addressed in this fashion by great Lakṣmaṇa, Kākutstha spoke with the greatest pleasure to Saumitri, who was so loving to his friends:

15. “It is just as you say, Lakṣmaṇa, best of men. I am content, hero, with regard to my command as to what had to be done.

16. “You have brought me happiness, gentle brother, and banished my torment. I have been comforted by your very sweet words, Lakṣmaṇa.”

The end of the fifty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 51-1 = Appendix I, No. 8, lines 1–48*

1. When Rāma had heard those extremely wonderful words of Lakṣmaṇa, he was greatly pleased, and he spoke these words:[1–2]

2. “It is hard to find such a kinsman as you, especially in these days, wide-eyed and highly intelligent Lakṣmaṇa.[3–4]

3. “Now listen to what is in my heart, gentle brother of auspicious marks. Then, once you have heard it, you must act upon my words.[5–6]

4. “Four days have passed, gentle brother, during which I have not issued any instructions as to what needs to be done. This pierces me to the vitals, Saumitri.[7–8]

5. “Summon the officials, household priests, ministers, and the men and women who would petition me about something they would have me do, bull among men.[9–10]

6. “For a king who does not carry out the people’s business day after day will, after death, be hurled into a terrible hell. Of this there is no doubt.[11–12]

7. “I have heard that long ago there was a king named Nṛga, who was a great chariot-warrior. He was a protector of the earth on the earth, reverential toward brahmans, a speaker of truth, and virtuous.[13–14]

8. “Now, on one occasion at Puṣkara that foremost of kings gave to the brahmans ten million cows, adorned with gold, together with their calves.[15–16]

9. “At that time, there was a poor brahman, a keeper of the sacred fires, who lived by gleaning. His cow, a good milker, wandered off, together with her calf, through mingling with other cows.[17–18]

10. “Afflicted with hunger, he searched for his lost cow here and there, but he could not find her in any kingdom, even after many, many years.[19–20]

11. “Then, having come to Kanakhala, he saw in the house of a brahman his own cow, which was in good health and whose calf had grown up.[21–22]

12. “Then the twice-born brahman addressed her by her own name, saying, ‘Come, Śabalā!’ And the cow heard his voice.[23–24]

13. “Recognizing the voice of that twice-born brahman who was afflicted by hunger, the cow followed behind him as he, who was like fire, was departing.[25–26]

14. “And as that twice-born brahman went along, he said to the seer, ‘This is my cow. She was given to me by that lion among kings, Nṛga, during a donation.’[27–28]

15. “Then a great dispute arose between those two learned brahmans. Still arguing with each other, they approached the donor.[29–30]

16. “Remaining at the gateway of the king’s palace for many days and nights, and yet not receiving an audience with Nṛga, they became furious.[31–32]

17. “And those two great and outstanding twice-born brahmans, furious and greatly distressed, uttered these terrible words:[33–34]

18. “ ‘Since you do not grant an audience to those who are petitioners for the resolution of a matter, you shall become a lizard, invisible to all beings.[35–36]

19. “ ‘For a long time—many thousands of years and many hundreds of years—having become a lizard, you will live in a burrow.[37–38]

20. “ ‘Viṣṇu shall be born in this world in a human form, as the increaser of the glory of the Yadus. He shall be known as Vāsudeva.[39–40]

21. “ ‘Your majesty, he shall liberate you from this curse uttered by the twice-born brahmans. And by that time, your redemption will be effected.’[41–42]

22. “When those two brahmans had unleashed that curse in this fashion, they were freed from their cares, and they gave that old and feeble cow to some other brahman.[43–44]

23. “And thus did the king suffer that very terrible curse. For, among those petitioning for something they want done, conflict results in harm to kings.[45–46]

24. “So therefore, you must quickly have those who are seeking redress approach me for an audience. For does not a king obtain the fruit of an affair that is well transacted?”[47–48]

[colophon]

Sarga 51-2 = Appendix I, No. 8, lines 49–82*

1. Upon hearing Rāma’s words, Lakṣmaṇa, who grasped their essential meaning, cupped his hands in reverence and said to Rāghava of brightly blazing energy:[49–50]

2. “For a very minor offense, Kākutstha, those two brahmans pronounced upon the royal seer Nṛga a very grave curse, which was like a second rod of Yama.[51–52]

3. “When he heard that he had committed an offense, what did that bull among men, King Nṛga, say to those two twice-born brahmans, who were so filled with rage?”[53–54]

4. Addressed in this fashion by Lakṣmaṇa, Rāghava said: “Listen, gentle brother, to how that king, who was afflicted by the curse, acted long ago.[55–56]

5–6. “Now, when Nṛga realized that the two brahmans had gone on their way, he summoned all his ministers and the townspeople, along with his *purohita*. Then the king, completely overcome with misery, addressed all of his subjects, saying: ‘Listen to me attentively![57–60]

7. “ ‘Now two blameless brahmans, Nārada and Parvata, having alerted me to the great danger facing me, went off to the highest heaven, having become as the wind.[61–62]

8. “ ‘You must consecrate the prince named Vasu here and now.[63] And let a comfortable burrow, approved by the artisans, be fashioned.[64]

9. “ ‘Rather, let the artisans fashion one burrow that is proof against the rainy season, a second that is proof against the cold season, and yet one more that is comfortable during the summer.[65–66]

10. “ ‘And let many different kinds of fruit trees, bearing many different kinds of flavors, as well as flowering creepers, be planted thickly around them.[67–68]

11. “ ‘And let there always be wonderfully fragrant flowers for a distance of one and a half leagues around my burrows.’[69–70]

12. “Once he had made this arrangement, he then installed Vasu, saying: ‘Constant in righteousness, you must protect the people according to the code of the kshatriyas, my son.[71–72]

13. “ ‘Best of men, you have witnessed how this curse was made to fall upon me by two angry twice-born brahmans for even such a minor offense.[73–74]

14. “ ‘But you must not suffer on my account, bull among men. For destiny, which has brought me to this misfortune, is all powerful, son.[75–76]

15. “ ‘Everyone receives what he must receive, whether pleasure or pain, according to his deeds[77] in a previous birth, my child. Therefore do not be despondent.’[78]

16. “When he had spoken in this fashion there to his son, that bull among men, the very illustrious King Nṛga, went off to live in his well-crafted burrow.[79–80]

17. “And thus having entered a burrow, which was well adorned within, Nṛga adhered to the command of the twice-born brahmans for many tens of thousands of years.”[81–82]

[colophon]

Sarga 51-3 = Appendix I, No. 8, lines 83–123*

1. “I have thus told you a detailed account of Nṛga’s curse. But if you desire to hear more, then listen to yet another tale.”[83–84]

2. Addressed in this fashion by Rāma, Saumitri once more said, “I never get my fill of such marvelous tales, your majesty.”[85–86]

3. Addressed in this fashion by Lakṣmaṇa, Rāma, the delight of the Ikṣvākus, began to tell a tale that was exemplary of righteousness.[87–88]

4. “There was a king named Nimi. Heroic and established in righteousness, he was the twelfth son of the extremely great Ikṣvāku.[89–90]

5. “At that time, near the ashram of Gautama, that king, who was endowed with might, founded a city similar to the city of the gods.[91–92]

6. “He himself aptly named the city ‘Vaijayanta.’ And that was where the illustrious royal seer Nimi made his dwelling.[93–94]

7. "After he had founded that very great city, this thought struck him: 'I will perform a long sacrificial session.' This delighted his father's heart. [95–96]

8–9. "Then that royal seer Nimi, foremost of the Ikṣvākus, after taking leave of his father, Ikṣvāku, the son of Manu, chose Atri, Aṅgiras, and that treasure-store of austerities, Bhṛgu, as well as that bull among twice-born brahmans, Vasiṣṭha, who was the first to be born of Brahmā.[97–100]

10. "But Vasiṣṭha said to Nimi, the delight of royal seers, 'I was previously chosen by Indra. Please wait until after that.'[101–102]

11. "Then the brahman Gautama took his place. As for Vasiṣṭha of immense blazing energy, he performed Indra's sacrifice.[103–104]

12. "And King Nimi, the lord of men, assembled those brahmans and sacrificed in the vicinity of his own city, not far from the Himalayas. [105–106]

13. "The king entered a state of consecration for five thousand years. [107]

14. "However, at the conclusion of Indra's sacrifice, the blessed seer, blameless Vasiṣṭha, approached the king in order to perform the duties of the *hotṛ* priest.[108–109]

15. "But when Vasiṣṭha, the foremost of brahmans, saw that that sacrifice had been completed by Gautama, he was seized with a towering rage.[110–111]

16. "Expecting to see the king, he sat waiting for a while. But as for the king, he had gone happily to sleep on that day.[112–113]

17. "Then, because he could not see the royal seer, anger flared up in great Vasiṣṭha, and he began to speak:[114–115]

18. " 'Since, O king, having treated me with contempt, you chose someone else, your body shall be devoid of consciousness.'[116–117]

19. "Then, upon waking, the royal seer heard about the curse that had been uttered, and, beside himself with rage, the king said this to the one born of Brahmā:[118–119]

20. " 'While I was sleeping unawares, you, perverted by anger, unleashed upon me the fire of your curse, which was like a second rod of Yama. [120–121]

21. " 'Therefore, brahman-seer, your body, too, with its radiant splendor shall, no doubt, be rendered devoid of consciousness.' "[122–123]

[colophon]

Sarga 51-4 = Appendix I, No. 8, lines 124–171*

1. When Lakṣmaṇa, the slayer of enemy heroes, had heard Rāma's words, he cupped his hands in reverence and said to Rāghava of brightly blazing energy:[124–125]

2. "Once they had left their bodies, Kākutstha, how did those two—the twice-born brahman and the king—who were honored by the gods, come to be embodied once again?"[126–127]

3. Addressed in this fashion by Lakṣmaṇa, Rāma, the delight of the Ikṣvākus, who was possessed of immense blazing energy, replied to that bull among men:[128–129]

4. "When those two righteous men—the king and the brahman-seer—had abandoned their bodies because of their mutual curses, both of them, so rich in austerities, became as the wind.[130–131]

5. "Lacking a body, the great sage Vasiṣṭha, of immense blazing energy, went to his father, Brahmā, for the sake of another body.[132–133]

6. "Then, after reverently honoring the feet of the wise God of gods, he, who had become as air, spoke these words to Grandfather Brahmā:[134–135]

7. " 'Blessed Lord, I have been rendered bodiless by Nimi's curse. Please show your grace with regard to the creation of another body.'[136–137]

8. "Then the self-existent Brahmā of immeasurable splendor said to him: 'You, who are greatly illustrious, must first enter the semen released by Mitra and Varuṇa.[138–139]

9. " 'And so you will not be born from a womb, foremost of the twice-born, but, endowed with great righteousness, you shall, once more, come under my control.'[140–141]

10. "Addressed in this fashion by the God, he made a reverential salutation and, after respectfully circumambulating Grandfather Brahmā, he went quickly to Varuṇa's abode.[142–143]

11. "Now at that very time, Mitra was sharing Varuṇa's rule. He had come there and, together with that lord of the milk ocean, was being honored by the lords of the gods.[144–145]

12. "And at the same time, Urvaśī, the foremost of the *apsarases*, surrounded by her companions, happened to come to that place.[146–147]

13. "When Varuṇa saw Urvaśī, who was endowed with such beauty, playing in his own abode, he was overcome with tremendous lust for her.[148–149]

14. "Varuṇa then asked that foremost of *apsarases*—whose eyes were like lotus petals and whose face was like the full moon—to make love with him.[150–151]

15. "But, cupping her hands in reverence, she replied to Varuṇa, 'O lord of the gods, I have already been asked by Mitra personally.'[152–153]

16. "Then Varuṇa, tormented by the arrows of Kandarpa, said these words: 'I will release my semen into this pot fashioned by the God.[154–155]

17. " 'Since you do not wish to make love with me, fair lady of lovely hips, I shall satisfy my desire for you and obtain release in this way.'[156–157]

18. "Then, when Urvaśī had heard that eloquent speech of the world guardian Varuṇa, she was extremely pleased, and she said these words:[158–159]

19. " 'Let this be as you wish. My heart belongs to you. My love for you is greater; nevertheless, my body belongs to Mitra, O lord.'[160–161]

20. "When he was addressed in this fashion by Urvaśī, he discharged into that pot his great and wondrous semen, which was as radiant as a blazing fire.[162–163]

21. "But as for Urvaśī, she went to where the god Mitra was. Mitra, however, in a towering rage, said these words to Urvaśī:[164–165]

22. " 'Having been first solicited by me, why did you not reject him? Why did you choose another with your heart, slut?[166–167]

23. " 'Because of this wicked act, you, sullied by my wrath, shall descend to the world of mortals and dwell there for some time.[168–169]

24. " 'Budha's son, the royal seer Purūravas, is the king of Kāśi. You must go to him this very day, foolish woman. For he shall be your lord.' "[170–171]

[colophon]

Sarga 51-5 = Appendix I, No. 8, lines 172–212*

1. When Lakṣmaṇa had heard that divine story, which was so wonderful to contemplate, he was supremely delighted, and he said these words to Rāghava:[172–173]

2. "Once they had left their bodies, Kākutsha, how did those two—the twice-born brahman and the king—who were honored by the gods, come to be embodied once again?"[174–175]

3. When truly valorous Rāma had heard that speech of his, he told him the tale of great Vasiṣṭha.[176–177]

4. "Then, best of men, from that pot of the great God, which was filled with semen, those two brahmans, foremost among seers and filled with blazing energy, were born.[178–179]

5. "The first to be born from it was the blessed seer Agastya. Saying to Mitra, 'I am not your son,' he left him.[180–181]

6. "For Mitra's semen had first been deposited in Urvaśī, and it came to be in the pot where the semen of Varuṇa already was.[182–183]

7. "Then, after some time, that divinity of the Ikṣvākus, Vasiṣṭha, endowed with blazing energy, was born of Mitra and Varuṇa.[184–185]

8. "And the moment Vasiṣṭha was born, Ikṣvāku, of immense blazing energy, chose that blameless sage as his *purohita* for the prosperity of our lineage, gentle brother.[186–187]

9. "Thus have I told you of the emergence of great Vasiṣṭha with his new body, gentle brother. Now hear about the birth of Nimi, just as it happened.[188–189]

10. "When the wise seers saw that the king was disembodied, they then all performed a sacrifice on his behalf for the duration of his consecration.[190–191]

11. "And those foremost among the twice-born brahmans, along with the townspeople and servants, preserved the body of the lord of men, worshiping it with fragrances and garlands.[192–193]

12. "So then, upon the completion of the sacrifice, Bhṛgu, who was there, said this: 'I shall make your consciousness return, as I am pleased with you, your majesty.'[194–195]

13. "Then all the gods, being greatly pleased, said this to Nimi's consciousness: 'Choose a boon, royal seer. Where shall your consciousness be manifested?'[196–197]

14. "Addressed in this fashion by all the gods, Nimi's consciousness then said, 'I would dwell in the eyes of all beings, O foremost among the gods.'[198–199]

15. "The wise gods then said to Nimi's consciousness: 'Very well. Having become as the wind, you shall move about in the eyes of all beings.[200–201]

16. " 'On your account, lord of the earth, eyes will blink again and again for the sake of rest, as you, who have become as air, move about in them.'[202–203]

17. "Having spoken in this fashion, all the wise gods departed as they had come.[204]

18. "But as for those great seers, so rich in austerities, they placed on Nimi's body a fire stick. And those great seers then spun it back and forth vigorously to the accompaniment of *mantras* and oblations in order to produce a son for Nimi.[205–207]

19. "As that fire stick was being spun back and forth there, a great ascetic came forth. Because of the spinning back and forth [*mathana*], they called him 'Mithi.' And because of such a birth [*janana*], he became Janaka.[208–209]

20. "And since he was born of someone who was bodiless [*videha*], he was known as Vaideha.[210]

21. "And thus was born Janaka, of immense blazing energy, the first king of Videha. He was called Mithi and, because of him, his lineage is known as Maithila."[211–212]

[colophon]

Sarga 51-6 = Appendix I, No. 8, lines 213–258*

1. Now as Rāma was speaking in this fashion, Lakṣmaṇa, the slayer of enemy heroes, addressed the great man, who seemed to shine with his blazing energy:[213–214]

2. "Tiger among kings, it was a great thing, astonishing and wonderful, that happened long ago to disembodied Vasiṣṭha, along with Nimi.[215–216]

3. "But even though he was consecrated for sacrifice, King Nimi, who was a kshatriya hero, did not show any forbearance toward the great Vasiṣṭha."[217–218]

4. As Lakṣmaṇa was speaking in this fashion, Rāma, the foremost of those who give delight, spoke once more to his heroic brother of brightly blazing energy:[219–220]

5. "Anger such as was borne patiently by Yayāti, who relied on the quality of goodness, is hard to endure, Saumitri. Now listen to this carefully.[221–222]

6. "King Yayāti, who caused his people to prosper, was the son of Nahuṣa. He had two wives, gentle brother, who were unmatched in beauty on earth.[223–224]

7. "The one that was held in higher esteem by that royal seer, the son of Nahuṣa, was a *daitya* woman who was called Śarmiṣṭhā, the daughter of Vṛṣaparvan.[225–226]

8. "And, bull among men, fair-waisted Devayānī, the daughter of Uśanas, was also Yayāti's wife, but she was not beloved by the king.[227–228]

9. "Then they had two sons, who were handsome and steadfast. Śarmiṣṭhā gave birth to Pūru and Devayānī to Yadu.[229–230]

10. "But Pūru was the more beloved of the king because of his virtues and for his mother's sake. Then, filled with unhappiness, Yadu said to his mother:[231–232]

11. " 'Although you are born in the lineage of godlike Bhārgava, who is tireless in action, you must endure this heartfelt sorrow and this unbearable disrespect.[233–234]

12. " 'So, my lady, let us together enter the fire, the eater of oblations, and let the king take his pleasure for many nights with that daughter of the *daityas*.[235–236]

13. " 'But if this is to be endured by you, please grant me permission. You may tolerate this, but I will not. Without a doubt, I shall die.'[237–238]

14. "Then, when Devayānī had heard this speech of her son, who was weeping and sorely afflicted, she was in a towering rage, and she called to mind her father.[239–240]

15. "Realizing his daughter's intention, the Bhārgava came swiftly to where Devayānī was.[241–242]

16. "Seeing that his daughter was not her usual self and that she was despondent and distracted, her father said these words: 'What is this?'[243–244]

17. "In a towering rage, Devayānī said these words to her father, the Bhārgava of brightly blazing energy, who was questioning her again and again:[245–246]

18. " 'I can no longer live, foremost of sages. Therefore, I shall enter the fire or the water, or I shall consume virulent poison.[247–248]

19. " 'You do not understand how miserable and disrespected I am. For when one mistreats a tree, those things that depend on the tree are destroyed as well.[249–250]

20. “ ‘Having insulted a Bhārgava through his contempt, the royal seer now shows his contempt for me, nor does he treat me with respect.’ [251–252]

21. “When Uśanas had heard those words of hers, he was overcome with anger and he began to say this concerning the son of Nahuṣa:[253–254]

22. “ ‘Since, lacking self-control, the son of Nahuṣa has treated me with contempt, he shall attain decrepitude and become withered with extreme senescence.’[255–256]

23. “When he had spoken in this fashion and had comforted his daughter, the illustrious brahman-seer Bhārgava returned to his own abode.” [257–258]

[colophon]

Sarga 51-7 = Appendix I, No. 8, lines 259–302*

1. “When the son of Nahuṣa had heard that Uśanas was enraged, he was afflicted by that curse. Then, having attained extreme old age, he said this to his son:[259–260]

*2. “ ‘You are a knower of righteousness, Yadu. Therefore, for my sake, my illustrious son, you must accept this extreme old age, while I enjoy the pleasures of sex.[261–262]

3. “ ‘For I have not thus far had my fill of sensual pleasures, bull among men. Once I have enjoyed them to my heart’s content, then only will I take back this old age.’[263–264]

4. “But when Yadu had heard those words, he replied to the bull among men: ‘Let your beloved son Pūru take on this old age.[265–266]

5. “ ‘I have been excluded, O king, with regard to objects of value and even from your presence. So let those others with whom you have been enjoying the objects of pleasure take on your old age, your majesty.’ [267–268]

6. “When the king had heard those words of his, he said to Pūru, ‘For my sake, great-armed prince, you must take on this old age.’[269–270]

7. “Addressed in this fashion by the son of Nahuṣa, Pūru, his hands cupped in reverence said, ‘I am fortunate. I am favored. I abide by your command.’[271–272]

8. “Acknowledging Pūru’s words with the greatest delight, the son of Nahuṣa attained unequaled joy, and he transferred his old age.[273–274]

9. “Then the king, once more young, performed thousands of sacrifices and ruled the earth for many thousands of years.[275–276]

10. “Now, after a long time, the king said to Pūru: ‘Give back that old age, my son. Return that deposit to me.[277–278]

11. “ ‘My son, I transferred that old age to you as a trust. Therefore, I shall take it back. Do not be concerned.[279–280]

12. “ ‘Great-armed prince, I am pleased with your acceptance of my command, and so, filled with affection, I shall consecrate you as the lord of men.’[281–282]

13. “After King Yayāti, son of Nahuṣa, had spoken to his son Pūru in this fashion, he spoke these words in anger to Devayānī’s son:[283–284]

14. “ ‘In you, I have given birth to an incorrigible *rākṣasa* in the form of a son. Since you disobeyed my command, you shall have no power over the people.[285–286]

15. “ ‘Since you disregarded me, your father, who is your *guru*, you shall father fearsome *rākṣasas* who are *yātudhānas*.[287–288]

16. “ ‘And, evil-minded prince, your lineage, arising from the Lunar Dynasty, will not endure. For your descendants will be as ill-disciplined as you are.’[289–290]

17. “Once he had addressed Yadu in this fashion, the royal seer honored Pūru—who would enhance the kingdom—with royal consecration and then entered an ashram.[291–292]

18. “Then, after a long time, he met his appointed end. And in this way, King Yayāti, the son of Nahuṣa, went to the highest heaven.[293–294]

19. “Meanwhile, the very illustrious king Pūru ruled that kingdom with great righteousness in the foremost of cities, Pratiṣṭhāna, in the kingdom of Kāśi.[295–296]

20. “But Yadu sired *yātudhānas* by the thousand as well as an enduring lineage of kings in the inaccessible city of Krauñcavana.[297–298]

21. “And thus, according to the code of the kshatriyas, Yayāti tolerated the curse unleashed by Uśanas, as Nimi did not.[299–300]

22. “I have now told you everything, gentle brother. Let us grant audiences to all those who have legitimate business so that there is no dereliction such as there was in the case of Nṛga.”[301–302]

[colophon]

[*Prakṣipta* III follows *sarga* 51-7*; see pp. 1318–29]

Sarga 52

1–2. Then Sumantra entered and said these words to Rāghava: "Your majesty, some ascetics who dwell on the banks of the Yamunā—great seers who have placed the Bhārgava Cyavana at their head—are being held at the gateway. Filled with affection, great king, they are in haste and request an audience with you, tiger among men."

3. When Rāma, who understood righteousness, had heard those words of his, he said, "Have those great twice-born brahmans, whose leader is the Bhārgava, enter."

4. Honoring the king's command, the doorkeeper, cupping his hands at his head in reverence, then had those many esteemed ascetics enter.

5. Then more than one hundred great ascetics, glowing with their own blazing energy, entered the king's palace.

6. Bearing holy water from all the sacred sites and fruits and roots in full vessels, those twice-born brahmans offered them in abundance to Rāma.

7–8. And Rāma, moved by affection, accepted all of that—all the waters from sacred sites and the various fruits. And that great-armed hero said to all those great seers, "Please sit on these excellent seats, in due order."

9. When the great seers had heard Rāma's speech, they all sat down on beautiful, gilded seats fit for ascetics.

10. Then Rāghava, the conqueror of enemy citadels, self-controlled and cupping his hands in reverence, regarded the seers seated there and spoke these words:

11. "What is the purpose of your visit? What shall I do, O you whose wealth consists of asceticism? I am at the command of the great seers and will happily fulfill all your wishes.

12. "This entire kingdom and the life residing in my breast—everything of mine exists only for the sake of the twice-born. This is the truth I am telling you."

13. When they heard those words of his, there was a great cry of approbation on the part of those seers of fierce austerities who dwelt on the banks of the Yamunā.

14. Filled with the greatest delight, those great sages said: "This is characteristic of you alone, best of men, and of no one else on earth.

15. "Many extremely powerful kings whom we approached, your majesty, without even hearing about the importance of the undertaking, were not inclined to give their assent.

16. "But you, on the other hand, because of your respect for brahmans, have given your assent without even looking into the matter. You must do this; for, without a doubt, you are the one to do it. You must save the seers from a terrible danger."

The end of the fifty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 53

1. Lauded by the seers who were speaking in this fashion, Kākutstha said these words: "Tell me what needs to be done for you. I will banish your fear."

2. As Kākutstha was speaking in this fashion, Bhārgava said these words: "Listen, lord of men, to the cause of our fear and that of our country.

3. "Long ago, Rāma, in the Kṛta Yuga, there was a great *asura* named Madhu. That extremely powerful descendant of Diti was the eldest son of Lolā.

4. "Devoted to brahmans, a source of refuge and perfect in intellect, his friendship with the lofty gods was unequaled.

5. "This Madhu was endowed with might and intent upon righteousness. Because of his high regard for him, Rudra gave him a marvelous boon.

6. "Then that great divinity, very pleased, extracting an extremely powerful and extremely radiant lance from his own lance, presented it. Then he said these words:

7. " 'You have performed this splendid and unequaled righteousness in order to propitiate me. Filled with the greatest affection, I give you this supreme weapon.

8. " 'So long as you do not oppose the gods or the brahmans, the lance will remain yours, great *asura.* Otherwise, it will vanish.

9. " 'This lance will reduce to ashes whoever might be so incautious as to challenge you in battle, and it will then return to your hand.'

10. "When the great *asura* had obtained this boon from Rudra in this fashion, he then prostrated himself before Mahādeva and said these words:

11. “ ‘Blessed one, may this unsurpassed lance always remain with my lineage. For you, O God, are the Lord of the gods.’

12. “Śiva Mahādeva, the God and Lord of all beings, replied to Madhu, who was speaking: ‘It shall not be so.

13. “ ‘But your excellent words, prompted by my grace, must not prove fruitless. The lance shall pass on to your son alone.

14. “ ‘As long as this lance shall remain in your son’s hand, he, lance in hand, will be invulnerable to all beings.’

15. “And then, when Madhu had received that extremely marvelous boon from the God in this fashion, that foremost of the *asuras* had a resplendent palace built.

16. “His beloved and illustrious wife was the radiant Kumbhīnasī, she who was the child of Viśvāvasu by Analā.

17. “She had an immensely powerful and fearsome son named Lavaṇa. From childhood onward he was evil and did only wicked things.

18. “Seeing that his son was ill disciplined, Madhu was filled with sorrow. He gave way to grief, but he said nothing to him.

19. “He left this world and entered the ocean, the abode of Varuṇa, after bestowing the lance upon Lavaṇa and informing him of the boon.

20. “Through the power of that lance and because of his own evil nature, he torments the three worlds and especially the ascetics.

21. “Such is the power of Lavaṇa, and such is the nature of that lance. Having heard this, Kākutstha, you must be the one who decides. For you are our ultimate recourse.

22. “Up until now we seers, afflicted with fear, have begged many kings for safety, but, hero, we could find no one to protect us.

23. “Since we heard that Rāvaṇa was slain, along with his troops and mounts, we can find no other king on earth to protect us, Rāma. And so, afflicted by the fear of Lavaṇa, we seek protection.”

The end of the fifty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 54

1. Once that had been related, Rāma, his hands cupped in reverence, replied to the seers, “What does Lavaṇa eat? How does he conduct himself? And where does he live?”

2. When the seers had heard the words of Rāghava, they all informed him of how Lavaṇa had thrived.

3. "His diet consists of all creatures, but especially ascetics. His conduct is that of perpetual ferocity, and he always lives in Madhuvana.

4. "He always makes his daily meal after killing tens of thousands of lions, tigers, deer, and elephants, as well as men.

5. "Then that immensely powerful creature, like Yama himself, the ender of all things, with his jaws gaping wide at the time of universal destruction, devours still other creatures."

6. When Rāghava had heard those words, he said to the great sages, "I will have that *rākṣasa* slain. Let your fear be gone."

7. When he had thus made this promise to those sages of fierce blazing energy, the delight of the Raghus addressed his brothers, who were all assembled:

8. "Who is going to kill Lavaṇa, heroes? Please determine which one—great-armed Bharata or, on the other hand, Śatrughna—should deal with him."

9. Addressed in this fashion by Rāghava, Bharata said these words: "I will kill him. Please let me deal with him."

10. When Lakṣmaṇa's younger brother had heard Bharata's words, which were so expressive of heroism and valor, he stood up, leaving his golden seat.

11. Prostrating himself before the lord of men, Śatrughna said these words: "The great-armed middlemost delight of the Raghus has already done his duty.

12. "My revered elder brother earlier guarded the deserted city of Ayodhyā while suffering torment in his heart until the return of his revered elder brother.

13. "The great prince experienced many hardships, your majesty, as he lay on his painful beds in Nandigrāma.

14. "He lived on fruits and roots and wore matted locks and barkcloth garments. Having experienced such pain, the delight of the Rāghavas should not once again experience such suffering while I am here to be dispatched, your majesty."

15. As Śatrughna was speaking in this fashion, Rāghava once again spoke: "So be it, Kākutstha. You must carry out my command.

16. "I shall consecrate you as king in Madhu's lovely city. Let Bharata stay here, great-armed hero, if you are concerned about him.

17. "You are heroic, well trained, and capable of resettling that city, which was so beloved of Madhu, as well as its splendid countryside.

18. "For whoever uproots a lineage and then, upon the destruction of the king, fails to install another king, descends to hell.

19. "Once you have slain Madhu's son, the evil-intentioned Lavaṇa, you must rule that kingdom in accordance with righteousness, if you heed my words.

20. "And you must not raise any objection, hero, in connection with my words. A younger brother must obey the commands of his elder brother. Of this there is no doubt.

21. "You must accept the consecration I have undertaken, Kākutstha, one that is accompanied by rites and *mantras* performed by the brahmans headed by Vasiṣṭha."

The end of the fifty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 55

1. But when he was addressed in this fashion by Rāma, mighty Śatrughna was extremely embarrassed, and he spoke hesitantly:

971*. "I feel that there is something wrong in this affair, Kākutstha, lord of men. How can the juniormost be consecrated when there are elder brothers living?

2[a–d]. "It is true, bull among men, that an order must inevitably be carried out. And your command, illustrious prince, is especially inviolable.

973*1–2. "Since our middle brother had already made his vow, I should not have spoken after that. I spoke improperly in saying that I would slay the fearsome Lavaṇa in battle.

973*3–4. "And, bull among men, this wrongful speech of mine will have dire consequences, for one should not speak further once an elder has spoken.

973*5–6. "It was filled with unrighteousness and would exclude one from heaven. I shall not speak after you a second time, Kākutstha.

2[ef]. "Your majesty, bull among men, I will carry out your wishes.

977*. "Kākutstha, delight of the Raghus, please exonerate me from any wrongdoing with regard to what I have done."

3. And when that hero, great Śatrughna, had spoken in this fashion, Rāma, delighted, addressed Lakṣmaṇa and Bharata:

4. "Carefully fetch the requisites for the consecration. I will consecrate this invincible tiger among men this very day.

5. "You two Kākutsthas, acting on my orders, must bring together the *purohita*, the vedic brahmans, the sacrificial priests, and all my counselors."

6. Following the king's command, those great chariot-warriors did so. Then, having placed at their head the *purohita* with all the requisites for the consecration, they entered the king's palace, which was like the mansion of Indra, smasher of citadels.

7. And then the majestic consecration of great Śatrughna commenced, bringing joy to Rāghava and to the city.

8. Then, placing the consecrated Śatrughna on his lap, Rāghava spoke these sweet words, inciting his blazing martial energy:

9. "Here is a divine arrow for you. It is infallible and a conqueror of enemy citadels. With it, gentle delight of the Raghus, you shall kill Lavaṇa.

10. "This arrow was created, Kākutstha, when the self-existent and invincible God, whom even the gods and *asuras* could not perceive, lay upon the vast ocean.

11. "For, O hero, although he was imperceptible to all beings, he was overcome with rage, and he created this greatest of arrows in order to kill the evil-minded Madhu and Kaiṭabha, who constituted an obstacle.

12. "And so, desiring to create the three worlds, he killed those two in battle with this foremost of arrows. Then he created the worlds.

13. "I did not release this arrow earlier when I wanted to kill Rāvaṇa, Śatrughna, fearing that there might be a great panic among creatures.

14. "Moreover, the great lance that he has, that supreme weapon, was given by the great three-eyed Śiva to Madhu for the destruction of his enemies.

15. "Leaving it in his palace, where it is continually worshiped, he searches all directions and so gets his food.

16. "And whenever anyone seeking battle challenges him, that *rākṣasa* seizes that lance and reduces him to ashes.

17. "So you, tiger among men, must stand outside the gateway before he enters the city while he is still without his weapon.

18. "Then, great-armed bull among men, you must challenge him to battle before he has entered his palace. Only then will you kill that *rākṣasa*.

19. "But if you act in any other way, he will be impossible to kill. If, however, you act in this fashion, hero, he will be destroyed.

20. "I have now told you everything, including the means of evading that lance. For the decree of majestic black-throated Śiva is impossible to violate."

The end of the fifty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 56

1. When the delight of the Raghus had spoken in this fashion to Śatrughna Kākutstha and had praised him again and again, he once more uttered excellent words:

2–3. "Let these four thousand cavalry, two thousand chariots, and a hundred war-elephants accompany you, Śatrughna, as well as actors and dancers and town shopkeepers carrying their various wares, bull among men.

4. "And take ten thousand gold and silver pieces and, Śatrughna, bull among men, go with wagons sufficient for that treasure.

5. "For, heroic best of men, with words and gifts you must win over your unsurpassed army, which must be well maintained, happy, and well fed.

6. "For, Rāghava, where your troop of retainers, who must be kept happy, will be stationed, they will be without provisions, wives, and kinsmen.

7. "Therefore, having dispatched your vast host, filled with contented troops, you, your bow in hand, must then proceed alone to Madhu's woods.

8. "You must proceed unsuspected in such a way that Lavaṇa, Madhu's son, does not realize that you are coming, eager for battle.

9. "There is no other way for him to be killed, bull among men. For whoever comes within the range of Lavaṇa's sight will inevitably be slain by him.

10. "When the hot season is over and the rains are at hand, you must kill Lavaṇa, gentle brother. For that is the proper time to deal with that evil-minded creature.

11. "Placing the great seers at their head, let your soldiers march forth, such that they may cross the waters of the Jāhnavī during the remainder of the hot season.

12. "Then, swift-striding warrior, once you have encamped your entire army on the bank of the river, you must go on ahead determinedly with your bow."

13. Addressed in this fashion by Rāma, Śatrughna assembled the immensely powerful captains of his army and spoke these words:

14. "The various places at which you are to make camp are well known to you. You are to camp at them peacefully, in such a way that no one suffers any hardship."

15. When he had thus given them their orders and sent forth his great army, he made his respectful salutations to Kausalyā, Sumitrā, and Kaikeyī.

16–17. After reverentially circumambulating Rāma and bowing his head at his feet, Śatrughna, scorcher of his foes, granted leave by Rāma, bowed with hands cupped in reverence to Lakṣmaṇa and Bharata. Then immensely powerful and self-controlled Śatrughna, after reverentially circumambulating the *purohita* Vasiṣṭha, set forth.

The end of the fifty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 57

1. After having sent forth his entire army, Śatrughna stayed behind for a month. Then, hastening, he quickly set forth on the road all by himself.

2. Camping for two nights on the way, the heroic delight of the Rāghavas reached Vālmīki's holy ashram, which was an excellent place to stay.

3. After reverentially saluting the great Vālmīki, foremost of sages, he cupped his hands in reverence and said these words:

4. "Blessed one, I have come at the behest of my elder brother and would like to stay here overnight. I will depart tomorrow morning toward the west, the direction guarded by Varuṇa."

5. When that bull among sages had heard Śatrughna's words, he smiled and replied to that great man: "Welcome, illustrious prince!

6. "Truly, gentle prince, this ashram belongs to the House of the Rāghavas. So you should have no hesitation in accepting from me a seat, water to wash your feet, and the guest-offering."

7. Then, after accepting this honor, Kākutstha ate some food—fruits and roots—and was quite satisfied.

8. When he had eaten, the great-armed prince said this to the great seer: "To whom did all these sacrificial implements that are near the ashram once belong?"

9. When Vālmīki had heard that speech of his, he spoke these words: "Listen, Śatrughna, to whom this sacrificial ground once belonged.

10. "A mighty and highly righteous king named Mitrasaha, the son of great Sudāsa, is an ancestor of yours.

11. "Although he was but a child, Mitrasaha Saudāsa went out hunting, and that hero spied a pair of *rākṣasas* who were constantly roaming about.

12. "Fearsome and taking on the form of tigers, they were devouring many thousands of animals, and yet they were unsatisfied and could not get enough.

13. "And when he saw those two *rākṣasas* and saw that the forest had been stripped of game, he was filled with a towering rage, and he killed one of them with a great arrow.

14. "But once that bull among men Saudāsa had struck down that one, he was freed from his distress and anger, and he gazed at the slain *rākṣasa*.

15. "When the companion of that *rākṣasa* saw him staring, he was filled with a terrible anguish and said this to Saudāsa:

16. "'Since you have killed my companion, who had done nothing wrong, I will pay you back, you evil wretch!'

17. "Once he had addressed him in this fashion, the *rākṣasa* vanished on the spot. Now, in the course of time, Mitrasaha became king.

18. "Now as king he performed a sacrifice, just near this ashram. And Vasiṣṭha oversaw that great sacrifice, the *aśvamedha*.

19. "The sacrifice there was very grand and went on for many tens of thousands of years. Lavish and accompanied with the greatest splendor, it was equal to a sacrifice of the gods themselves.

20. "Now at the completion of the sacrifice, the *rākṣasa*, recalling his former enmity, took the form of Vasiṣṭha and addressed the king in this fashion:

21. " 'Today, when the final rites are over, you must quickly give me some food, including meat. You must not hesitate in this regard.'

22. "When the lord of the earth had heard those words uttered by the *rākṣasa*, who could take on any form at will, he said to one who was skilled in the preparation of food:

23. " 'You must quickly prepare savory food with meat, fit for the sacrificial offering, so that my *guru* will be fully satisfied.'

24. "Because of that order of the lord of kings, the cook's mind was in a flurry of agitation, and so the *rākṣasa* then took on the guise of the cook then and there.

25. "He then offered human flesh to the king, saying, 'I have brought you this savory food with meat, fit for the sacrificial offering.'

26. "And the king, together with his wife Madayantī, offered Vasiṣṭha that food, which the *rākṣasa* had brought, O tiger among men.

27. "Then the brahman, realizing that human flesh had been brought as his food, was seized with a towering rage, and he began to speak:

28. " 'Since, your majesty, you wanted to give me this food, such food will be yours without a doubt.'

29. "Then the king and his wife prostrated themselves again and again. And he then once more told Vasiṣṭha what the *rākṣasa* in the form of a brahman had said.

30. "When Vasiṣṭha had heard from the king about the abominable thing that the *rākṣasa* had done, he spoke once again to the king, that bull among men:

31. " 'It is impossible to falsify these words that I spoke when I was overcome with anger. But I shall grant you a boon.

32. " 'The duration of this curse shall be twelve years. Then, through my grace, best of kings, you will not remember what will have transpired.'

33. "And so the king, that crusher of his foes, experienced that curse and then regained his kingdom and once more protected his subjects.

34. "And this area near the ashram about which you were inquiring, Rāghava, is the lovely sacrificial ground that belonged to Mitrasaha Kalmāṣapāda."

35. When Śatrughna had heard the extremely dreadful tale of that best of kings Kalmāṣapāda, he reverentially saluted the great seer Vālmīki and then entered a leaf hut.

The end of the fifty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 58

1. Now the very night on which Śatrughna entered the leaf hut, Sītā gave birth to two sons.

2. At midnight the young sons of the sages reported the good news of Sītā's auspicious childbirth to Vālmīki: "O sage of great blazing energy, please prepare a protective amulet for them that will ward off malignant spirits."

3. When the sage had heard those words of theirs, he was delighted, and he fashioned for each infant a protective amulet that would destroy malignant spirits and ward off *rākṣasas*.

4. Taking up the cut tips of *kuśa* grass as well as the remaining stalks, called *lava*, the twice-born Vālmīki handed over for each infant a protective amulet that would ward off malignant spirits, saying:

5. "The one who was born first of the two is to be cleansed with the cut tips of *kuśa* grass that have been sanctified with *mantras*, and he shall thus be known by the name Kuśa.

6. "And this very quiet one, born second of the two, is to be cleansed by the elderly women with the remaining stalks, called *lava*, and so he shall be Lava by name.

7. "Thus the two of them, the twins Kuśa and Lava, will be renowned by the two names that I have given them."

8. Taking the amulets from the sage's hands with deep concentration, those women, free from impurity, then affixed them to the two infants.

9–10. In the middle of the night, Śatrughna heard that wonderful news—the auspicious birth of twins to Sītā—as well as praise of Rāma, the announcement of the children's names and dynastic name, and the application of the amulets that was being done. Then, returning to his leaf hut that night, he cried, "Thank heavens! Thank heavens!"

11. Thus that monsoon night in the month of Śrāvaṇa passed quickly for great Śatrughna, who was delighted.

12. And in the morning, mighty Śatrughna, after completing his sequence of morning activities, folding his hands in reverence, took his leave of the sage and once more set out, heading west.

13. He proceeded to the bank of the Yamunā, camping for seven nights on the way. There he took up residence in the ashram of those seers of pious reputation.

14. And there that greatly illustrious king stayed with the sages, whose leader was the Bhārgava Cyavana, engaging in many kinds of discourse.

The end of the fifty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 59

1–2. Then, as the night came on, Śatrughna questioned the brahman Cyavana, the delight of the Bhṛgus, about Lavaṇa's strengths and weaknesses and about the power of his lance, saying, "Brahman, who were those who were previously struck down by him with that greatest of lances when they approached him for single combat?"

3. When Cyavana of immense blazing energy had heard that speech of great Śatrughna, he replied to that delight of the Raghus:

4. "The feats that he performed are countless, bull among men. But just hear from me what befell one scion of the Ikṣvāku lineage.

5. "Long ago, in Ayodhyā, there was a mighty king, the son of Yuvanāśva. That mighty man was famed throughout the three worlds as Māndhātṛ.

6. "Having brought the entire earth under his rule, that king and lord of the earth then prepared to conquer the world of the gods.

7. "Now when, in his desire to conquer the world of the gods, Māndhātṛ had completed his preparations, Indra and the great gods were acutely afraid.

8. "Honored by the hosts of the gods with half of Śakra's throne and half of his kingdom, the king gave his word and then ascended.

9. "Realizing his malicious intention, Indra, the chastiser of Pāka, spoke these conciliatory words to the son of Yuvanāśva:

10. " 'Bull among men, you are not yet the king of the world of men. Nevertheless, without having subjugated the entire earth, you desire the kingship of the gods here.

11. “ ‘If, hero, the entire earth were completely under your sway, then you, along with your servants, troops, and mounts, might exercise the rulership of the gods.’

12. “But even as Indra was speaking in this fashion, Māndhātṛ said these words to him: ‘Where on the surface of the earth is my rule contested, Śakra?’

13. “Thousand-eyed Indra said to him, ‘In Madhuvana Madhu’s son, the *rākṣasa* named Lavaṇa, does not obey your command, blameless king.’

14. “When the king had heard those unwelcome and terrible words spoken by thousand-eyed Indra, he hung his head in shame and was unable to reply.

15. “And so, taking leave of thousand-eyed Indra and still hanging his head somewhat in shame, the majestic lord of men returned once more to this world.

16. “Cherishing indignation in his heart, the blameless king, together with his servants, troops, and mounts, came in order to subjugate Madhu’s son.

17. “Eager to fight Lavaṇa, that bull among men dispatched a messenger to him.

18. “When he had gone there, the messenger said many unpleasant words to Madhu’s son, but the *rākṣasa* just devoured him as he was speaking in that fashion.

19. “When the messenger had not returned after some time, the king, seized with anger, assailed the *rākṣasa* with a hail of arrows from every side.

20. “Then, laughing, Lavaṇa took that lance in his hand and released that supreme weapon for the destruction of the king, along with his entire retinue.

21. “That blazing lance reduced the king to ashes, along with his servants, troops, and mounts, and then returned to Lavaṇa’s hand.

22. “And thus was that very great king slain, along with his troops and mounts. For the power of that lance, hero, is immeasurable and unsurpassed.

23. “However, tomorrow morning, without a doubt, you shall quickly kill Lavaṇa before he can take up his weapon. Indeed, your victory is certain.”

The end of the fifty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 60

1. As they were carrying on this conversation and hoping for an auspicious victory, the night passed swiftly for great Śatrughna.

2. Now at that very moment, in the clear dawn, that heroic *rākṣasa* went out of the city, intent on gathering food.

3. At that juncture, heroic Śatrughna crossed the Yamunā River and took up his position, bow in hand, at the gate of Madhupura.

4. Then, just at midday, that *rākṣasa* of cruel deeds returned bearing the weight of many thousands of creatures.

5. When the *rākṣasa* spied Śatrughna standing at the gate and holding his weapon, he said to him: "What are you going to do with that?

6. "In my wrath, I have devoured thousands of armed men such as you, lowest of men. Are you eager to die?

7. "This food of mine is still not enough, lowest of men. How is it, fool, that, having come, you have entered my mouth of your own accord?"

8. As he was speaking in this fashion and laughing again and again, Śatrughna, endowed with valor, shed tears of rage.

9. When great Śatrughna was overwhelmed with rage, blazing sparks flew from his every limb.

10. And in his towering rage Śatrughna said to that night-roaming *rākṣasa*: "I am eager for battle—a single combat with you—evil-minded wretch.

11. "I am the son of Daśaratha and the brother of wise Rāma. I am Śatrughna, 'Slayer of Enemies' by name, who has come here eager to kill you.

12. "So you must offer me single combat, as I am eager for battle. For you are the enemy of all living things, and you shall not escape me with your life."

13. But even as that foremost of men was speaking in this fashion, the *rākṣasa*, chuckling, replied to him: "You fool, it is my good fortune that you have come.

14. "You fool, you lowest of men, it was Rāma who, for the sake of a woman, killed the *rākṣasa* named Rāvaṇa, the brother of my mother's cousin.

15. "But because I held you in such contempt, I let the complete destruction of Rāvaṇa's lineage pass and spared all of you especially.

16. "Thus I did not kill all you lowest of men since I regarded you—your ancestors, your descendants, and you yourselves—as too insignificant.

17. "Since, you fool, you desire to fight, I will give you battle of whatever kind you wish. I will just make ready a weapon to deal with you."

18. Then Śatrughna said to him: "How will you escape from me with your life? For an accomplished warrior must not permit even a feeble enemy who has encountered him to escape.

19. "For someone of irresolute mind who gives an enemy an opportunity to escape will surely be slain through his dim-wittedness, just like a coward."

The end of the sixtieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 61

1. When Lavaṇa had heard those words of great Śatrughna, he manifested the most violent rage, and he cried, "Stay right where you are! Stay right where you are!"

2. Pounding his fist in his hand and loudly grinding his teeth, Lavaṇa repeatedly challenged that tiger among the Raghus.

3. As Lavaṇa of fearsome valor was speaking these words in this fashion, Śatrughna, the slayer of the enemies of the gods, said these words to him:

4. "Śatrughna had not been born when you vanquished those others. Therefore, this very day, struck down by my arrow, you must go to the abode of Yama.

5. "And, evil-minded wretch, may the seers and learned brahmans see you struck down by me in battle this very day, just as the thirty gods saw Rāvaṇa struck down.

6. "Once you have fallen this very day, incinerated by my arrow, night-roaming *rākṣasa*, the city and the countryside will be safe.

7. "This very day, my arrow, its head like the *vajra* itself, will, loosed by my arm, pierce your heart, as does a ray of the sun, a lotus."

8. Addressed in this fashion, Lavaṇa, beside himself with rage, hurled a huge tree at Śatrughna's chest. But that hero shattered it into a hundred pieces.

9. Seeing his feat foiled, the mighty *rākṣasa* once again seized many trees and loosed them upon Śatrughna.

10. But as for Śatrughna, who was filled with blazing energy, he cut down those many trees as they hurtled toward him, one after the other, with three or four straight arrows.

11. Mighty Śatrughna then unleashed a hail of arrows on the *rākṣasa*'s chest. But the *rākṣasa* did not falter.

12. Then, laughing, Lavaṇa easily tore up a tree and struck the hero on the head. The latter, his limbs gone slack, lost consciousness.

13. When that hero had fallen, a great cry of "Alas! Alas!" arose from the seers and the hosts of gods and from the *gandharvas* and *apsarases* as well.

14. Paying no further heed to Śatrughna, who had fallen, stricken, to the ground, the *rākṣasa* did not enter his residence, although he now had an opportunity to do so.

15. Nor, having seen him fallen to the ground, did he get his lance. Instead, thinking him dead, he picked up his food.

16. But Śatrughna regained consciousness after a short while and once more, holding his weapon, stood at the *rākṣasa*'s gate, being honored by the seers.

17–19. He then took up that divine, unfailing foremost of arrows. It was fearsome and it glowed with blazing energy with which it filled the ten directions. Its tip was the *vajra*, and its impact was that of the *vajra*. Its weight was that of Mount Meru and Mount Mandara. It was smooth at every joint, and it was undefeated in battles. Its shaft was smeared with blood and sandalwood paste. It was a beautifully fletched arrow that was terrifying to the *dānava* lords and the lords of the mountains and to the *asuras*.

20. Seeing that arrow, which was blazing like the fire at the end of time when the end of a cosmic era is at hand, all beings were terrified.

21. In great distress, the entire world, including the gods, *asuras*, *gandharvas*, sages, and the troupes of *apsarases*, approached Grandfather Brahmā.

22. And they said to Great-Grandfather Brahmā, the bestower of boons and Lord of the gods among gods: "Is it the end of the world, O God? Or has the end of the cosmic era come?

23. "We have never seen or heard anything like this, Great-Grandfather. O Lord, the gods are dazed with terror at the thought of the destruction of the worlds."

24. When Brahmā, grandfather of the worlds, had heard those words of theirs, he explained the cause of their fear, thus soothing the fear of the gods.

25. "Foremost among the gods, it is just the arrow that has been taken up by Śatrughna for the destruction of Lavaṇa in battle. You have all been stupefied by its blazing energy.

26. "For this arrow, because of which this fear has come, my children, is the eternal one, consisting of blazing energy that belonged of old to the God who created the world.

27. "This mighty arrow was created by that great Lord on account of Kaiṭabha and Madhu in order to destroy those two *daityas*.

28. "Thus, you should know that this arrow consists of the blazing energy of Viṣṇu. And it is indeed the primordial body of great Viṣṇu.

29. "So go forth from here and watch as that foremost of *rākṣasas* Lavaṇa is slain by Rāma's great and heroic younger brother."

30. When they had heard those pleasant words of that God of gods, they came to the place where Śatrughna and Lavaṇa were fighting.

31. All beings gazed upon that arrow as it was held in Śatrughna's hand. With its divine radiance it resembled the fire that blazes up at the end of a cosmic era.

32. First glancing at the sky, which was crowded with the gods, the delight of the Raghus repeatedly roared like a lion and turned his gaze once more to Lavaṇa.

33. Then, challenged by great Śatrughna, Lavaṇa, filled with rage, approached for battle.

34. Drawing his bowstring back to his ear, that foremost of bowmen released that great arrow toward Lavaṇa's chest. Swiftly tearing through his vast chest, it entered Rasātala.

35. Worshiped by the wise gods, the divine arrow penetrated to Rasātala and returned swiftly to that delight of the Ikṣvāku lineage.

36. Pierced by Śatrughna's arrow, the night-roaming *rākṣasa* Lavaṇa collapsed suddenly to the ground, like a mountain struck by a thunderbolt.

37. And as for that great divine lance, once the *rākṣasa* Lavaṇa had been slain, it returned to the control of Rudra as all beings stood watching.

38. Having struck down that terror of the three worlds with the blow of a single arrow, the great hero of the Raghus, with his bow and arrow raised, resembled the thousand-rayed sun when it has driven away the darkness.

The end of the sixty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 62

1. Once Lavaṇa had been slain, the gods, together with Indra, placing Agni at their head, spoke very pleasant words to Śatrughna, scorcher of his foes:

2. "Thank heavens you have been victorious, child! Thank heavens the *rākṣasa* Lavaṇa has been slain, tiger among men! Choose a boon, Rāghava.

3. "The granters of boons, who were anxious for your victory, are all assembled here, great-armed warrior. And a vision of us is never in vain."

4. When the self-controlled hero, great-armed Śatrughna, had heard the words of the gods, he cupped his hands at his forehead in reverence and replied:

5. "May I quickly obtain for my residence this lovely and charming city of Madhupurī, which was crafted by the gods. Let this boon, which I cherish, be mine."

6. Delighted at heart, the gods said to Rāghava, "So be it! Without a doubt it shall become the lovely city of Śūrasenā, 'The City with a Heroic Army.'"

7. Having spoken in this fashion, the great gods then ascended to heaven. And Śatrughna of immense blazing energy sent for his army.

8. Upon hearing Śatrughna's command, the army came at once, and Śatrughna, through his command, commenced the settlement.

9. And in the twelfth year, that lovely city, with its divine radiance, was fully established, as was the realm of the Śūrasenas, which was free from any threat.

10. Vāsava sent the rains at the proper season, and so the fields were filled with grain. And the city, under the protection of Śatrughna's arms, was free from disease and filled with heroic men.

11. Resembling a half-moon, it was adorned by the bank of the Yamunā. It was adorned with splendid mansions and adorned with squares and markets.

12. And with a varied abundance of goods that hero adorned the great palace that had earlier been left bare by Lavaṇa.

13. Gazing upon that prosperous city, Śatrughna, Bharata's younger brother, his mission accomplished, was extremely pleased and experienced the greatest delight.

14. Then, after he had founded the city of Madhurā, this thought occurred to him: "I would gaze upon Rāma's feet in this auspicious twelfth year."

The end of the sixty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 63

1. Thus, in the twelfth year, Śatrughna desired to go—with a small retinue of retainers and troops—to Ayodhyā, which was under the protection of Rāma.

2. Sending back his counselors, the leaders of the army, and his *purohita*, he went forth in an excellent chariot, which was radiant and yoked to horses.

*3ab–App. I, No. 9, line 1. Proceeding through seven or eight predetermined encampments, the immensely powerful delight of the Raghus reached the ashram of Vālmīki, where he made camp.

*lines 2–3. Then that bull among men, having bowed reverentially to the feet of Vālmīki, accepted from the hands of the sage water for washing his feet, the guest-offering, and all that was fitting for a guest.

*lines 4–5. And there the sage told great Śatrughna thousands of extremely sweet and varied stories.

*lines 6–7. The sage then said these words concerning the slaying of Lavaṇa: "This was an extremely difficult task, which your ancestors could not accomplish.

*lines 8–9. "Gentle Śatrughna, many great kings were destroyed, along with their troops and mounts, in fighting with the evil-minded Lavaṇa.

*lines 10–11. "But you, bull among men, easily slew that evil creature. Through your blazing energy, your majesty, the terror of the world has been put to rest.

*lines 12–13. "The frightful slaying of Rāvaṇa was accomplished with great effort. You, however, accomplished this extremely great feat effortlessly.

*lines 14–15. "When Lavaṇa was slain, the gods experienced tremendous delight, and delight was also generated for the world and all its beings.

*lines 16–17. "And I myself witnessed that battle just as it happened, bull among men, as I was seated in the assembly of great Vāsava.

*lines 18–19. "Thus, Śatrughna, you have increased my great joy as well, and so I shall kiss you on the head, for that is the highest expression of affection."

*lines 20–21. When the great sage had spoken in this fashion, he kissed Śatrughna on the head and extended his hospitality to him and to those who were his followers.

*lines 22–23. After that foremost of men had eaten, he heard, sweetly rendered in song, the supreme tale of Rāma, in due order, just as it had occurred at that time.

*lines 24–25. Upon hearing those words, so consonant with the truth and in accordance with what had happened long ago, that tiger among men, his eyes filled with tears, lost consciousness.

*lines 26–27. After remaining unconscious for a short while, he sighed again and again, and, while the poem was still being sung, he heard that tale of the past as if it were happening right then.

*lines 28–29. And as for those who were the king's followers, when they heard the magnificence of the singing, they were despondent and hung their heads and said, "This is wonderful!"

*lines 30–31. The soldiers there said to one another: "What is this? Where are we? Is this an illusion or a vision in a dream?

*lines 32–33. "This history that we witnessed long ago, we are now once again hearing in an ashram! Is this magnificent musical composition taking place in a dream?"

*lines 34–35. Having experienced the greatest wonder, they said this to Śatrughna: "Best of men, please straightaway inquire of Vālmīki, that bull among sages."

*lines 36–37. But Śatrughna said to all of those soldiers, who were filled with curiosity: "It would be improper for us to ask such a thing.

*lines 38–39. "There are many miracles here in the ashram of the sage. It would not be proper for me to ask about them simply out of curiosity."

*lines 40–41. And when the delight of the Raghus had spoken these words to the soldiers, he respectfully saluted the great seer and then went to his own quarters.

[colophon]

*lines 42–43. But sleep would not come to that tiger among men as he lay there, preoccupied, pondering that unsurpassed song about Rāma.

*lines 44–45. Thus the night passed swiftly for great Śatrughna, once he had heard those immensely sweet words accompanied by stringed and percussion instruments.

*lines 46–47. When the night had passed and he had completed his morning activities, Śatrughna cupped his hands in reverence and spoke these words to that bull among sages:

*lines 48–49. "Blessed one, I wish to see Rāghava, the delight of the Raghus. I wish to be given leave by you and these sages of severe vows."

*lines 50–51. As the Rāghava Śatrughna, destroyer of his foes, was speaking in this fashion, Vālmīki embraced him and gave him leave.

*line 52–3cd. And he, after respectfully saluting that foremost of sages, mounted his very splendid chariot and, in his longing to see Rāghava, proceeded swiftly to Ayodhyā.

4. Upon entering that delightful city, the great-armed and majestic delight of the Ikṣvākus entered the assembly hall where Rāma of tremendous radiance sat.

5. Having reverentially saluted the great and truly valorous Rāma, who seemed to glow with blazing energy, he cupped his hands in reverence and said to him:

6. "I have done everything that was commanded, great king. Evil Lavaṇa has been slain and that city has been populated.

7. "And the twelfth year has now gone by without you, delight of the Raghus. I can no longer bear to live apart from you, O king.

8. "Please be gracious to me, Kākutstha of immeasurable valor. For I cannot live apart from you any more than can a calf deprived of its mother."

9. As Śatrughna was speaking in this fashion, Rāma embraced him and said this: "Do not be despondent, hero. This is not the conduct of a kshatriya.

10. "Kings do not despair while living abroad, Rāghava, and, Rāghava, one's subjects must indeed be protected according to the code of the kshatriyas.

11. "But you may come from time to time, hero, to visit me and Ayodhyā. However, you will have to go back to your city, best of men.

12. "You, too, are, without doubt, as dear to me as life itself. Nonetheless, the protection of the kingdom must be attended to.

13. "Therefore, Kākutstha, you may stay with me for five nights. After that, you will have to go back to Madhurā together with your retainers, troops, and mounts."

14. When Śatrughna had heard these heartfelt words of Rāma, which were in keeping with righteousness, Śatrughna said in a voice filled with sorrow, "So be it."

15. And so, having dwelt there for five nights according to Rāghava's command, the great bowman Kākutstha prepared to depart.

16. Taking his leave of great and truly valorous Rāma, as well as of Bharata and Lakṣmaṇa, he mounted his great chariot.

17. Accompanied for a great distance by both great Lakṣmaṇa and Bharata, Śatrughna then proceeded swiftly to his own city.

The end of the sixty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 64

1. Once he had sent Śatrughna away, Rāghava, delighted, enjoyed himself, along with his other two brothers, ruling the kingdom in accordance with righteousness.

2. But after several days, an aged brahman of that country approached the royal gate, holding the dead body of a child.

3. Wailing various lamentations filled with loving words and crying, "My son! My son!" over and over, he said these words:

4. "What evil deed must I have done in the past in some previous birth that I must see you, my only son, in the grip of death?

5. "For you, my little son, are a mere child but five years old and have not yet reached manhood. Yet, to my grief, you have come to an untimely death.

6. "In a few days your mother and I will doubtless too be in the grip of death out of grief for you, my little son.

7. "I do not recall any lie that I have uttered nor any harm that I have done. For what evil deed of mine then has my son, a mere child, been led this day to the abode of Vaivasvata without having completed my obsequial rites?

8. "I have never before seen or even heard of such a dreadful thing as an untimely death in Rāma's realm.

9. "Without a doubt, it must be that there is some great misdeed on Rāma's part. Your majesty, you must restore this child to life as he has come under the sway of death.

10. "May you attain long life together with your brothers, your majesty, as we have always dwelt happily in this kingdom of yours, immensely powerful prince.

11. "But now the realm of the great Ikṣvākus has no protector since it has acquired for its protector Rāma, a king who brings about the death of its children.

12. "Subjects who are not governed according to law perish through the transgressions of their king. And when the king is one whose conduct is unrighteous, people die before their time.

13. "And when the people in the towns and in the countryside act improperly, and yet there is no one to prevent them, then there is fear of death.

14. "It is perfectly clear beyond any doubt that either in the city or the countryside there must have been some transgression on the part of the king, and thus there has been the death of a child."

15. Thus reviling the king over and over again with many different words, the brahman, consumed with sorrow, embraced his son.

The end of the sixty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 65

1. And thus did Rāma hear that twice-born brahman's entire piteous lamentation, so filled with sorrow and grief.

2. Wholly consumed with sorrow, he summoned his counselors, as well as Vasiṣṭha, Vāmadeva, and his brothers, together with the vedic brahmans.

3. The eight twice-born brahmans were ushered in together with Vasiṣṭha, and they addressed the king, who was as resplendent as a god, saying, "May you prosper!"

4–5. All of those bulls among the twice-born brahmans—Mārkaṇḍeya, Maudgalya, Vāmadeva, Kāśyapa, Kātyāyana, Jābāli, Gautama, and Nārada—were seated on cushions, as were the counselors and the vedic brahmans, in proper fashion, according to their merit.

6. Once all of those men of fiercely blazing energy had been seated, Rāghava told them everything about why the twice-born brahman was wailing.

7. Now, when Nārada had heard those words of the dejected king, he responded to him with these auspicious words there in the presence of the seers:

8. "Listen, your majesty, to how this untimely death of a child has come about. Once you have heard it, heroic delight of the Raghus, you must do what needs to be done.

9. "In the beginning, Rāma, in the Kṛta Yuga, only brahmans were ascetics. At that time, your majesty, a non-brahman could by no means be an ascetic.

10. "In that resplendent age, unshrouded by darkness, in which brahmans were preeminent, all were immortal and farsighted.

11. "Next came the age called the Tretā Yuga, the age of men of powerful bodies. In that age kshatriyas became able to practice the asceticism of that previous age.

12. "And compared to those great men in that age known as the Tretā Yuga, those in the preceding age were superior to them in both strength and asceticism.

13. "The brahmans were superior and the kshatriyas were inferior in every respect. But over the course of the two *yugas*, they came to be equal in power.

14. "Then, unable to perceive any great difference between the brahmans and kshatriyas, all the authorities instituted regulations that governed all four social classes to address this.

15. "Nonetheless, unrighteousness set one foot on the earth, so that, through association with that unrighteousness, the twice-born ones became diminished.

16. "Then there appeared for the first time a limit to the span of life, so that people performed only auspicious acts and were devoted to truth and righteousness.

17. "But in the Tretā Yuga those who were brahmans and kshatriyas practiced asceticism, while other people were engaged in serving them.

18. "And that, which was allotted to the *vaiśyas* and *śūdras*, came to be their highest righteous duty. But it was the *śūdras* especially who revered all the other three classes.

19. "Then unrighteousness set down its second foot. And thus, that *yuga* came to be known as the Dvāpara.

20. "And, bull among men, both unrighteousness and agriculture increased in that *yuga* reckoned as the Dvāpara, which came to be their basis.

21. "And in the *yuga* known as the Dvāpara, the practice of asceticism was extended to the *vaiśyas*. But the *śūdra* did not gain access to that practice—that is, to the performance of severe austerities—O bull among men.

22. "But eventually a person of the lowest class, O best of kings, will be able to perform very great asceticism. Indeed, the practice of asceticism in the future, that is, in the Kali Yuga, will be extended to those of the *śūdra* class.

23. "The practice of asceticism by a *śūdra*, even in the Dvāpara, Rāma, is a severe violation of righteousness. Surely then, your majesty, some wicked *śūdra*, having become a great ascetic, is practicing austerities in some corner of your realm. And it is because of this that there has been the death of a child.

24. "For any evil-minded man who commits an unrighteous or forbidden act in the city or country of a king, O tiger among kings, goes swiftly to hell, as does that king. Of this there is no doubt.

25. "So you, tiger among men, must search your realm, and wherever you see any evil being done, you must take forceful action.

26. "In this way your righteousness will increase and so will the life span of men, foremost of kings, and this child will live once more."

The end of the sixty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 66

1. When Rāma had heard those words of Nārada, which consisted, so it seemed, of the nectar of immortality, he experienced unequaled delight, and he said this to Lakṣmaṇa:

2. "Go, gentle Lakṣmaṇa, and console that foremost of twice-born brahmans. Then have him place the boy's body in a vat of oil.

3. "See to it, gentle brother, that the child's body is placed there together with fine fragrances and highly aromatic oils so that it does not decompose.

4. "And you must act in such a way that there will be no destruction or disintegration of the body of this innocent boy while it is being preserved."

5. When greatly illustrious Kākutstha had instructed Lakṣmaṇa of auspicious marks in this fashion, he called to mind the Puṣpaka with the thought, "Come!"

6. When the Puṣpaka, adorned with gold, perceived Rāghava's intentions, it came at once into his very presence.

7. Bowing humbly, he said, "It is I, great-armed lord of men, your obedient servant, who has come."

8. Upon hearing those welcome words of the Puṣpaka, the lord of men respectfully saluted those great seers, and he then boarded the flying palace.

9–10. Taking up his bow, his quiver, and his brightly gleaming sword, he entrusted the city to those two heroes, Saumitri and Bharata, and proceeded to the west, searching the wastelands on every side. Then the majestic hero turned to the northern quarter, which is bounded by the Himalayas.

11. Not finding even the most minor transgression there, the lord of men inspected the entire eastern region as well.

12. Then the delight of the royal seers traversed the southern quarter, where he spied a very large lake on the northern slopes of Mount Śaivala.

13. Close to the lake, majestic Rāghava spied an ascetic hanging upside down while performing very severe austerities.

14. Approaching him who was performing supreme austerities, Rāghava spoke these words: "You are fortunate, O you of excellent vows.

15. "To which of the four classes do you belong, you who are advanced in asceticism and of firm resolve? I, Rāma Dāśarathi, am asking you out of curiosity.

16. "Whether it be the attainment of heaven or the acquisition of a boon, I wish to hear, ascetic, about the goal in connection with which you have been practicing austerities.

17. "Pray, are you a brahman or are you an invincible kshatriya? Or if you are a *vaiśya* or a *śūdra*, you must tell me that truthfully."

The end of the sixty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 67

1. Upon hearing that speech of Rāma, who was tireless in action, he spoke these words, while still hanging upside down:

2. "I was born into the *śūdra* class, and I am engaged in severe austerities. For, greatly glorious Rāma, I desire the status of a god in this very body.

3. "I would not speak falsely, your majesty, out of my desire to win the world of the gods. Know me, Kākutstha, to be a *śūdra* known by the name Śambūka."

4. But even as the *śūdra* was speaking, Rāghava drew his spotless and brightly gleaming sword from its sheath and cut off his head.

[Appendix I, No. 11]

*lines 1–2. Once that *śūdra* had been slain, the gods, together with Indra and with Agni at their head, praised Kākutstha over and over again, crying, "Well done! Well done!"

*lines 3–4. And a great shower of flowers made up of extremely fragrant and heavenly blossoms fell on all sides, scattered by the wind.

*lines 5–6. Exceedingly pleased, the gods said to truly valorous Rāma: "Wise and gentle Rāma, you have splendidly carried out this deed on behalf of the gods.

*lines 7–8. "Please accept a boon, gentle Rāma, whichever one you wish, tamer of your foes, since because of you, delight of the Raghus, this *śūdra* will not enjoy heaven."

*lines 9–10. After listening with great concentration to the speech of the gods, Rāghava cupped his hands in reverence and spoke these words to thousand-eyed Indra, smasher of citadels:

*lines 11–12. "If the gods are pleased with me, let the son of the twice-born brahman live. Let them ordain for me this boon, which is my most cherished desire.

*lines 13–14. "It was through my transgression that this child, the brahman's only son, whose time had not come, was led by Kāla to the abode of Vaivasvata.

*lines 15–16. "Now, bless you, you must make him live. I promised that twice-born brahman this: 'I will restore your son to life.' You ought not prove me false."

*lines 17–18. Now, when the foremost among the wise gods had heard these words of Rāghava, they were delighted with an abundance of delight, and they replied to that great hero:

*lines 19–20. "Rest assured, Kākutstha, this very day, surrounded by his kinsmen, that little child has once more come to life.

*line 21–5ab. "At the very moment that the *śūdra* was struck down, Kākutstha, the child was restored to life.

[End Appendix I, No. 11]

[1127]*

*lines 1–2. "Bless you, may you obtain prosperity! We have accomplished our purpose, bull among men. We shall visit the ashram of Agastya, illustrious prince.

*lines 3–4. "The religious observances of that immensely illustrious brahman-seer are now completed. For the twelfth year has passed while he was practicing devotions underwater.

*lines 5–6. "We shall go there, Kākutstha, to pay our respects to the sage. Bless you! You, too, should go to see that foremost of seers."

*lines 7–8. Having promised the gods with the words, "So be it!" the delight of the Raghus mounted the flying palace Puṣpaka, which was adorned with gold.

*lines 9–10. Then the gods set out in their vast flying palaces, while Rāma swiftly followed them to the penance grove of the pot-born sage Agastya.

*lines 11–12. When righteous Agastya, that treasure-house of austerities, saw that the gods had arrived, he honored them all without distinction.

*lines 13–14. When they had accepted that reverence from him and had reverenced that great sage in return, the thirty gods, delighted, returned to the highest heaven, along with their attendants.

line 15–1128. Once they had gone, Kākutstha, having descended from the Puṣpaka, then respectfully greeted Agastya, foremost of seers.

[Verse 6 elided—See notes]

7. After he had respectfully saluted that great sage, who seemed to glow with blazing energy, the lord of men received the greatest hospitality and took his seat.

8. The pot-born sage of great austerities and immense blazing energy said to him: "Welcome, Rāghava, foremost of men. It is fortunate that you have come.

9. "I hold you in high esteem for your many excellent virtues. A guest must be honored and, your majesty, you dwell in my heart.

10. "For the gods had informed me that you had come to kill that *śūdra* and that, through your righteousness, you have restored the brahman's son to life.

11. "Please spend the night here with me, Rāghava. At daybreak, you will go in the Puṣpaka to your own city.

12. "And please, dear Rāghava Kākutstha, favor me and accept this ornament, which was fashioned by Viśvakarman. It is celestial with its celestial beauty, and it shines with its own blazing radiance.

13. "For it is said that the giving away of something that has been given brings great benefits. Therefore, I would duly give it. Please accept it, bull among men."

14. And Rāma accepted the great sage's splendid celestial ornament, which resembled the blazing sun.

15. Once Rāma had accepted that unsurpassed ornament, he began to ask the sage how the celestial jewel had come to be his:

16. "How and from where, brahman, did the blessed one acquire this extremely marvelous and splendid thing, so filled with beauty? And who brought it?

17. "It is out of curiosity, brahman, that I ask you, who are so greatly illustrious. For you, sir, are the greatest treasure-house of many wonders."

18. As Kākutstha was speaking in this fashion, the sage said these words: "Listen, Rāma, to what took place long ago in a bygone Tretā Yuga."

The end of the sixty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 68

1. "Long ago, in that Tretā Yuga, there was a vast forest tract, a hundred leagues in every direction. It was devoid of birds and beasts.

2. "As I was performing severe austerities in an uninhabited region of the forest, dear boy, I wandered about that forest in order to explore it.

3. "I cannot describe the beauty of that forest with its succulent fruits and roots and with its many different kinds of trees.

4. "In the middle of that forest, there was a lake that was a league across. It was filled with red and blue lotuses and covered with waterweeds.

5. "It was truly like a wonder. It was magnificent, and its waters were pleasant to the taste. It was limpid, calm, and lovely, and it was filled with flocks of birds.

6. "And near that lake, there was a great and marvelous ashram. It was ancient and extremely sacred. But it was devoid of ascetics.

7. "I spent a summer night there, bull among men, and, rising early in the morning, went down to the lake.

8. "Then, at a certain spot, I spied a corpse. It was quite plump and showed no signs of decay. Still exuding a splendid vital glow, it was lying in that body of water.

9. "I stood there, on the shore of the lake, for some time, Lord Rāghava, pondering this matter and thinking, 'What can this be?'

10. "But then, after some time, I spied a magnificent celestial flying palace. Yoked to *haṃsas* and as swift as thought, it was a wonder to behold.

11. "And there in that flying palace, heroic delight of the Raghus, a thousand *apsarases* with celestial ornaments attentively waited upon a heavenly being. Some of them sang delightful songs, while others played musical instruments.

12. "Then, even as I watched, Rāma, delight of the Raghus, that heavenly being descended from the flying palace and began to eat the corpse.

13. "Then, when he had eaten duly and abundantly of that flesh to his heart's content, the heavenly being went down into the lake and began to wash.

14. "After having washed in the proper fashion, bull among men, the celestial being began to mount that excellent and splendid flying palace.

15. "Then, looking up at that godlike being as he mounted, I spoke words to him in this fashion, bull among men:

16. " 'Who are you, sir? And why, gentle sir, are you eating this abominable food? Please tell me.

17. " 'What an extraordinary thing—on the one hand, such a splendid being, virtually a god, and on the other, this abominable food! Gentle friend, I wish to hear about this truthfully.' "

The end of the sixty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 69

1. "When that heavenly being had heard the pleasant speech that I had spoken, he cupped his hands in reverence and replied thus, delight of the Raghus:

2. " 'Since you are asking me, twice-born brahman, listen to these inescapable events and how they led to both my felicity and my misery.

3. " 'Long ago my father, the illustrious and mighty Sudeva, was the king of Vidarbha and was renowned throughout the three worlds.

4. " 'Two sons were born to him, brahman, by his two wives. I am known as Śveta and the younger was Suratha.

5. " 'Then, when my father had ascended to heaven, the people consecrated me as king. And there, with great attentiveness, I ruled the kingdom righteously.

6. " 'And thus, brahman of excellent vows, thousands of years passed while I ruled the kingdom righteously, protecting my subjects.

7. " 'Having come to know the length of my life by virtue of a certain sign, foremost of twice-born brahmans, I retired to the forest, keeping my mortality in mind.

8. " 'And I entered this inaccessible forest devoid of beasts and birds in order to practice austerities in the lovely environs of the lake.

9. “‘After consecrating my brother, Suratha, in the kingdom as the lord of men, I came to this lake and practiced austerities for a long time.

10. “‘And after practicing the most severe austerities for three thousand years, great sage, I attained the unsurpassed Brahmaloka.

11. “‘But then, foremost of twice-born brahmans, while I was dwelling in heaven, hunger and thirst afflicted me. Because of that, supremely noble sage, my senses were reeling.

12. “‘I went to Grandfather Brahmā, who is foremost in the three worlds, and said: “Blessed one, the Brahmaloka should be free from hunger and thirst.

13. “‘“Of what action is this the outcome that I am nonetheless subjected to hunger and thirst? What shall be my food, O God. Tell me that, Grandfather.”

14. “‘But Grandfather Brahmā said to me: “Your food, son of Sudeva, will be your own sweet flesh. You must eat that perpetually.

15. “‘“While you were performing severe austerities, you nourished merely your own body. What is not sown, extremely wise Śveta, can never grow.

16. “‘“You did not give even the smallest donation in that forest frequented by creatures. It is because of that, my child, that, even though you have reached heaven, you are afflicted by hunger and thirst.

17. “‘“Now you must eat your own splendid body that has been well nourished with food and which will taste like the nectar of immortality. It will satisfy your hunger.

18. “‘“But, Śveta, when the very great seer, the unassailable Agastya, shall set foot in this forest, you shall be freed from this hideous fate.

19. “‘“For, gentle Śveta, he is able to save even the hosts of the gods, what to say of you, great-armed king, who are subject to hunger and thirst.”

20. “‘Having heard the pronouncement of the blessed God of gods, I take my own body as my abominable food, foremost among twice-born brahmans.

21. “‘I have been eating it, O brahman, for many multitudes of years, but still it never diminishes. And this, brahman-seer, is the ultimate satisfaction of my hunger.

22. “ ‘You must release me, who have fallen into this wretched state because of this hideous fate. For no one other than you, a twice-born sage born from a pot, could have come here.

23. “ ‘Please accept this ornament, gentle foremost of twice-born brahmans, for saving me. Please, brahman-seer, be gracious.’

24. “Upon hearing that heavenly being’s words, so laden with misery, I accepted that magnificent ornament for the sake of saving him.

25. “No sooner had I accepted that splendid ornament than the former human body of the royal seer vanished.

26. “Once that body had vanished, the king, that royal seer, with the greatest delight, once more departed for the highest heaven gratified and overjoyed.

27. “It was for this reason, Kākutstha, that that person, who was equal to Śakra, gave me this celestial ornament, marvelous to behold.”

The end of the sixty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 70

1. When Rāghava had heard that most astonishing speech of Agastya, he began to question him once again out of respect for him as a *guru* as well as out of his amazement.

2. “Blessed one, how did that fearsome forest where Śveta, the king of Vidarbha, practiced austerities come to be devoid of animals and birds?

3. “And how is it that in order to practice austerities he entered that forest that had become deserted, devoid of creatures, and without any people? I wish to hear this just as it happened.”

4. When that sage of supremely blazing energy had heard Rāma’s words, so filled with curiosity, he began to speak these words:

5. “Long ago, Rāma, in the Kṛta Yuga, Lord Manu wielded the rod of punishment. His son was the great Ikṣvāku, the increaser of his lineage.

6. “Manu established his invincible son in his former kingdom and said to him, ‘May you be the founder of royal lineages on earth.’

7. “And, Rāghava, the son promised his father, saying, ‘So be it.’ Then Manu, supremely delighted, spoke again:

8. " 'I am pleased, supremely illustrious son, there is no doubt that you shall be the founder. You must protect your subjects with the rod of punishment, but let that rod not be used without good cause.

9. " 'The rod of punishment, when employed properly and brought down upon men who have committed crimes, leads a king to heaven.

10. " 'Therefore, my great-armed son, you must be diligent with respect to the rod of punishment. For if you do this, the greatest righteousness will be yours.'

11. "When Manu had thus instructed his son copiously and attentively, he went in great happiness to the highest heaven, that is, the unsurpassed Brahmaloka.

12. "And once he had departed for the highest heaven, Ikṣvāku, of immeasurable splendor, was given over to brooding, thinking, 'How can I father sons?'

13. "Then, by means of various sacrificial rites, Manu's righteous son fathered a hundred sons, who were equal to the sons of the gods.

14. "Now, dear boy, delight of the Raghus, the youngest of them all was stupid and ignorant and did not obey his elder brothers.

15. "Foreseeing that the rod of punishment [*daṇḍa*] would inevitably fall upon the body of that dullard, his father gave him the name 'Daṇḍa.'

16. "Perceiving his son's terrible defect, Rāghava, tamer of your foes, he gave him a kingdom between the Vindhya and the Śaivala mountains.

17. "And so, Rāma, Daṇḍa became king there, and he founded an incomparable and unsurpassed city on the lovely slopes of the mountains.

18. "He gave that city the name Madhumanta, lord, and he chose Uśanas of excellent vows as his *purohita*.

19. "And thus the king, together with his *purohita*, ruled that kingdom, which was filled with happy people, as if it were the kingdom of the gods in heaven."

The end of the seventieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 71

1. When the great pot-born seer had related this to Rāma, he continued with the next part of the story.

2. “And there, Kākutstha, for many tens of thousands of years the dull-witted Daṇḍa ruled that kingdom, which was free from all troubles.

3. “Now once, during the delightful month of Caitra, the king visited the charming ashram of Bhārgava.

4. “And there Daṇḍa spied Bhārgava’s daughter wandering in the woodlands. She was unsurpassed and had no equal on earth in beauty.

5. “Upon seeing her, that extremely dull-witted king was smitten by the arrows of Anañga and, in great agitation, he approached the girl and said these words:

6. “ ‘Where are you from, lovely, fair-hipped girl? And whose daughter are you? Smitten as I am by Anañga, I ask you, my fair-waisted one.’

7. “But even as the lustful king was speaking in this fashion, intoxicated in his infatuation, the Bhārgava girl replied to him with these courteous words:

8. “ ‘You must know me to be the eldest daughter of the godlike Bhārgava, tireless in action. My name, lord of kings, is Arajā, and I dwell here in the ashram.

9. “ ‘My father is your *guru*, lord of kings, and you are a disciple of that great sage. If he were to be angered, that sage of great austerities would inflict a very great calamity upon you.

10. “ ‘If, however, you are to do this with me according to the path of the virtuous, which is fixed according to righteousness, then, foremost of kings, you must petition my immensely glorious father.

11. “ ‘Otherwise, there would be dreadful consequences for you, since, with his anger, my father could burn up even the three worlds.’

12. “Now as Arajā was speaking in this fashion, Daṇḍa, smitten by the arrows of Kāma and intoxicated with desire, cupped his hands to his forehead and said to her:

13. “ ‘Be gracious, fair-hipped girl, you must not let this moment pass. For, my fair-faced one, my very life is being torn apart on your account.

14. “ ‘As long as I have you, let me suffer death or dreadful sin. So love me, timid one, your lover, who loves you to distraction.’

15. “Having spoken in this fashion, the powerful king seized the girl forcibly with both arms and began to rape her at will as she struggled.

16. “Once he had done this evil, very dreadful, and extremely horrifying thing, Daṇḍa went immediately to the unsurpassed city of Madhumanta.

17. "But as for Arajā, weeping and terrified, she waited for her father not far from the ashram."

The end of the seventy-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 72

1. "Now after a short time the divine seer of immeasurable splendor, afflicted with hunger and surrounded by his disciples, returned to his ashram having heard about what had happened.

2. "He spied Arajā. Desolate and covered with blood, she had lost her radiance like the moonlight swallowed up in the morning by the red dawn.

3. "And his anger flared up—all the more so as he was afflicted by hunger—as if to consume the three worlds, and he said this to his disciples:

4. " 'Now witness the destruction—as dreadful to look upon as a raging flame of fire—of this perverse and ignorant Daṇḍa.

5. " 'This evil fool, who dared to touch the blazing flame of fire, eater of oblations, now faces destruction, along with his followers.

6. " 'Since this fool has committed such a sin, so dreadful to contemplate, he must therefore reap the fruit of his evil act.

7. " 'In seven nights this stupid king, who performs such evil acts, will meet his death, along with his retainers, troops, and mounts.

8. " 'With an immense dust storm, Indra, the chastiser of Pāka, will parch that fool's kingdom for a hundred leagues all around.

9. " 'Every living thing that is here, both fixed and moving, will be completely destroyed by that immense dust storm.

10. " 'After seven nights, every living thing throughout the length and breadth of Daṇḍa's realm will become invisible as if made of dust.'

11. "When, inflamed with anger, he had spoken in this fashion, he told the people who dwelt in the ashram, 'You must now stay beyond the borders of this country.'

12. "When the people who dwelt in the ashram had heard those words of Uśanas, they departed from Daṇḍa's realm and made their residence outside of it.

13. "After he had spoken to the sages in this fashion, he said this to Arajā: 'You must stay here in the ashram, you stupid girl, engaged in profound meditation.

14. " 'This lake, however, will remain brilliantly clear for the distance of a league around. Enjoying it without anxiety, Arajā, you must wait here for the proper time.

15. " 'And whatever creatures may come to dwell for the night in your vicinity will be forever spared from the dust storm.'

16. "After Bhārgava had spoken in this fashion, he took up his residence elsewhere. And after seven days, just as that expounder of Brahman had predicted, everything was reduced to ashes.

17. "This is that very realm of Daṇḍa lying between the peaks of the Vindhya and Śaivala mountains. It was cursed by the brahman-seer long ago when that violation of righteousness had been committed.

18. "And ever since that time, Kākutstha, it has been called the Daṇḍaka forest, while the area where the ascetics stayed likewise became 'Janasthāna.'

19. "I have now told you all of that about which you asked me, Rāghava. Now, hero, the time for performing the *sandhyā* rites is passing.

20. "All around us, all these great seers, their water pots filled, have performed their ablutions and are worshiping the sun.

21. "And those seers, the foremost of brahmans, all together are hymning the sun as it is about to set, Rāma. Now go and perform your ablutions."

The end of the seventy-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 73

1. Heeding the words of the seer, Rāma approached that holy lake, frequented by *apsarases*, to perform the *sandhyā* rites.

2. After having completed his ablutions and having performed the evening *sandhyā* rites, Rāma entered the ashram of the great pot-born sage.

3. And Agastya arranged many kinds of fruits and roots as well as herbs and wholesome vegetables for his meal.

4. When the foremost of men had eaten that food, which was like the nectar of immortality, he spent the night there, pleased and satisfied.

5. After rising early in the morning and performing his daily rituals, the foremost of the Raghus, tamer of his foes, approached the seer for permission to depart.

6. Respectfully saluting the great pot-born seer, Rāma said: "I would depart, and so I beg of you, please grant me leave.

7. "I am blessed and I am graced by the sight of such a great personage as you, and I shall return here to see you in order to purify myself."

8. As Kākutstha was thus speaking these words—so marvelous to apprehend—the sage, so rich in austerities, who viewed all through the eye of righteousness, was supremely delighted, and he said:

9. "Your words, Rāma, are extremely wonderful, each of their syllables mellifluous. It is you alone, delight of the Raghus, who purify all the worlds.

10. "And all who see you, Rāma, even for a mere moment, are purified and attain heaven where they are worshiped by the divinities.

11. "But those living beings on earth who look upon you with an inimical eye are struck down by the rod of Yama and go straight to hell.

12. "So go safely and confidently on your journey, free from all dangers. Rule the kingdom in accordance with righteousness. For you, sir, are the recourse of all the world."

13. Addressed in this fashion by the sage, the wise king extended his arms with his hands cupped in reverence and respectfully saluted that seer of holy conduct.

14. Then, after respectfully saluting that foremost of sages and all those sages, so rich in austerities, he calmly mounted the Puṣpaka, which was adorned with gold.

15. And as he, who was like great Indra, was departing, the hosts of sages on every side honored him with blessings, just as the immortal gods might thousand-eyed Indra.

16. Comfortably mounted in the Puṣpaka, which was adorned with gold, Rāma resembled the hare-marked moon abutting the clouds at the onset of the rainy season.

17. Then, at midday, Kākutstha, who was honored all along the way, reached Ayodhyā and descended from the flying palace.

18. After dismissing the resplendent Puṣpaka, which moved at its master's will, Rāma spoke these words to the gatekeeper who was posted in the inner courtyard:

19. "Go to swift-striding Lakṣmaṇa and Bharata, report my arrival, and summon them without delay."

The end of the seventy-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 74

1. When the gatekeeper had heard that speech of Rāma, who was tireless in action, he summoned the two princes and then informed Rāma.

2. Upon seeing that his beloved Bharata and Lakṣmaṇa had arrived, Rāma embraced them and spoke these words:

3. "I have faithfully accomplished this unsurpassed task for the twice-born brahman. And therefore, Rāghavas, I now wish to firmly establish the bulwark of righteousness.

4. "I wish to perform the unsurpassed *rājasūya* together with both of you, who are my second selves, for in this lies everlasting righteousness.

5. " For it was by sacrificing with the *rājasūya* rite, accompanied by excellent oblations and excellent subsidiary rites, that Mitra, destroyer of his foes, attained the position of Varuṇa.

6. "And it was by sacrificing with the *rājasūya* rite in accordance with righteousness that Soma, who knew righteousness, attained fame among all the worlds and an eternal domain.

7. "You must carefully consider with me what would be best at this time, and you must state prudently what would be beneficial in the time to come."

8. When Bharata, skillful in speech, had heard these words of Rāghava, he cupped his hands in reverence and said these words:

9. "In you, noble brother, resides the highest righteousness. On you rests the entire earth, the bearer of wealth. And in you, great-armed prince of measureless valor, abides glory.

10. "Just as the immortal gods look upon Prajāpati, all the great kings, those protectors of the earth, look upon you as the lord of the world as do we as well.

11. "And the people regard you as their father, immensely powerful king. Rāghava, you are the refuge of all living beings on earth as well.

12. "Therefore, your majesty, how can you undertake such a sacrifice, which would witness the destruction of the royal lineages on earth?

13. "For in the performance of that, your majesty, the annihilation—like the universal destruction—of all men on earth who have attained manly valor will come to pass.

14. "Tiger among men, you who are of unequaled valor through your virtues should not destroy the earth for it is already under your sway."

15. When truly valorous Rāma had heard that speech of Bharata, which seemed to consist of the nectar of immortality, he experienced unequaled delight.

16. And he said these splendid words to the increaser of Kaikeyī's joy: "I am indeed pleased and gratified by your words this day.

17. "These words in conformity with righteousness, which you have boldly uttered, tiger among men, will be the salvation of the earth.

18. "Because of your excellent speech, knower of righteousness, I will surely desist from that intention of mine, which was to perform that foremost of rites, the *rājasūya*.

19. "Protection of the people is a duty of kings on a par with sacrifice. Therefore, I shall heed your words, which were so well spoken and finely articulated."

The end of the seventy-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 75

1. Once Rāma and great Bharata had spoken in this fashion, Lakṣmaṇa, too, spoke splendid words to the delight of the Raghus:

2. "The great sacrifice, the *aśvamedha*, purifies one of all sins. May this foremost of sacrifices, which is both incomparable and sanctifying, please you.

3. "For we have heard this ancient tale concerning the very great Śakra Vāsava. Once, when he was overwhelmed by the sin of killing a brahman, he was purified by the *aśvamedha*.

4. "They say that long ago, great-armed brother, when the gods and the *asuras* had come together, there was a great descendant of Diti named Vṛtra, who was highly regarded throughout the worlds.

5. "He was a hundred leagues in breadth and three times that in height, and, in his affection, he looked fondly upon all the three worlds.

6. "Knowing righteousness and proper conduct and perfected through his intellect, he ruled the entire earth single-mindedly and in accordance with righteousness.

7. "At that time, while he was ruling, the earth produced every desirable thing. And the roots and fruits that were produced were succulent.

8. "That great being's land was extremely rich, and it brought forth crops without cultivation. And such was the prosperous kingdom, wonderful to behold, that he enjoyed.

9. "Then an idea occurred to him: 'I must practice unexcelled austerities. For austerity is the greatest good. For austerity is the greatest happiness.'

10. "Having set his eldest son as supreme ruler over his subjects, he performed severe austerities, thus causing anxiety to all the divinities.

11. "Now, while Vṛtra was engaged in austerities, Vāsava was extremely distressed. He approached Viṣṇu and said these words:

12. "'Through practicing austerities, O great-armed Lord, Vṛtra has conquered the worlds. For he is mighty and righteous and I am unable to oppose him.

13. "'If he should continue to perform austerities, O Lord of the gods, then, as long as the worlds may endure, they will remain under his control.

14. "'And yet, immensely powerful Lord, you ignore that supremely exalted one. For surely Vṛtra could not survive for even a moment if you were angry with him.

15. "'For ever since he attained this amicable relationship with you, Viṣṇu, he has enjoyed the lordship of the worlds.

16. "'Immensely illustrious Lord, you must extend your grace to the world. For it is only through your action that the whole world may be at peace and free from dissolution.

17. "'All the gods, denizens of heaven, look to you, Viṣṇu. You must render assistance to them through the great feat of killing Vṛtra.

18. " 'Indeed, you have always rendered assistance to these great divinities. This feat is impossible for others. You, sir, are the refuge of those who have no other refuge.' "

The end of the seventy-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 76

1. When Rāma, the destroyer of his foes, had heard those words of Lakṣmaṇa, he said to him, "Please tell me in full about the slaying of Vṛtra."

2. Addressed in this fashion by Rāghava, Lakṣmaṇa, increaser of Sumitrā's joy, resumed his narration of that celestial tale.

3. "Once Viṣṇu had heard those words of thousand-eyed Indra and of all the gods, denizens of heaven, he said this to all of them, who were led by Indra:

4. " 'I have long been bound by ties of affection to the very great Vṛtra. Because of that, I will surely not kill that great *asura* as a favor to you.

5. " 'However, I must certainly fulfill your ultimate desire. Therefore I shall tell you the means whereby you shall slay Vṛtra.

6. " 'I shall divide myself into three parts. In this way, there is no doubt that thousand-eyed Indra will kill Vṛtra.

7. " 'Let one portion enter Indra Vāsava, the second the *vajra*, and the third the earth. After that, Śakra will slay Vṛtra.'

8. "Now as the Lord of the gods was speaking in this fashion, the gods spoke these words: 'Without a doubt, O slayer of the *daityas*, it will happen thus, just as you say.

9. " 'May blessings be upon you. We shall depart, eagerly anticipating the slaying of the *asura* Vṛtra. O supremely noble Lord, endow Vāsava with your own blazing energy.'

10. "Then all the great gods, led by thousand-eyed Indra, proceeded to the forest where the great *asura* Vṛtra was.

11. "They saw the foremost of the *asuras* engaged in austerities. Suffused with blazing energy, he seemed as if to consume the three worlds and to scorch the very heavens.

12–13. "At the mere sight of that foremost of *asuras*, the gods were terrified. And just as they were thinking, 'How will we kill him? How will

we not suffer defeat?' thousand-eyed Indra, smasher of citadels, seized his *vajra* with both hands and hurled it at Vṛtra's head.

14. "As it fell on Vṛtra's head, that fearsome weapon blazed, as it were, with great flames like the fire at the end of time. Seared by that weapon, the whole world was terrified.

15. "But, brooding about his unimaginable killing of Vṛtra, the illustrious lord of the wise gods fled to the ends of the earth.

16. "Nonetheless, even as Indra fled, the sin of *brahmahatyā* pursued him and fell upon his limbs. Then misery took hold of Indra.

17. "Their enemy had been slain, but since they had lost Indra, the gods, with Agni as their leader, worshiped Viṣṇu, the foremost in the three worlds, again and again saying:

18. " 'You are the highest refuge, O God. You are Lord and the firstborn of the world. It is for the sake of the protection of all beings that you took the form of Viṣṇu.

19. " 'You have slain Vṛtra, but the sin of *brahmahatyā* is afflicting Vāsava. Please, tiger among the gods, declare the means for his liberation.'

20. "When Viṣṇu had heard these words of the gods, he said: 'Let Śakra sacrifice to me alone. Then I shall purify that the wielder of the *vajra*.

21. " 'Once Indra, the chastiser of Pāka, has sacrificed to me with the sacred *aśvamedha*, he shall be free from fear and he will once more attain the lordship of the gods.'

22. "When he had instructed the gods in this fashion with this speech, which was like the nectar of immortality, Viṣṇu, the Lord of the gods, being lauded, returned to heaven."

The end of the seventy-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 77

1. When Lakṣmaṇa had thus described the entire slaying of Vṛtra, omitting nothing, that foremost of men began to tell the rest of the story, saying:

2. "Then, once the immensely powerful Vṛtra, the terror of the gods, had been slain, Śakra, the slayer of Vṛtra, overwhelmed with the sin of *brahmahatyā*, was unable to regain consciousness.

3. "Having resorted to the ends of the earth, he lay there, unconscious and insensate, writhing like a serpent.

4. "Now after thousand-eyed Indra had vanished, the world was in a terrible state. The earth looked devastated, parched, its forests desiccated.

5. "Ponds, lakes, and rivers were empty of water, and there was distress on the part of creatures caused by the drought.

6. "But as this world was wasting away, the gods, their minds agitated, performed the sacrifice previously prescribed by Viṣṇu.

7. "Then all the hosts of the gods, together with their preceptors and the seers, proceeded together to the place where Indra lay, dazed with fear.

8. "When they saw thousand-eyed Indra, dazed by the sin of *brahmahatyā*, they placed that lord of the gods at their head and performed the *aśvamedha*.

9. "Then, O lord of men, a very grand *aśvamedha* proceeded for the sake of the purification of great Mahendra from the sin of *brahmahatyā*.

10. "But then, at the conclusion of the sacrifice, Brahmahatyā herself approached those great ones and said these words: 'Where, then, will you establish a residence for me?'

11. "Gratified and filled with delight, the gods then said to her, 'You must divide yourself by yourself into four parts, O unassailable lady.'

12. "When Brahmahatyā, with whom it was impossible to abide, had heard the speech of the great gods, there, in their presence, she requested a residence somewhere else:

13. " 'With one portion, I will dwell in rivers when they are filled with water, and with the second, in trees. This is the truth I am telling you.

14. " 'And as for my third portion, with that I will dwell for three nights in women endowed with youth and filled with pride, as a crusher of their pride.

15. " 'And, O you bulls among the gods, with my fourth portion, I will possess those who intentionally kill innocent brahmans.'

16. "Then the gods replied to her, 'Everything shall be just as you say, O you with whom it is impossible to abide. May you prosper according to your desire.'

17. "Then, filled with joy, the gods paid homage to thousand-eyed Indra. And thus did Vāsava become free from anxiety and purified of sin.

18. "Once thousand-eyed Indra had regained his position, the world became tranquil. And then Śakra worshiped that sacrifice of marvelous appearance.

19. "For such is the power of the *aśvamedha*, O delight of the Raghus. Therefore, immensely fortunate king, you should offer sacrifice with the *aśvamedha*."

The end of the seventy-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 78

1. When Rāghava of immense blazing energy had heard the speech that Lakṣmaṇa had spoken, he, who was himself skilled in speech, smiled and responded with these words:

2. "It is entirely and exactly as you say, Lakṣmaṇa, with respect to the killing of Vṛtra and the benefits of the *aśvamedha*.

3. "For I have heard, gentle brother, that, long ago, the extremely righteous and majestic Ila, the son of Kardama Prajāpati, was the lord of the country of Bāhli.

4. "That greatly illustrious king brought the entire earth under his control. And, tiger among men, he ruled his kingdom as if it were his son.

5–6. "Afflicted with fear of him, gentle delight of the Raghus, the supremely noble gods, the sons of Diti, the great *asuras*, the great serpents, the *rākṣasas*, the *gandharvas*, and the extremely great *yakṣas* paid him homage. Indeed, the three worlds themselves feared that great king when he was angry.

7. "For such was the king of the Bāhlīkas. He was unwavering in righteousness and in might. He was highly illustrious and supremely exalted in intellect.

8. "Once, in the charming month of Caitra, that great-armed king, together with his retainers, troops, and mounts, conducted a hunt in a beautiful forest.

9. "In that forest the king slaughtered animals in their hundreds and thousands, but even after killing them, the great king was not satisfied.

10. "Slaughtering ten thousand animals of various kinds, the great king wandered into the region where Mahāsena was born.

11. “But there the unassailable Lord of the god among gods, Hara, accompanied by all his attendants, was making love to the daughter of the king of the mountains.

12. “There, near a mountain waterfall, Umā’s lord, whose banner bears the lord of cattle, had turned himself into a woman in his desire to delight the Goddess.

13. “And whichever creatures in that region of the forest bore a masculine gender, along with everything else that was there, came to have a feminine gender.

14. “At that very juncture, King Ila, the son of Kardama, wandered into that region, slaughtering thousands of animals.

15. “And there, delight of the Raghus, he saw that everything, including the serpents, beasts, and birds, had been turned into females and that he himself, as well as his attendants, had become women.

16. “When he saw himself in such a condition, he became immensely distressed. But when he realized that this was the work of Umā’s lord, he was terrified.

17. “Then the king, together with his servants, troops, and mounts, took refuge with the great God, black-throated Śiva of the matted locks.

18. “That beneficent and illustrious Lord, together with the Goddess, laughed, and, as he was a granter of boons, he said these words to the son of Prajāpati:

19. “ ‘Get up! Get up, immensely powerful royal seer Kārdameya! Gentle prince of excellent vows, choose any boon other than manhood.’

20. “Thus was the grief-stricken king denied by the great God; but since he had become a woman, he would accept no other boon from that foremost of gods.

21. “Then, stricken with still greater grief, the king wholeheartedly prostrated himself before the great Goddess, daughter of the king of the mountains, and said:

*22. “ ‘Goddess of boons! Granter of boons! You are the most beautiful woman in all the worlds. O gentle Goddess, the vision of whom is never in vain, I appeal to you. Homage to you.’

23. “Understanding what was in the heart of the royal seer, the Goddess, with the approval of Rudra, replied with these auspicious words in the presence of Hara:

24. " 'The God will be the granter of half of the boon, and similarly I will be of the other half. Therefore you may choose half of womanhood and half of manhood for as long as you wish.'

25. "When the king had heard the Goddess's unsurpassed and most marvelous boon, he was delighted at heart and then said these words:

26. " 'If, O Goddess, you who are unequaled in the world for beauty, are pleased with me, then may I once again be a man for a month, after first having become a woman for a month.'

27. "When the Goddess of the lovely face realized what he desired, she replied with these auspicious words: 'It shall be so.

28. " 'Your majesty, when you are a man, you will not remember your having been a woman, and when, in the following month, you become a woman, you will not remember your ever having been a man.'

29. "And in this way, the king Ila Kārdami, having been a man for a month, would then, for a month, become a woman named Ilā, the most beautiful woman in the triple world."

The end of the seventy-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 79

1. When Lakṣmaṇa and Bharata had heard the story of Ila as it had been narrated by Rāma, they were extremely amazed.

2. Cupping their hands in reverence toward Rāma, they then asked once more for a detailed account of the particular situation of that great king.

3. "How did that king endure his misfortune while he was a woman? On the other hand, what sort of life did he lead when he was a man?"

4. When Kākutstha had heard their words, so filled with curiosity, he related how it had fared with that king.

5. "Having become the most beautiful woman in the world, she passed that very first month surrounded by those women who had previously been his attendants.

6. "Soon she, the most beautiful woman in the world, her eyes like lotus petals, wandered on foot deep into that forest, which was filled with trees, shrubs, and creepers.

7. "Then, having left all the mounts behind, Ilā enjoyed herself throughout a broad mountain meadow.

8. "Now in that forested region, not far from the mountain, there was an extraordinarily beautiful lake frequented by flocks of various birds.

9–10. "In the middle of it, Ilā then spied Soma's son, Budha, who was blazing with the effulgence of his body, like the full moon newly risen. Engaged in severe and difficult austerities there in the water, he was glorious, unfettered, and in the full flush of youth.

11. "Together with her companions, who had previously been men but had now become women, O delight of the Raghus, she, in her astonishment, ruffled the entire lake.

12. "But as for Budha, no sooner had he caught sight of her than he was afflicted by the arrows of Kāma. Unable to control himself, he began to tremble in the water.

13. "Gazing at Ilā, whose beauty exceeded any in the triple world, he fell to thinking: 'Who can she, who surpasses even a goddess, be?

14. " 'Never have I seen anyone endowed with such beauty even among the goddesses, the *apsarases*, or the women of the great serpents and the *asuras*.

15. " 'If she is not the wife of another, she would be a fitting one for me.' With this thought in mind, he came out of the water to the shore.

16. "Once he had caught his breath, that righteous sage then called out to four of the young women, and they, in turn, greeted him respectfully.

17. "The righteous sage asked them, 'To whom does this woman, the most beautiful in the world, belong? And why has she come here? Tell me the truth at once.'

18. "And when those women had heard his speech, so pleasant and sweet, with its sweet syllables, they all replied with sweet voices:

19. " 'This fair-hipped woman continues to be our leader. Lacking a husband, she wanders with us through the depths of the forest.'

20. "When he had heard the women's speech with its obscure wording, the twice-born Budha recited the sacred *āvartinī* spell.

21. "When he had thus come to know the entire matter concerning that king, just as it had come about, that bull among sages said to all of those women:

22. “ ‘Here the fortunate *kiṃpuruṣas* dwell on the slopes of the mountain. You too shall dwell on this mountain, and so you must arrange your living quarters.

23. “ ‘All of you women will forever live on roots, leaves, and fruits, and you shall surely obtain *kiṃpuruṣas* as your husbands.’

24. “No sooner had that large group of women heard that speech of the son of Soma than they were turned into *kiṃpuruṣa* women. They then inhabited that mountain in many different places.”

The end of the seventy-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 80

1. And then, when Lakṣmaṇa and Bharata had heard about how those women had become *kiṃpuruṣas*, they both said, “How wonderful!” to Rāma, the lord of the people.

2. Righteous and illustrious Rāma then resumed the tale of Prajāpati’s son Ila, saying:

3. “When Budha, the foremost of seers, had seen that all of those *kinnara* women had dispersed, he smiled gently and addressed that beautiful woman:

4. “ ‘O fair-faced woman, I am the dearly beloved son of Soma. Please love me with devotion, fair-hipped one, and with tender regard.’

5. “When Ilā, who was cut off from her own retinue in that deserted place, had heard those words of his, she replied to that great planetary divinity of lovely radiance:

6. “ ‘I do as I please, gentle sir, and I am at your disposal. Command me, son of Soma, and do as you desire.’

7. “When the son of the moon god had heard that wonderful response of hers, he was overcome with excitement, and, filled with desire, he made love with her.

8. “And for Budha, who, filled with desire, was passionately making love to fair-faced Ilā, the month of Mādhava passed as if it were a mere instant.

9. “Then, after a full month, Ila, Prajāpati’s majestic son, whose face was like the full moon, awoke in their bed.

10. “And there King Ila spied Soma’s son, engaged in austerities in the lake, standing without any support, his arms raised, and he said:

11. “ ‘Blessed one, I came to this inaccessible mountain, along with my retinue, but I do not see that army. Where in the world have those followers of mine gone?’

12. “When he had heard that speech of the royal seer, who had lost his memory, Budha responded with beguiling words, soothing him with his resonant voice:

13. “ ‘Your retainers were annihilated by a massive hailstorm, while you, afflicted with fear of the wind and rain, slept in the ashram.

14. “ ‘Take heart, bless you. For you may dwell here as you please, hero, free from fear and anxiety, living on fruits and roots.’

15. “Comforted by that speech but saddened at the death of his retainers, the immensely illustrious king replied with these splendid words:

16. “ ‘I shall renounce my kingdom, for, deprived of my retainers, I cannot continue even for a moment. You must please grant me permission, brahman.

17. “ ‘My eldest son, who is known as Śaśabindu, is immensely illustrious, O brahman. Devoted to righteousness, he will take over my kingdom.

18. “ ‘For I cannot bear to go there and speak those dreadful words to the happy wives of my retainers, O sage of immense blazing energy.’

19. “As the lord among kings was speaking in this fashion, Budha comfortingly uttered these extraordinary and wonderful words: ‘Please choose to remain here.

20. “ ‘You must not grieve, immensely powerful Kārdameya. When you have dwelt here for a year, I will bring about something of benefit to you.’

21. “When Ila had heard those words of Budha, who was tireless in action, he made up his mind to stay just as that exponent of the doctrine of Brahman had urged.

22. “Thus he, having become a lovely woman for one month, made love constantly, while as a man in alternate months, he set his mind on righteousness.

23. “Then, in the ninth month, she, fair-hipped Ilā, gave birth by the son of Soma to a son, Purūravas, the child of her own body.

24. "As soon as her immensely powerful son, who looked just like Budha, was born, the fair-hipped Ilā placed him in his father's hands.

25. "And as for the self-controlled Budha, after comforting the lord of men who had now become male, he entertained him with tales exemplary of righteousness."

The end of the eightieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 81

1. When Rāma had spoken in this fashion about the miraculous birth of Purūravas, Lakṣmaṇa and the extremely illustrious Bharata spoke once again:

2. "When she, the beloved of Soma's son, had dwelt with him for a year, what did she do then? Please tell us just as it happened, foremost of men."

3. When Rāma had heard the sweetness of the words of those two who were inquiring of him, he continued the story of Prajāpati's son.

4–5. "Then, after heroic Ila had once again become a man, supremely wise and immensely illustrious Budha summoned the extremely noble Saṃvarta, Bhṛgu's son Cyavana, the sage Ariṣṭanemin, the delightful Pramodana, and the sage Durvāsas.

6. "When he had brought them all together, the eloquent sage, well composed through his self-control, addressed his guests, all of whom perceived the highest truth.

7. " 'This is the great-armed King Ila, son of Kardama. You all know what happened to him. Now you must do what would be best for him.'

8. "While they were conversing, Kardama of immense blazing energy arrived at the ashram together with some eminent twice-born brahmans.

9. "Pulastya, Kratu, Vaṣaṭkāra, and Oṃkāra of great blazing energy came to the ashram.

10. "All of them were delighted at heart at meeting one another, and desiring only the best for the lord of Bāhli, they then individually offered him advice.

11. "Now, for the sake of his son, Kardama spoke words that were extremely beneficial: 'Twice-born brahmans, hear my words as to what would be best for the king.

12. " 'I can see no remedy other than bull-bannered Śiva. And, indeed, no sacrifice other than the *aśvamedha* is as dear to that great God.

13. " 'Therefore, let us all sacrifice to the unassailable God on the king's behalf.' Addressed in this fashion by Kardama, all those bulls among twice-born brahmans agreed to that sacrifice in order to propitiate Rudra.

14. "The royal seer named Marutta, the conqueror of enemy citadels and a disciple of Saṃvarta, performed the sacrifice.

15. "The great sacrifice took place near Budha's ashram, and the greatly illustrious Rudra was supremely gratified.

16. "Then, upon the completion of the sacrifice, Umā's lord was pleased and, with the greatest delight, said the following with regard to Ilā to all those twice-born brahmans:

17. " 'I am pleased with the *aśvamedha* and with your devotion, O foremost of twice-born brahmans. What excellent favor may I do for this lord of Bāhli?'

18. "As the Lord of the gods was speaking in this fashion, those twice-born brahmans, well composed, further propitiated him so that Ilā might become a man.

19. "Then, delighted at heart, Rudra restored his manhood. And having granted that to Ilā, the immensely illustrious God vanished.

20. "Once the *aśvamedha* had been completed and Hara had vanished, all those farsighted, twice-born brahmans departed just as they had come.

21. "And as for King Ila, having left Bāhli, he founded the glorious and unsurpassed city of Pratiṣṭhāna in the middle country.

22. "But as for Śaśabindu, that conqueror of enemy citadels, he became king in Bāhli, while Prajāpati's mighty son Ila was king in Pratiṣṭhāna.

23. "In time, Ila attained the unsurpassed Brahmaloka, and King Purūravas Aila inherited Pratiṣṭhāna.

24. "For such is the power of the *aśvamedha*, O bulls among men, that Ila, having been a woman, regained his manhood and other things that were difficult to obtain as well."

The end of the eighty-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 82

1. When immeasurably radiant Kākutstha had related this to his two brothers, he once more addressed to Lakṣmaṇa these words in keeping with righteousness:

2–3. "Lakṣmaṇa, once I have summoned Vasiṣṭha, Vāmadeva, Jābāli, Kaśyapa, and all the other preeminent twice-born brahmans who are experts in the *aśvamedha*, and once I have taken counsel with them, I shall, with great concentration, release a horse endowed with all the auspicious signs."

4. When he had heard those words spoken by Rāghava, Lakṣmaṇa, acting quickly, summoned all those twice-born brahmans and presented them to Rāghava.

5. When they had seen the highly unassailable Rāghava, who resembled a god and who was respectfully bowing at their feet, they honored him with blessings.

6. Cupping his hands in reverence, Rāghava then addressed those foremost among the twice-born brahmans in words concerning the *aśvamedha* that were in keeping with righteousness.

7. When Rāma had heard the wonderful words concerning the *aśvamedha* on the part of the foremost among the twice-born brahmans, he was extremely pleased.

8. Having secured their approval, Rāma said to Lakṣmaṇa: "Great-armed prince, send for the great Sugrīva, saying to him:

9. " 'Bless you, please come quickly, together with the great tawny monkeys and many of their dependents, in order to participate in this greatest of sacrifices.'

10. "And let great-armed Vibhīṣaṇa, traveling swiftly, attend the *aśvamedha* accompanied by many *rākṣasas*, who can travel anywhere at will.

11. "And, tiger among men, let those kings who are eager to please me come quickly with their retinues to the unsurpassed sacrificial ground.

12. "Moreover, Lakṣmaṇa, you must invite to the *aśvamedha* all those twice-born brahmans, wholly devoted to righteousness, who dwell in distant lands.

13. "And, great-armed prince, let the seers, those treasure stores of asceticism, be summoned as well as the great seers—together with their wives—who dwell in distant lands.

14. "Great-armed prince, please give instructions for a vast sacrificial enclosure on the banks of the Gomatī, in the Naimiṣa forest, for it is unsurpassed in holiness.

15. "And, immensely powerful prince, let a hundred thousand cartloads of the finest rice and ten thousand cartloads of sesame seeds and *mudga* beans go on ahead.

16. "Let the immensely wise Bharata go on ahead accompanying many tens of millions in gold coins and more than a billion in silver.

17–19. "Indeed, let the immensely wise Bharata go on ahead, placing before him rows of shops along the way, all the actors and dancers, the townsfolk young and old, twice-born brahmans in deep concentration, skilled workmen, highly expert craftsmen, all my mothers, the princes' womenfolk, and a golden image of my wife, one fit for consecration at the sacrificial rite."

The end of the eighty-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 83

1. When Bharata's elder brother had swiftly sent ahead all the sacrificial requisites, omitting nothing, he released a piebald stallion marked with the auspicious signs.

2. And then, once he had placed Lakṣmaṇa, together with the *ṛtvij* priests, in charge of the horse, Kākutstha proceeded with his army to the Naimiṣa forest.

3. And when great-armed Rāma saw the superlative and marvelous sacrificial enclosure, he experienced unequaled delight, and he cried, "How magnificent!"

4. While Rāma was dwelling in the Naimiṣa forest, all the lords of men came from every kingdom and Rāma honored them.

5. The immensely illustrious foremost of men ordered costly royal pavilions for those great kings together with their retinues.

6. And Bharata, together with Śatrughna, then quickly gave food, drink, and garments to those great kings and their retinues.

7. And all the great monkeys, along with Sugrīva, humbly waited upon the brahmans.

8. Vibhīṣaṇa, too, surrounded by many garlanded *rākṣasas*, waited upon the seers of fierce austerities as their servant.

9. And thus, in strict accordance with the injunctions, that sacrifice, the *aśvamedha*, commenced. Meanwhile, the horse proceeded to wander under the protection of Lakṣmaṇa.

10. While the great king's *aśvamedha* was going on, there was no cry other than, "Give confidently and freely until all who ask are satisfied." And it was seen that the monkeys and the *rākṣasas* gave accordingly.

11. And there at the king's preeminent sacrifice, which was thronged with happy and well-nourished people, there was no one who was unwashed, unhappy, or underfed.

12. Even the great seers there who had lived a long time could not recall such a sacrifice that had been adorned with such an abundance of gifts.

13. Although silver, gold, jewels, and garments were continually being given away, there appeared to be no end of them.

14. "Such a sacrifice has never been seen before, even on the part of Śakra, Soma, Yama, or Varuṇa," so said those treasure-houses of austerity.

15. The monkeys were stationed everywhere, as were the *rākṣasas*, and, their hands full, they gave clothing and wealth generously to those who desired them.

16. Such was the sacrifice, replete with every virtue, of that lion among kings. It continued for more than a year and was in no way deficient.

The end of the eighty-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 84

1. While that preeminent and marvelous sacrifice was proceeding, as has been described, the bull among sages, Vālmīki, quickly arrived, along with his disciples.

2. When he had viewed that heavenly sacrifice, so marvelous to behold, he had some charming leaf huts constructed a little apart from the encampments of the seers.

3–4. Delighted, he then said to his two disciples: "Go and, with great concentration and with the greatest joy, sing the poem, *the Rāmāyaṇa*,

in its entirety in the holy encampments of the seers, in the dwellings of the brahmans, on the royal highways and byways, and at the dwellings of the kings.

5. "But you must especially sing it right before the officiating priests near the entrance to Rāma's dwelling, where the sacrifice is going on.

6. "You must keep on singing, pausing only from time to time to eat the various sweet fruits that grow on the hilltops here.

7. "For indeed, in eating these fruits and these especially delicious roots, dear boys, you will experience no fatigue and can stay clear of the city.

8. "And if Rāma, the lord of the earth, should summon you to perform in the presence of the assembled seers, then let the singing commence.

9. "With the greatest delight, you must sing twenty *sargas* each day according to the several tempos, just as I taught you earlier.

10. "And you must not harbor even the slightest greediness in expectation of wealth. For of what use is wealth to ashram dwellers, who partake of only fruits and roots?

11. "But if Kākutstha should ask you, 'Whose sons are you?' you must speak thus to that lord of men, saying, 'We are disciples of Vālmīki.'

12. "While playing on these very melodious strings and their frets, as I showed you earlier, you should sing most sweetly and confidently.

13. "You must sing it from the beginning, showing no disrespect for the king. For the king is by rights the father of all beings.

14. "Therefore, tomorrow morning, you two, delighted at heart and with great concentration, should sweetly sing this song to the accompaniment of both stringed and percussion instruments."

15. Then, when the supremely noble and highly illustrious seer Vālmīki Prācetasa had repeatedly instructed them in this fashion, he fell silent.

16. The two princes, having been properly prepared though the guidance of the Bhārgava, just as were the Aśvins, took to heart those splendid words spoken by the seer, and, filled with anticipation, they passed the night comfortably.

The end of the eighty-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 85

1. When the night had given way to dawn, the two princes bathed, made their oblations into the fire, eater of oblations, and then sang in place after place, just as they had been instructed to do earlier by the seer.

2–3. Kākutstha heard about that narrative of his past adventures in various lands and about the unprecedented mode of recitation, which was ornamented by singing, replete with the various tempos, and accompanied by stringed and percussion instruments. And when he heard about it being performed by two boys, Rāghava was overcome with curiosity.

4–5. Then, during an interval of the rite, that tiger among men, the king, assembled the great seers, kings, scholars, townsmen, experts in ancient lore, grammarians, and the aged, twice-born brahmans, and when he had assembled them all, he had the two singers brought in.

6–7. The delighted hosts of seers there and the immensely powerful kings, drinking in, as it were, the king and those two singers with their eyes, then all said to one another simultaneously: "Both of them look like Rāma, just like reflections of the same image.

8. "Were they not wearing matted locks and barkcloth garments, we would not be able to discern any difference between Rāghava and the two who are singing."

9. And as those assembled were conversing in this fashion, the two young sages began a song that enhanced the delight of those who heard it.

10. Then that sweet and ethereal musical performance took place there, and because of the perfection of the singing, none of those who heard it could get enough of it.

11. First, it commenced from the beginning, that is, from the *sarga* in which there was the meeting with Nārada. Continuing from there, they sang twenty *sargas*.

12. Then, in the late afternoon, after having heard those twenty *sargas*, Rāghava, who was so fond of his brothers, said to Bharata:

13. "Kākutstha, you must at once give these two great singers eighteen thousand gold coins. The exertions of these two youths must not be in vain."

14. But the two great bards were perplexed and would not accept the gold that was being offered, saying: "Of what use is this to us?

15. "We are two forest dwellers who are quite satisfied with woodland fruits and roots. What would we do in the forest with this brightly shining gold?"

16. As the two of them were speaking in this fashion, Rāma and all those who were listening were greatly amazed and were filled with curiosity.

17. Eager to hear about the origin of that poem, Rāma, of immense blazing energy, asked the two young sages:

18. "What is the extent of this poem? And what did the great man base it on? Indeed, which bull among sages is the creator of this great poem?"

19. The two young sages then spoke these words to Rāghava, who was questioning them: "The author, the blessed Vālmīki, by whom this, your life history, has been revealed in its entirety, is present at the sacrifice.

20. "Starting from the beginning, lord of kings, there are five hundred *sargas*, and it is based upon your entire life, your majesty, including the good and the bad.

21. "If you decide to hear it, your majesty, then, great chariot-warrior, please listen to it, together with your younger brothers, when you are at leisure during an interval of the rite."

22. Rāma replied, "By all means!" And so, delighted, the two of them, having taken leave of Rāghava, went back to their dwelling, where the bull among sages waited.

23. But as for Rāma, having heard the sweetness of that singing, he returned to the sacrificial enclosure, along with the sages and the great kings.

The end of the eighty-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 86

1. Together with the sages, kings, and monkeys, Rāma listened to the supremely wonderful singing for many days.

2–3. During the singing, Rāma, having recognized the two bards as Sītā's sons, said these words in the midst of the assembly: "Go hence into the presence of the blessed one and say in my words:

4. " 'If Sītā be of untainted conduct or if she has expiated her sin, then let her, with the permission of the great sage, demonstrate her purity here.

5. “ ‘Then, after having determined the will of the sage and the intentions of Sītā, who may be eager to give some proof of her innocence, report to me at once.

6. “ ‘Tomorrow morning, for the sake of clearing my name as well, let Janaka’s daughter, Maithilī, take a solemn oath here in the midst of the assembly.’ ”

7. When the messengers had heard these supreme and wonderful words of Rāghava, they proceeded together to the sacrificial enclosure where the bull among sages was staying.

8. Prostrating themselves before the great and radiant sage of immeasurable splendor, they repeated Rāma’s gentle and sweet words.

9. When he had heard their speech and had understood Rāma’s intention, that sage of enormous blazing energy then spoke these words:

10. “So be it! Bless you all. Since a husband is a wife’s divinity, Sītā will act in such a way that Rāghava is satisfied.”

11. Addressed in this fashion by the sage, all those immensely powerful messengers of Rāma returned to Rāghava, and they all repeated the sage’s words.

12. And so, when the delighted Kākutstha had heard the words of the great sage, he addressed the seers and kings assembled there, saying:

13. “These holy ones together with their disciples, these lords of men, along with their retinues, and anyone else who so desires—let them witness Sītā’s oath.”

14. When they had heard those words of great Rāghava, there arose on the part of all those foremost seers a great cry of “Excellent!”

15. And the great kings, too, praised Rāghava, saying, “Only you, best of men, and no one else on earth would do such a thing.”

16. When Rāghava had thus made his decision, he said, “It shall take place tomorrow.” Then that destroyer of his foes dismissed them all.

The end of the eighty-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 87

1. When the night had given way to dawn, King Rāghava of immense blazing energy went to the sacrificial enclosure and summoned all the seers.

2–5. Vasiṣṭha, Vāmadeva, Jābāli, Kāśyapa, Viśvāmitra of prolonged austerities, Durvāsas of great austerities, Agastya, Śakti, Bhārgava, Vāmana, long-lived Mārkaṇḍeya, Maudgalya of great austerities, the Bhārgava Cyavana, Śatānanda the knower of righteousness, Bharadvāja of blazing energy, and Agni's son Suprabha—these and many other sages of fierce vows, as well as all those kings, tigers among men, assembled.

6. And all of those great ones—the very mighty *rākṣasas* and the immensely powerful monkeys—assembled out of eager anticipation.

7. And kshatriyas, *vaiśyas*, and *śūdras* by the thousands all assembled to witness Sītā's oath.

8. Once Vālmīki, the foremost of sages, had heard that they had all assembled in this fashion and were as motionless as if they had been turned to stone, he quickly entered together with Sītā.

9. Thinking only of Rāma, Sītā, choked with tears, followed behind the seer, her face downcast and her hands cupped in reverence.

10. When those assembled saw Sītā coming behind Vālmīki like Śrī following Brahmā, there arose a great cry of "Excellent!"

11. And thus a great cheer burst forth from all of those who had been overwhelmed with a vast grief born of sorrow.

12. Some cried, "Excellent, Sītā!" others, "Excellent, Rāma!" and still others there cried, "Excellent! Excellent!" to both of them.

13. Then, together with Sītā, Vālmīki, that bull among sages, strode into the midst of the mass of people and spoke in this fashion to Rāghava:

14. "Here, Dāśarathi, is Sītā, of strict vows, who practices righteousness. Even though she had done no wrong, she was abandoned by you near my ashram.

15. "Sītā will give proof of her innocence to you of solemn vows, Rāma, you who are fearful of the malicious rumors among the people. You must permit her to do so.

16. "And here are Jānakī's two sons, born as twins. These two unassailable boys are your sons as well. This that I am telling you is the truth.

17. "I am the tenth son of Pracetas, O delight of the Rāghavas. I do not recall ever uttering an untrue statement. Thus, these two are your sons.

18. "I have performed austerities for many thousands of years. Just as Maithilī is innocent, so may I enjoy their fruits.

19. "When, Rāghava, at the rapids in the wilderness, I had scrutinized Sītā with regard to her five senses and her mind as the sixth, I realized, 'She is blameless,' and so I took her in.

20. "She, who holds her husband as her divinity and who is of blameless conduct and innocent, will give proof of her innocence to you, who are fearful of the malicious rumors among the people."

The end of the eighty-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 88

1. When Rāghava was addressed in this fashion by Vālmīki and had caught sight of Sītā, who resembled a goddess, he cupped his hands in reverence; and there, in the midst of the assembled people, he replied:

2. "Let it be exactly as you say, illustrious knower of righteousness. But your blameless words, brahman, are proof enough for me.

3. "Moreover, Vaidehī had already given proof of her innocence long ago in the presence of the gods. But although I knew Sītā to be innocent, brahman, I nonetheless abandoned her out of fear of the people. Therefore, please, sir, forgive me.

4. "And I acknowledge that these two bards, born as twins, are my sons. So let me show my affection toward Maithilī once she has proven that she is blameless in the midst of the people assembled here."

5–6. When the foremost among the gods realized what Rāma intended, they all assembled, placing Grandfather Brahmā at their head. There were the Ādityas, the Vasus, the Rudras, the Viśvedevas, the hosts of the Maruts, the Aśvins, the seers, the *gandharvas*, the troupes of the *apsarases*, and the *sādhyas*. Indeed, all the gods and all the foremost seers were there.

7. At that moment, Vāyu, god of wind, foremost of gods, auspicious, pleasant, delightful, and bearing a heavenly fragrance, refreshed the entire mass of people.

8. All the people assembled there from every country witnessed that inconceivable and almost miraculous thing that had taken place, just as if it were long ago in the Kṛta Yuga.

9. When Sītā, who was clad in ochre garments, saw all those who were assembled, she cupped her hands in reverence, cast down her eyes, and lowered her face. Then she spoke these words:

10. "As I have never even thought of any man other than Rāghava, so may Mādhavī, the goddess of the earth, open wide for me."

11. And as Vaidehī was thus taking this oath, a miraculous thing occurred. From the surface of the earth there arose an unsurpassed, heavenly throne.

12. It was borne on the heads of great serpents of immeasurable might. It was adorned with every jewel, and it was celestial with its celestial beauty.

13. Then Dharaṇī, the goddess of the earth, who was on that throne, took Maithilī in her arms and, greeting her with words of welcome, seated her upon it.

14. At the sight of Sītā entering Rasātala while seated on that throne, a continuous celestial shower of blossoms rained down upon her.

15. Suddenly there arose a great cry of "Excellent!" among the gods: "Excellent! Excellent! O Sītā, you who demonstrate such virtuous conduct!"

16. Such were the many different cries that the gods uttered as they, hovering in the sky, witnessed, with delighted hearts, Sītā's entrance into the earth.

17. All those who were present in the sacrificial enclosure—the sages as well as those tigers among men, the kings—could not get over their amazement.

18–19. Among all beings, fixed and moving, in the sky and on the earth—including the enormous *dānavas* and the lords of the great serpents in Pātāla—some, delighted, cried out, while some were lost in thought. Some just gazed at Rāma, while others, stupefied, gazed at Sītā.

20. They all assembled to witness Sītā's entrance into the earth. And for that moment the entire world was completely transfixed.

The end of the eighty-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 88 (Appendix I, No. 13, lines 1–51)*

1. When Vaidehī had entered the underworld known as Rasātala, all the people and the sages there cried out, "Excellent! Excellent!" in Rāma's presence.[1–2]

2. Leaning on his wooden staff, his eyes clouded with tears, hanging his head, his mind distressed, Rāma was profoundly heartbroken.[3–4]

3. After weeping for a long time, Rāma, shedding copious tears, was overcome by rage and grief, and he said these words:[5–6]

4. "Grief such as I have never before felt seems to want to grip my heart right here. Sītā just now vanished right before my eyes, just as did Lakṣmī from Indra.[7–8]

5. "Earlier she was carried away and concealed on the Laṅkan shore of the great ocean. And yet, I brought her back even from there, how much more easily might I do so from the depths of the earth.[9–10]

6. "O Vasudhā, goddess of earth! My lady, you must give Sītā back to me or else I shall display my wrath so that you will know who I truly am.[11–12]

7. "Granted, you are my mother-in-law, for Maithilī came forth from you, and she was adopted long ago by Janaka, who, plough in hand, was ploughing.[13–14]

8. "Therefore, you must either give Sītā back or open wide for me. For I must be with her, whether it be in the underworld known as Pātāla or in the highest heaven.[15–16]

9–10ab. "Therefore, you must bring Sītā back for I have been driven mad on account of Maithilī. This very day, if you do not give me back Sītā, who has entered the earth, just as she was, I shall destroy you entirely, along with your mountains and forests.[17–19]

10cd. "I will either destroy the earth or let everything in this world be once more nothing but water!"[20]

11. As Kākutstha, the delight of the Raghus, filled with rage and grief, was speaking in this fashion, Brahmā, together with the hosts of gods, said to him:[21–22]

12. "Rāma! Rāma! You of excellent vows! You must not torment yourself. Remember your immemorial nature and our counsel, dragger of your foes.[23–24]

13. "At this time, you must recall that you are an unassailable incarnation of Viṣṇu.[25]

14. "You must heed what I say in the midst of this assembly. This very poem that you have heard is the foremost of poems.[26–27]

15. "No doubt, it will explain everything in great detail, Rāma.[28]

16. "Vālmīki has rendered everything, hero, starting from the time of your birth, including your experiences of joy and sorrow, and even what is yet to come.[29–30]

17. "This, the first poem, is entirely devoted to you, Rāma Rāghava; for no one other than you deserves to enjoy such poetic fame.[31–32]

18. "Moreover, I heard it in its entirety a long time ago together with the gods. It is divine and of marvelous form. It is utterly truthful, and it obscures nothing.[33–34]

19. "Now, Kākutstha, tiger among men, your mind focused in keeping with righteousness, you must listen to the poem, the *Rāmāyaṇa*, including the remaining events that are yet to come.[35–36]

20. "So, most illustrious prince of immense blazing energy, together with the seers here, listen to the great remainder of this poem known as the *Uttara*.[37–38]

21. "By no means, Kākutstha, is this culminating section to be heard by anyone other than the great seers and you, hero, who are the supreme seer."[39–40]

22. When the god Brahmā, Lord of the three worlds, had said this much, he went off to the highest heaven together with Vāsava and the gods.[41–42]

23. But then those immensely powerful great seers, the inhabitants of Brahmā's world who had been there, with Brahmā's permission, returned, since their hearts were set upon it, to hear the *Uttara*, which concerned the future of Rāghava.[43–45]

24. Then, having heard the auspicious words of the God of gods, Rāma, of supreme blazing energy, said this to Vālmīki:[46–47]

25. "Blessed one, the sages, inhabitants of Brahmā's world, have set their hearts on hearing the *Uttara*, which concerns my future. Please let it commence tomorrow."[48–49]

26. Once he had resolved thus and had accepted those two bards, Rāma quickly dismissed the assembly and retired to the sacrificial hall.[50–51]

[colophon]

Sarga 89

*Appendix I, No. 13, lines 52–53. When the night had brightened into dawn, Rāma assembled the great sages. Then he said to his two sons, "Now sing, setting all cares aside."

*Appendix I, No. 13, lines 54–55. Then, once the venerable great seers were seated, the two bards sang that poem, the *Uttara*, which related future events.

*Appendix I, No. 13, line 56–7.89.1. But because then, at the conclusion of the sacrifice, Vaidehī had entered the earth by virtue of her perfect fidelity, Rāma was deeply disconsolate. No longer able to see Vaidehī, he regarded this world as empty. He was completely overwhelmed by grief and could get no peace of mind.

2. After dismissing all the kings, as well as the apes, monkeys, and *rākṣasas*, he had the hosts of eminent brahmans dismissed, laden with wealth.

3. Then, after dismissing them all, lotus-eyed Rāma entered Ayodhyā, cherishing Sītā in his heart.

4. The delight of the Raghus took no wife after Sītā, so that in sacrifice after sacrifice, a golden Jānakī served in the role of his wife.

5. For ten thousand years he performed the *aśvamedha* as well as ten times as many *vājapeyas*, in which there was a distribution of much gold.

6. And majestic Rāma offered the *agniṣṭoma* and the *atirātra*, as well as the *gosava* rites, at which great wealth was distributed, and other rites as well, accompanied by ample sacrificial fees.

7. And in this way a very long time passed while great Rāghava ruled the kingdom, exerting himself in righteousness.

8. The apes, monkeys, and *rākṣasas* remained under Rāma's rule, and the kings were devoted to Rāghava, day in and day out.

9. Parjanya brought the rains at the proper time, there was abundant food, and the directions were pellucid. The city and the countryside were filled with happy and well-nourished people.

10. While Rāma was ruling the kingdom, no one suffered an untimely death, nor at that time did illness afflict any living creature, nor was there any breach of righteousness.

11. Then, after a long time, Rāma's illustrious mother, surrounded by her sons and grandsons, succumbed to the law of time.

12. Sumitrā followed her as did illustrious Kaikeyī, who, after performing many different acts of righteousness, was established in the highest heaven.

13. All of them were established in heaven, and, once reunited with King Daśaratha, those fortunate women resumed their wifely duties.

14. Time after time Rāma gave generous donations to brahman ascetics on behalf of his mothers, without distinction.

15. Righteous Rāma made offerings of many precious things to his ancestors and performed supremely excellent sacrifices, thus gratifying his ancestors and the gods.

The end of the eighty-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 90

1–3. Now after some time, King Yudhājit Kekaya dispatched his *guru*, the immeasurably splendid brahman-seer Gārgya, the son of Aṅgiras, to great Rāghava. And out of affection the king gave Rāma an unsurpassed gift of ten thousand horses, woolen blankets, jewels, and splendid garments of varied hue, as well as many ornaments.

4–5. When Rāghava Kākutstha heard that the great seer Gārgya was approaching and that he had come as the beloved emissary of his uncle Aśvapati, he went forth to a distance of two miles, along with his retinue, and there he honored Gārgya and accepted that wealth.

6. After he had inquired affectionately about the complete well-being of his maternal uncle, Rāma began to question that extremely illustrious seer, once the latter had been seated:

7. "What words has my maternal uncle uttered on account of which the blessed one, foremost among the eloquent, like a second Bṛhaspati, has come here?"

8. When the brahman-seer heard what Rāma had said, he began to tell Rāghava in detail the extraordinary mission that was to be undertaken.

9. "Your maternal uncle, Yudhājit, has uttered these affectionate words, great-armed bull among men. Now hear them, if you please.

10. " 'There is a country that lies along both banks of the Sindhu. It is the supremely beautiful kingdom of the *gandharvas* and it is richly endowed with fruits and roots.

11. " 'The thirty million heroic and immensely powerful sons of Śailūṣa, heavily armed *gandharvas*, protect that country in battle.

12. " 'After conquering them, great-armed Kākutstha, along with the splendid kingdom of the *gandharvas*, you must, with great concentration, establish two cities.

13. " 'No one else can accomplish this. That country is extremely beautiful. You will love it, great-armed hero. I would not lie to you.' "

14. When Rāghava had heard this, he was delighted both with the great seer and with his maternal uncle. He spoke thus, "So be it!" and fixed his gaze upon Bharata.

15. Delighted, Rāghava, his hands extended and cupped in reverence, said to the twice-born brahman: "These two princes will conquer that country, brahman-seer.

16–17. "These two, Takṣa and Puṣkala, are the valorous sons of Bharata. Well guarded by our maternal uncle and focused on righteousness, they will place Bharata at their head, and then, together with their troops and retinue, they will annihilate the sons of the *gandharva*. Then they will divide the two cities between them.

18. "Once he has founded those two splendid cities and established his two sons in them, the extremely righteous Bharata will once again return to me."

19. When he had addressed the brahman-seer in this fashion, Rāma gave his orders to Bharata, together with his troops and retinue, and then consecrated the two princes.

20. And so, under an auspicious constellation, Bharata placed the son of Aṅgiras before him and set forth together with his army and the two princes.

21. As if commanded by Śakra, that army set forth from the city. It was unassailable even by the gods and *asuras*, and it was accompanied for a long way by Rāghava himself.

22. Flesh-eating creatures and enormous *rākṣasas*, thirsting for blood, shadowed Bharata.

23–24. And many hosts of malignant and extremely fearsome spirits, in their thousands, lusting to devour the flesh of the *gandharvas*' sons, went before the army, as did many thousands of lions, tigers, and jackals, while carrion birds circled in the sky.

25. After camping on the way for a month and a half, the army, intact and filled with happy and well-nourished troops, reached Kekaya.

The end of the ninetieth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 91

1. When Yudhājit, lord of the Kekayas, had heard that Bharata had come as the commander of an army, together with Gārgya, he experienced the greatest delight.

2. Together with a huge host of men, the lord of the Kekayas marched forth. Hastening, he advanced against the godlike *gandharvas*.

3. Together, swift-striding Bharata and Yudhājit, along with their troops and their retinues, reached the city of the *gandharvas*.

4. Upon hearing that Bharata had come, the immensely powerful *gandharvas* assembled from all directions, roaring and eager to fight.

5. Then began a tumultuous, hair-raising, and immensely terrifying battle that went on for seven nights without either side gaining the victory.

6. Then in a rage Bharata, Rāma's younger brother, employed Kāla's supremely terrifying divine weapon-spell, known as the *saṃvarta*, against the *gandharvas*.

7. Caught by Kāla's noose and torn to pieces by the *saṃvarta*, all thirty million of them were instantly annihilated on the spot by great Bharata.

8. The gods, denizens of heaven, could not recall such a ghastly slaughter of such great warriors within the space of an instant.

9. Once those heroes had been slain, Kaikayī's son, Bharata, founded two prosperous and splendid cities, establishing Takṣa in Takṣaśīlā and Puṣkara in Puṣkarāvatī.

10. Within five years, the lovely country of the *gandharvas*, now the kingdom of Gāndhāra, was filled with provinces and their inhabitants.

11. Both cities were filled with masses of wealth and jewels and were adorned with parklands. Their competition over the extent of their respective virtues made them rivals of each other.

12–14. Both appeared extremely resplendent, and all transactions there were honest. They were filled with large numbers of parks and vehicles, and their central markets were well laid out. Both of those splendid cities were charming and adorned with great wealth, as well as with extremely beautiful mansions and identical seven-storied palaces. Both were adorned with many beautiful shrines to the divinities. Having established them over a period of five years, Rāghava's younger brother Bharata, that great-armed son of Kaikayī, returned to Ayodhyā.

15–16. When majestic Bharata had respectfully saluted great Rāghava, who was like righteousness incarnate, just as Vāsava might Brahmā, he reported to him the great slaughter of the *gandharvas*, and the settlement of that region, just as they had transpired. When Rāghava had heard all this, he was delighted with him.

The end of the ninety-first *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 92

1. When Rāghava had heard that, he, together with his brothers, experienced delight, and he said these extraordinary words to them:

2. "Saumitri, these two young sons of yours, Aṅgada and Candraketu, are well versed in righteousness. They are powerful bowmen and fit for kingship.

3. "I will consecrate these two as kings. Please find a country for them right away—one that is pleasant and spacious—where those two bowmen can enjoy themselves.

4. "But please, gentle brother, seek out a country in which there will be no oppression of kings and no destruction of ashrams, so that we may give no offense."

5. When Rāma had spoken in this fashion, Bharata replied: "There is the delightful and salubrious country of Kārāpatha.

6. "Let a city for great Aṅgada be established there as well as a lovely and salubrious one called Candrakānta for Candraketu."

7. Rāghava agreed to those words that Bharata had spoken, and then, having subjugated that country, he established a city for Aṅgada.

8. And so for Aṅgada, Rāma, tireless in action, established and carefully guarded the delightful and charming city of Aṅgadīyā.

9. And, in the land of Malla, he established for the immensely powerful Candraketu the renowned and heavenly city of Candrakāntā, which was like the city of heaven.

10. Then those heroes—Rāma, Bharata, and Lakṣmaṇa—unassailable in battle, attained the greatest delight and performed the consecration of the two princes.

11. After they had consecrated the two princes, they sent them off accompanied by their armies and retinues—Aṅgada to the western country and Candraketu to the north.

12. Lakṣmaṇa Saumitri accompanied Aṅgada, while Bharata served as the commander of Candraketu's rear guard.

13. Lakṣmaṇa remained in Aṅgadīyā for a year, and when his unassailable son was firmly established, he returned once again to Ayodhyā.

14. As for Bharata, having similarly spent yet one more year, he returned once again to Ayodhyā, where he approached Rāma's feet.

15. Extremely righteous Saumitri and Bharata, devoted to Rāma's feet, in their love for him, did not realize how much time had passed.

16. And so, in this fashion, ten thousand years passed by, while they constantly exerted themselves in righteousness and in their duties to the populace.

17. Having passed the time with contented hearts, they were enveloped in prosperity and fixed on the supreme path of righteousness. The three of them, resplendent with blazing energy, truly resembled the three sacred fires kindled and fed with oblations in a great sacrifice.

The end of the ninety-second *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 93

1. Now after some time, during which Rāma was steadfast in the path of righteousness, Kāla, in the form of an ascetic, arrived at the king's gateway.

2. He spoke these words to the steadfast and illustrious Lakṣmaṇa: "Inform Rāma that I have come on a mission of grave importance.

3. "For I am the messenger of an exceedingly mighty and immeasurably powerful great seer. Because of my mission, I have come here, immensely powerful prince, wishing to see Rāma."

4. When Saumitri had heard those words of his, he immediately informed Rāma that an ascetic had something he wished to communicate. He said:

5. "May you, immensely splendid king, conquer both worlds through righteousness. An ascetic, whose radiance is that of the sun, has come as a messenger to see you."

6. When Rāma had heard the words uttered by Lakṣmaṇa, he said, "Please, dear boy, bid that sage of immense energy, who is bearing someone's message, enter."

7. And Saumitri, saying, "So be it," ushered in the sage, who seemed to be shining with his radiant energy and was blazing, as it were, with rays of light.

8. Approaching the foremost of the Raghus, who was shining with his own blazing energy, the seer addressed Rāghava in sweet words, saying, "May you prosper."

9. Rāma of immense blazing energy honored him, gave him the guest-offering, and then began to inquire about his undisturbed well-being.

10. When he had been asked by Rāma about his well-being, that immensely illustrious and most eloquent sage sat down upon a heavenly seat of gold.

11. Then Rāma said to him, "Welcome, great sage. Now please report the words of him of whom you have come as a messenger."

12. Encouraged by that lion among kings, the sage uttered these words: "This must be related privately; nor should my words be compromised by prying eyes.

13. "Rāghava, you must put to death anyone who overhears or might witness this. This must be so if you have any respect for the words of the foremost of sages."

14. Vowing, "So be it," Rāma said to Lakṣmaṇa: "Position yourself at the door, great-armed prince, and send the chamberlain away.

15. "For, Saumitri, I must put to death anyone who might overhear or witness the conversation between me and the seer, which must be uttered in secret."

16. Then, having thus entrusted Lakṣmaṇa with the guardianship of the door, Rāghava Kākutstha said these words to the sage: "Please tell me what you have to say.

17. "Please tell me without hesitation the message you have in mind and on account of which you were sent. For it is also in my heart."

The end of the ninety-third *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 94

1. "Hear now, great-armed and immensely powerful Rāma, the purpose for which I have come. I have been sent by the God Grandfather Brahmā.

2. "In a previous existence, heroic conqueror of enemy citadels, I was your son, Kāla, the destroyer of all things, who was produced by your power of creative illusion.

3. "The blessed Grandfather, Lord Brahmā, guardian of the worlds, says: 'Great-armed Rāma, your agreement was to protect the heavenly worlds.

4. " 'And long ago, when, through your power of creative illusion, you yourself had drawn in the worlds, you first created me as you lay on the waters in the vast ocean.

5–6. " 'Then, through your power of creative illusion, having created the serpent Ananta, of immense coils, who lies upon the waters, you engendered those two immensely powerful beings Madhu and Kaiṭabha, covered with the heaps of whose bones this mountain-girded earth became known as Medinī.

7. " 'Then, when you had produced me, too, in a lotus—as radiant as the celestial sun—that was growing from your navel, you assigned to me the entire task of the generation of creatures.

8. " 'Since I was entrusted with this burden, I worshipfully approached you, the Lord of the universe, saying, "Please, sir, you who are the source of my blazing energy, provide for the protection of these creatures."

9. " 'Moreover, you are unassailable, and therefore, because of your eternal nature, you took on the form of Viṣṇu in order to protect all beings.

10. " 'You are the mighty son of Aditi and the increaser of your brothers' delight. For you render assistance to the worlds whenever the need arises.

11. " 'When all creatures were being terrorized, it was you, foremost of living beings who, desiring to kill Rāvaṇa, set your mind on dwelling among men.

12. " 'At that time you yourself set the limit of your sojourn at ten thousand years and ten hundred.

13. " 'You became a son through your own intention, and your life span here among men is now completed. And thus, foremost among the best of men, Kāla has approached you.

14. " 'But if, great king, you still wish to serve your subjects, then, by all means, please remain, hero.' Thus spoke Grandfather Brahmā.

15. " 'On the other hand, if you desire to regain the world of the gods, Rāghava, then let the gods, having a protector in Viṣṇu, be free from anxiety.' "

16. When Rāghava had heard the words that Grandfather Brahmā had spoken, just as they were reported by Kāla, he replied, smiling, to the destroyer of all.

17. "I have heard the extremely marvelous words of the God of gods. Your arrival has produced tremendous delight.

18. "Bless you. I shall return from whence I have come. You have come here in accordance with my heart's desire. I have no hesitation in this regard.

19. "I must attend to all the needs of the gods, who are my obedient subjects, and now, at the end of everything, I will do as Grandfather Brahmā says."

The end of the ninety-fourth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 95

1. As the two were conversing in this fashion, the blessed seer Durvāsas arrived at the king's gate, anxious to see Rāma.

2. And, approaching Saumitri, that foremost of seers said, "Show me in to Rāma at once, lest my purpose be thwarted."

3. When Lakṣmaṇa, slayer of enemy heroes, had heard the sage's speech, he respectfully saluted that great seer and spoke these words:

4. "Tell me, blessed one, what needs to be done? And what is your purpose? What can I do for you? For, O brahman, Rāghava is busy. Otherwise, please wait a little while."

5. When that tiger among seers had heard this, choking with rage, he spoke these words to Lakṣmaṇa, burning him up, as it were, with his gaze:

6–7. "Saumitri, you must announce me to Rāma this instant. Otherwise I shall curse this kingdom, you, the city, Rāghava, Bharata, and whatever progeny you all may have! For I am unable any longer to contain the rage that is in my heart."

8. When Lakṣmaṇa had heard those terrifying words of the great seer, he reflected in his mind on their import.

9. He announced the seer to Rāghava, after having resolved: "Let me alone die. Let there not be the destruction of everything."

10. No sooner had King Rāma heard Lakṣmaṇa's words than he dismissed Kāla and, quickly rushing out, met Atri's son.

11. Respectfully saluting the great seer, who seemed to glow with his blazing energy, Kākutstha cupped his hands in reverence and said, "What may I do for you?"

12. When the powerful Durvāsas, foremost among sages, had heard the words uttered by Rāma Rāghava, he replied to him, saying: "Listen, O you who are devoted to righteousness.

13. "This very day, Rāghava, I have completed a fast of one thousand years. I desire some freshly prepared food from you, sinless king."

14. When Rāma heard those words, he was filled with great delight, and he brought that foremost of sages some freshly prepared food.

15. When that most excellent of sages had eaten that food, which was like the nectar of immortality, he said, "Well done, Rāma!" and returned to his ashram.

16. When he had departed, Rāghava of immense blazing energy was at first delighted at heart, but then, when he recalled Kāla's words, he was stricken with grief.

17. When he remembered that thing which was too dreadful to contemplate, he was greatly afflicted by grief. His face downcast and his mind distressed, he was unable to speak.

18. But then Rāghava, reflecting in his mind on Kāla's words, said, "All this must pass away." Then that greatly illustrious prince fell silent.

The end of the ninety-fifth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 96

1. Now, when Lakṣmaṇa saw Rāghava, despondent, with his face downcast—like the moon in eclipse—he, remaining cheerful, spoke to him in sweet words, saying:

2. "You must not suffer anguish for my sake, great-armed warrior. For such is the course of destiny that has been determined by our previous actions.

3. "You must keep your promise and slay me without misgiving, gentle brother. For, Kākutstha, men who do not keep their promises go to hell.

4. "If you love me, great king, if you hold me in your favor, then kill me without hesitation and thus uphold righteousness."

5–6. Addressed in this fashion by Lakṣmaṇa, Rāma, the lord of men, his senses reeling, assembled his counselors as well as his *purohita*, and in their midst told them about the arrival of Durvāsas and the promise he had made to the ascetic, just as it had all taken place.

7. When his counselors, along with his preceptors, had heard that, they kept still, but Vasiṣṭha of immense blazing energy spoke these words:

8. "All this was foreseen, great-armed and illustrious Rāma: your terrifying death and your separation from Lakṣmaṇa.

9. "Abandon him! Destiny is all-powerful. You must not falsify your promises. For when a promise proves false, righteousness itself is undermined.

10. "And if righteousness were undermined, the entire triple world, together with its fixed and moving contents, as well as the hosts of gods and seers, would be destroyed without a doubt.

11. "Therefore, tiger among men, for the sake of the protection of the triple world, you must—this very day—provide for the welfare of the universe through the execution of Lakṣmaṇa."

12. When Rāma had heard those words, which were fully in keeping with both righteousness and statecraft, he addressed Lakṣmaṇa there in the council of those who had gathered:

13. "There must be no transgression of righteousness. Therefore, I will banish you, Saumitri. For whether it be banishment or execution that is ordained, both are the same to the virtuous."

14. No sooner had these words been uttered by Rāma than Lakṣmaṇa, his eyes clouded with tears, departed swiftly. But he did not return to his home.

15. Proceeding to the bank of the Sarayū River, he ritually sipped its water and then, cupping his hands in reverence, he closed off his senses and held his breath.

16. Then all the gods, together with Śakra, the troupes of *apsarases*, and the hosts of seers, showered him with flowers as he sat there absorbed in *yoga*, not breathing.

17. And in such a way that no man witnessed it, Śakra took immensely powerful Lakṣmaṇa, still in his earthly body, and entered heaven.

18. Then all of the foremost among the gods, together with the seers, thrilled and delighted, worshiped him, who had returned to his state as the fourth part of Viṣṇu.

The end of the ninety-sixth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 97

1. After he had banished Lakṣmaṇa, Rāma was consumed with grief and sorrow, and he said this to his *purohita*, his counselors, and the people of the city:

2. "This very day, here in Ayodhyā, I shall consecrate as king the valorous lord Bharata, who is devoted to righteousness. Then I shall depart for the forest.

3. "Bring in the requisite materials so that there may be no loss of time. For I will depart this very day by the path that Lakṣmaṇa has taken."

4. When they heard what Rāghava had said, all his subjects instantly bowed their heads to the ground and became as if lifeless.

5. When Bharata heard Rāma's words, he, too, was stunned. But he rejected the kingship and said this to Rāghava:

*6. "I swear to you by truth itself, your majesty, delight of the Raghus, and by the heavenly world as well, that without you, I do not desire kingship.

7. "Your majesty, lord of men, you must consecrate these two bards—valorous Kuśa in the kingdom of Kosala and Lava in the northern kingdom.

8. "And let swift-striding messengers go to Śatrughna and, without delay, let them report to him our departure for heaven."

9. When Vasiṣṭha heard what Bharata had said and saw that the people of the town were downcast and afflicted with grief, he spoke these words:

10. "Rāma, my dear boy, look at your subjects prostrate on the ground. Once you have determined what they desire to be done, you must not do anything to displease them."

11. Acting on the advice of Vasiṣṭha, Kākutstha, having bidden his subjects to rise, addressed them all in these words: "What must I do?"

12. Then all of his subjects said these words to Rāma: "Wherever you may go, Rāma, we shall follow after you.

13. "This is our highest delight. This we regard as our highest duty. Our constant and most deeply cherished desire is set upon following you.

14. "If you have any affection for the people of the city, if you have the deepest love for them, then, Kākutstha, let us, along with our sons and wives, accompany you on the path of the virtuous.

15. "If we are not to be abandoned by you, Lord, then you must lead us all, whether it be to a penance grove, the inaccessible wilderness, a river, or the ocean."

16. Recognizing their resolve and reflecting upon both destiny and the firm devotion of the townsmen, he replied, "Very well."

17–19. Once Rāghava had reached this decision in this fashion, that very day, he consecrated both of those great bards, Kuśa and Lava—valorous Kuśa in the kingdom of Kosala and Lava in the northern kingdom. And he gave each of them abundant wealth, as well as a thousand chariots, thirty thousand elephants, and ten thousand horses. And thus they had abundant jewels and great wealth and were surrounded by happy and prosperous people.

20. Once he had consecrated those two valiant princes and dispatched them to their respective cities in this fashion, he sent messengers to great Śatrughna.

The end of the ninety-seventh *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 98

1. Urged on by Rāma's words, the swift-striding messengers proceeded swiftly to Madhurā without making camp on the way.

2. Then, after three days and nights, when they had reached Madhurā, they immediately reported everything to Śatrughna just as it had taken place.

3–6. In this fashion the messengers immediately reported to great Śatrughna everything—the banishment of Lakṣmaṇa, Rāghava's promise, the consecration of his two sons, his being followed by the townspeople, the founding by wise Rāma of Kuśa's charming city named Kuśāvatī on the slopes of the Vindhya mountains, the founding of Śrāvatī, Lava's charm-

ing and renowned city, the exodus of the people from Ayodhyā, and Bharata's following Rāghava. Then saying, "You must hurry, your majesty," they fell silent.

7–9. When that delight of the Raghus had heard about the terrible, impending destruction of his family, he assembled his subjects and his *purohita*, Kāñcana, and related to them everything, just as it had taken place, as well as his own imminent ascension together with his brothers. Then the valiant lord of men consecrated his own two sons. Subāhu received Madhurā and Śatrughātin got Vaidiśa.

10. Dividing the army of Madhurā between his two sons, he established them both as kings endowed with wealth and grain.

11. Then, having sent off Śatrughātin to be king in Vaidiśa, Rāghava went swiftly to Ayodhyā with but a single chariot.

12. There he saw the great king in the company of the immortal sages. He was blazing, as it were, like fire and was clad in a thin linen garment.

13. Cupping his hands in reverence and controlling his senses, that knower of righteousness respectfully saluted Rāma, and, reflecting upon righteousness, spoke these words:

14. "Now that I have properly consecrated my two sons, the Rāghavas, and endowed them with wealth, know, your majesty, that I am determined to follow you.

15. "And please do not say anything to the contrary with regard to this, for your command is not to be disobeyed. Please do not abandon me, hero, for I am especially devoted."

16. Recognizing how adamant Śatrughna's resolve was, Rāma, the delight of the Raghus, spoke these words to him: "Very well."

17. No sooner had he finished pronouncing these words than the monkeys, who could take on any form at will, and the hosts of apes and *rākṣasas* arrived in great numbers.

18. Once they learned of Rāma's departure, all those sons of the gods, sons of seers, and sons of *gandharvas* assembled.

19. When they had all assembled there, they respectfully saluted Rāma and said: "Illustrious king, we have come in order to follow you.

20. "If, Rāma, bull among men, you were to depart without us, then you would have struck us down as if you were wielding the staff of Yama."

21. When he had thus heard those words of the apes, monkeys, and *rākṣasas*, he then spoke sweetly to Vibhīṣaṇa in gentle tones:

22. "Vibhīṣaṇa, as long as your people shall endure, you shall live on as the immensely powerful lord of the *rākṣasas* in Laṅkā.

23. "You must protect your subjects in accordance with righteousness. Please do not argue with me."

24. When Kākutstha had addressed him in this fashion, he then said to Hanumān: "Resign yourself to remaining alive, for you must not violate your vow.

25. "As long as the tales about me remain current in the world, lord of the tawny monkeys, you must uphold your vow by remaining alive."

26. When he had spoken in this fashion, Kākutstha Rāghava then said to all the other apes and monkeys, "You may depart with me."

The end of the ninety-eighth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 99

1. Now, when the night had given way to dawn, the immensely illustrious Rāma, broad-chested, his eyes like lotus petals, said to his *purohita*:

2. "Let the *agnihotra* vessel, its fire blazing with ghee, go on before, as well as the umbrella consecrated for the *vājapeya*, beautifying the great highway."

3. Then, according to the ritual injunctions, Vasiṣṭha of blazing energy performed the entire sacred rite of departure for the next world, omitting nothing.

4. Then, clad in a garment of linen and invoking the Supreme Brahman, Rāma took up *kuśa* grass with both hands and, fastening it, he prepared to set forth.

5. Uttering no unnecessary words whatsoever at any point, making no unnecessary movements, spurning all comforts on the road, and blazing like the fierce-rayed sun, he set forth from his house.

6–7. On Rāma's left side was Padmā, that is, Śrī, in deep concentration. On his right was large-eyed Hrī, and before him was Vyavasāya. There were also the various kinds of arrows and his well-strung bow. All of these, taking on human form, respectfully followed Kākutstha.

8–9. The *vedas* in the form of brahmans, the *Sāvitrīmantra*, protector of all, the syllable *oṃ*, the sacred utterance *vaṣaṭ*, and all the great seers, those gods on earth: all of them, deeply devoted to Rāma Kākutstha, followed him, who had reached the gateway to heaven.

10. As he was proceeding, the women of the inner apartments, together with the elderly, the children, the serving women, the eunuchs, and the male attendants, followed him.

11. And Bharata, accompanied by the women of his inner apartments, followed as well, along with Śatrughna.

12. Then, having vowed their dedication to Rāma Rāghava and thus being utterly devoted to him, the great brahmans, in deep concentration and accompanied by the *agnihotra* fire, followed that immensely wise Kākutstha, together with their sons and their wives.

13. His counselors and their attendants, too, together with their sons, kinsmen, and retinues, all joyously followed Rāma.

14. After them, all the ministers, surrounded by delighted and prosperous people, deeply moved by Rāma's virtues, followed him as he proceeded.

15. That splendid host of monkeys—all of them devoted to Rāma, all of them bathed, joyful, happy, and in fine fettle—was chattering in a frenzy of delight.

16. No one there was despondent, ashamed, or miserable. Instead, all were delighted and joyous. It was a great wonder.

17. The people of the countryside had come merely to witness the king's departure. However, once they had come and witnessed it, they became just as devoted as the others.

18. And so, in great concentration and with the deepest devotion, the apes, monkeys, and *rākṣasas*, as well as the people who dwelt in the city, followed behind.

The end of the ninety-ninth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 100

1. When he had gone a league and a half, the delight of the Raghus spied the river Sarayū, of holy waters, that lay just before him as he looked to the west.

2–3. At that very moment, Brahmā, grandfather of the worlds, surrounded by all the gods and great seers and accompanied by hundreds of millions of celestial flying chariots, came to where Kākutstha, who was setting out for heaven, stood.

4. A shower of flowers, scattered by the wind, fell in great abundance.

5. Then, as the sky was filled with the sound of hundreds of trumpets and crowded with *gandharvas* and *apsarases*, Rāma approached the waters of the Sarayū on foot.

6. Then Grandfather Brahmā spoke these words from the sky: "Come, Viṣṇu, bless you. Fortunately you have come, Rāghava.

7. "Please, O Lord of immense blazing energy, return with your godlike brothers to your own essential Vaiṣṇava form, which is the eternal Brahman.

8. "For you are the refuge of the worlds, large-eyed Lord, yet no one other than Māyā, your immemorial consort, truly knows you.

9. "You are the Great Being—inconceivable, indestructible, and the sum of all things. O Lord of immense blazing energy, please return of your own accord to whichever form you wish."

10. When the immensely wise Rāma had heard those words of Grandfather Brahmā and had confirmed his resolution, he bodily entered, together with his younger brothers, the blazing energy proper to Viṣṇu.

11–12. Then, once he had returned to his form as Viṣṇu, the divinities—including the *sādhyas*, the hosts of the Maruts together with Indra, led by Agni, and accompanied by the celestial hosts of the seers, the *gandharvas*, the *apsarases*, the great birds, the great serpents, and the *daityas*, *dānavas*, and *rākṣasas*—all worshiped that God.

13. All of them were delighted and joyful. All of them had their dearest wish fulfilled. They all cried out, "Wonderful! Wonderful!" For the highest heaven was free from any impurity.

14. Then Viṣṇu of immense blazing energy said to Grandfather Brahmā: "Please, O Lord of firm vows, grant heavenly worlds to all of these hosts of people.

15. "For all these resolute devotees, who have abandoned their bodies for my sake, have followed me out of love and are therefore worthy of my devotion."

16. When Lord Brahmā, patriarch of the world, had heard those words of Viṣṇu, he said: "All these who have accompanied you shall go to the worlds known as the Sāntānikas.

17. "Even an animal that abandons its life breaths while thinking upon Rāma with devotion shall surely also dwell in Santāna, which is endowed with every virtue and is just next to the Brahmaloka.

18. "The monkeys shall return to their own places of birth and so shall the apes.

19. "Those of splendid birth shall return to those from whom they issued forth, starting with the gods and including the seers, the great serpents, and the *yakṣas*."

20. When the Lord of the gods had spoken in this fashion, everyone proceeded to the Gopratāra *tīrtha*, and there, their eyes overwhelmed with joyful tears, they entered the Sarayū.

21. Each and every living soul who entered the water became filled with joy. Then each one, casting off his or her human body, mounted a flying chariot.

22. Even those born in the wombs of animals, once they reached the waters of the Sarayū, became celestial and shone with a celestial beauty like gods.

23. All beings, whether fixed or moving, upon reaching the waters of the Sarayū and moistening themselves with it, attained the world of the gods.

24. Whatever had been the divine origin of each of the monkeys, apes, and *rākṣasas*, they each entered that, after having deposited their bodies in the water.

25. Once the patriarch of the world had dispatched all of them to their respective heavens, that immensely wise being, in great delight, returned to heaven together with the thirty gods, who were similarly delighted.

26. Here ends the foremost of tales, known as the *Rāmāyaṇa*, together with its epilogue. It was composed by Vālmīki and is worshiped by Brahmā.

The end of the one hundredth *sarga* of the *Uttarakāṇḍa* of the *Śrī Rāmāyaṇa*.

The end of the *Uttarakāṇḍa*.

NOTES

Sarga 1

1. "Now . . . Rāma had attained sovereignty . . . to felicitate Rāghava" *prāptarājasya rāmasya . . . rāghavaṃ pratinanditum*: The syntax of the verse is somewhat ambiguous and presents a certain awkwardness if, as most commentators and translators understand it, we are to take the accusative *rāghavam* in *pāda* b as referring back to the genitive *rāmasya* in *pāda* a. Ck, Cm, Ct, Cr, and Cs, who read in this way, suggest supplying the word *samīpam*, "proximity *or* presence," to construe with *rāmasya*. Ct, perhaps still concerned with the juxtaposition of *rāmasya* and *rāghavam*, glosses, "The sages came to the vicinity of [Rāma], who had attained sovereignty, that is to say, had attained royal consecration. For what purpose? In order to felicitate Rāghava. The meaning is to praise his greatness [*vaibhavam*] [of kingship]. (*prāptarājasya prāptarājyābhiṣekasya samīpaṃ munaya ājagmuḥ. kim artham. rāghavaṃ pratinanditum. tadvaibhavam abhiṣṭotum ity arthaḥ*—so Ct.)" They take the word *samīpam*, "vicinity," to be the *adhikaraṇa*, or locus, of the finite verb *ājagmuḥ*, "they came," in *pāda* c. In this reading, the sense of the verse is that the seers come into the presence of Rāma, who had acquired sovereignty. Cv and Cg, however, understand the phrase *prāptarājasya rāmasya* as an *anādare ṣaṣṭhī*, or genitive absolute of disrespect. According to this reading, the seers are unconcerned in the first instance with Rāma and his ascendance to the throne but have come to felicitate Lakṣmaṇa, to whom they understand the epithet *rāghavam* to refer, because of the importance of his slaying of Indrajit (*Yuddhakāṇḍa* 78). See Cs's comments to verse 20 below. Cg, however, also acknowledges that some commentators prefer the other interpretation. (*prāptarājasya rāmasyānādare ṣaṣṭhī. prāptarājyaṃ rāmam anādṛtya rāghavaṃ lakṣmaṇaṃ pratinandituṃ sarva ṛṣaya ājagmuḥ. prādhānyenendrajidvadhaṃ praśaṃsiṣyanti rāmasya samīpa iti śeṣa ity eke*—so Cg.) None of the translators consulted explicitly follows Cg's interpretation. Most substitute the pronoun "him" for Rāghava, referring explicitly to Rāma. Like us, Gorresio (1870, p. 1) and Benoît (1999, p. 1221) simply render the term *rāghavam* literally, thus retaining the ambiguity of the original.

In keeping with his continuing practice, Cg identifies the syllable *pra-* in the word *pratinanditum* as the twenty-first syllable of the *Gāyatrīmantra*. See Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 423*, following notes to 7.22.6; 7.40.1; 7.67.10; and 1539*, following notes to 7.100.26. See, too, note to 7.99.8–9.

"all the seers" *ṛṣayaḥ sarve*: Ś,B4,D2,5–8,10–12,G1,M1,3, and Lahore, Gorresio, GPP, NSP, and Gita Press read *munayaḥ*, "sages," for *ṛṣayaḥ*, "seers." V1,2,B2–4,G1,2,M2,6–10 read *tatra*, "there," for *sarve*, "all." The critical reading *sarve* is marked as uncertain by the editors of the critical edition.

2. "There were those who dwelt in the east" *pūrvasyāṃ diśi ye śritāḥ*: Literally, "those who had recourse to *or* dwelt in the eastern direction." Raghunathan (1982, vol. 3, p. 373) understands the phrase to refer to sages dwelling in the east other than those named in the verse. Benoît (1999, p. 1708) notes that the groups of sages in this and the following three verses belong to the four cardinal directions and arrive in the traditional order in which these directions are mentioned. For variant lists of sages who dwell in the east, see *MBh* 12.201.25–26 and 13.151.31.

"Kauśika" *kauśikaḥ*: Literally, "descendant of Kuśika." In the *Mahābhārata*, a brahman sage by this name is condemned to hell for having assisted robbers in capturing and killing some of their victims (8.49.41–47). Kauśika is a commonly used patronymic of the sage Viśvāmitra. However, since that sage is mentioned by name in verse 5 below, he cannot be its referent here. Cg, in his comment to verse 5 below, notes that the two sages are different (*kauśikaḥ kuśikavaṃśyo viśvāmitrād anyaḥ*). Note that the name Kauśika is not included among the sages associated with the eastern or any other direction in the *Mahābhārata* lists.

"Yavakrīta" *yavakrītaḥ*: Literally, "bought with barely." Yavakrīta is a son of Bharadvāja, and is known to the *Mahābhārata* (3.130.14; 3.135.9–139.24; 12.201.25; 12.285.15; 13.270.6; 13.151.31). At *Mahābhārata* 3.135.9–139.24, Lomaśa narrates the story of Raibhya, a friend of the sage Bharadvāja and of the young ascetic Yavakrīta, in which Bharadvāja's son Yavakrīta undertakes severe penance to attain the boon of instant knowledge of the *vedas*. Yavakrīta makes advances toward Raibhya's daughter-in-law and is subsequently killed by the offended brahman. After learning of his son's death, Bharadvāja curses Raibhya before following Yavakrīta onto the funeral pyre. As a result of the curse, Raibhya's son Parāvasu inadvertently kills his own father in a hunting accident. All three are brought back to life by the gods through the austerities of Raibhya's other son, Aravāvasu.

"Raibhya, Cyavana" *raibhyaś cyavana eva ca*: The sage Raibhya is primarily known from the *Mahābhārata* episode told above (3.135.9–139.24). See, too, *MBh* 2.4.14; 12.201.25; 12.323.7; 13.27.6; 13.151.31). Cyavana is a well-known sage of the Bhārgava lineage who appears in several stories in the *Mahābhārata* as well as later in the *Uttarakāṇḍa* (7.52.2; 7.53.2; 7.59.1,3; 7.81.5; 7.87.4). See R. Goldman 1977, pp. 50–59, 67–72, and passim. D5,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read *gārgyo gālavaḥ*, "Gārgya and Gālava," for *raibhyaś cyavanaḥ*.

"Kaṇva, the son of Medhātithi" *kaṇvaḥ medhātitheḥ putraḥ*: Kaṇva is a vedic *ṛṣi*, probably best known as the foster father of Śakuntalā in the *Śakuntalopākhyāna* of the *Mahābhārata* (1.62.1–69.51) and in Kālidāsa's *Abhijñānaśākuntalam*. At *MBh* 12.201.26, Kaṇva is called the son of Medhātithi, as he is here, and at 13.151.31, both Medhātithi and Kaṇva are listed together but with no mention of their relationship.

3. "together with Agastya" *sahāgastyāḥ*: Agastya is an important figure not only here, where he will narrate the histories of the *rākṣasas* and Hanumāṇ, but later in the *kāṇḍa*, where he narrates the stories of Śveta and Daṇḍa to Rāma. See *sargas* 67–73. See also 6.97.3–13; 6.103.13–14; 6.111.22; and notes. Benoît (1999, p. 1708) notes that as the narrator of the subsequent histories of the *rākṣasas* and Hanumān, Agastya is given greater prominence in the opening portion of the *kāṇḍa* than several more illustrious sages. He attributes this, interestingly, to the fact that Agastya, as a denizen of the south, would be in a better position to know about the history of the rulers of the southern city of Laṅkā. This is, however, debatable. Agastya, of course, is well known in the literature as the sage who brought brahmanical civilization to the south. See notes to 3.10.83 and *Mahābhārata* 3.101. At *Araṇyakāṇḍa sargas* 10–13, Rāma meets Agastya in his ashram and is directed by the sage to Pañcavaṭī. See also 7.35.1 and notes.

"those who dwelt in the south" *ye śritā dakṣiṇāṃ diśam*: For other lists of sages who dwell in the south, see *MBh* 12.201.27–28 and 13.151.32–33.

"holy Svastyātreya" *svastyātreyaś ca bhagavān*: The commentators are divided as to whether *svastyātreya* is simply the name of the sage, or whether the term *svasti*, "well-being," is an elliptical reference to Ātreya's virtue of granting welfare, etc. Cg, Ct, and Cr all understand the latter (*svastikara ātreyaḥ*—so Cg, Ct). Cs, however, chooses the former option, commenting, "Svastyātreya is someone of that name (*svastyātreyas tannāmakaḥ*)." With the exception of Raghunathan, all translations consulted agree, as do we, that the entire compound is a proper noun. Raghunathan (1982, vol. 3, p. 373) appears to misunderstand the gloss of Cg and sees the compound as referring to two sages, "Swasthikara, Ātreya." The *Mahābhārata* mentions two seers, Svastyātreya from the south (12.201.27b) and Ātreya from the north (12.201.31a), while *Mahābhārata* 13.151.32 lists only Svastyātreya. Translators are also divided as to whether to assign the epithet "holy (*bhagavān*)" to the name Svastyātreya, which precedes it, or to Namucu, which follows it. We have chosen the former option, largely on metrical grounds, as the name and epithet both belong to the same *pāda*.

"Namucu, and Pramucu" *namucuḥ pramucus tathā*: Two figures named Unmuca and Pramuca are mentioned in the *Mahābhārata* as seers from the south (12.201.27). In a corresponding list of seers from the south, the two appear as Ulmucu and Pramucu (13.151.32b). Ñ2,V1,2,B2–4,D1,3–7,10,11,T1,2,G3,M1,5, and GPP, NSP, Gita Press, KK, and VSP read *namuciḥ* for *namucuḥ*. D1,3–7,10,11,T1,2,G3,M1,5, and GPP, NSP, Gita Press, KK, and VSP read *pramuciḥ* for *pramucuḥ*.

Following 3ab, D5,7,10,11,T3, and GPP (7.1.3cd), NSP (7.1.3cd), Gita Press (7.1.3cd), KK (7.1.3cd), and VSP (in brackets following 7.1.3ab) insert a passage of one line [7*]: "and Agastya and Atri,[1] and the holy Sumukha and Vimukha[2] (*agastyo 'triś ca bhagavān sumukho vimukhas tathā* /)."

[1] "Atri" *atriḥ*: It will be noted that this poorly attested line contains the name of the *ṛṣi* Atri, who is again mentioned among the seven seers named in verse 5 below. Benoît (1999, p. 1708), who is translating the vulgate text, is puzzled by the repetition of the name in the lists of both southern and northern sages. See insert 10*, following note to verse 5 below. He is uncertain as to whether there are two seers of the same name, or if the repetition is the result of textual incoherence.

[2] "Sumukha and Vimukha" *sumukho vimukhas tathā*: The *Mahābhārata* knows both a sage named Sumukha and one called Vimukha. Sumukha is a seer who accompanies Nārada from heaven to visit the Pāṇḍavas (*MBh* 2.5.3). The name Vimukha alone is found in a list of sages at *MBh* 2.7.16. The names are found elsewhere in the *Rāmāyaṇa* in reference to two monkeys in Rāma's army. In this context, Sumukha and Vimukha are depicted as the sons of Mṛtyu (6.19.8). For Sumukha, see, too, 6.21.23 and 6.36.3.

4. As with many proper names in the epic, the names listed here are subject to numerous variations.

"those who dwelt in the west" *ye śritāḥ paścimāṃ diśam*: For variant lists of sages who dwell in the west, see *MBh* 12.201.29–30 and 13.151.31.

"Pṛṣadgu" *pṛṣadguḥ*: A figure named Ruṣadgu is mentioned as a seer at *MBh* 2.8.12c and specifically as a seer from the west at 12.201.29. He is called Uṣadgu in the corresponding list of seers from the west at 13.151.34c. D10 and GPP and NSP read instead *nṛṣaṅguḥ*, while D7 and Gita Press, KK, and VSP read *nṛṣadguḥ*,

"Kavaṣa" *kavaṣaḥ*: D5–7,10,11,M6,8, and GPP and NSP read instead *kavaṣī*. Raghunathan (1982, vol. 3, p. 373) records Kavasthi, a variant not found in the critical apparatus or any printed editions consulted. The name Kavaṣa appears in the list of sages associated with the west at *MBh* 12.201.29. He is mentioned in the list of sages at *MBh* 2.7 (see, esp., 2.7.16). He (v.l. *kavaśa*) is said to be the author of two hymns in the tenth book of the *Ṛgveda* (10.30, 10.34). The name is first found in the *Ṛgveda* at 7.18.12, where Kavaṣa is apparently a name of one of the ten kings and is a follower of Druhyu. He is also said to be driven away from the sacrifice because he was the son of the sage Ilūṣa and a slave girl (*AitBr* 2.19).

"Dhaumya" *dhaumyaḥ*: This is the name of a sage who serves as a priest and *guru* to the Pāṇḍavas in the *Mahābhārata* (see, for example, *MBh* 1.174.1–12). Dhaumya is among the sages associated with the west at *MBh* 12.201.29 and among the sages associated with the north at *MBh* 13.151.35–36.

"Raudreya" *raudreyaḥ*: The term appears to be used as the name of a sage only in this passage. It is not found in any of the dictionaries or lexicons consulted. *Prācīnacaritrakośa* (s.v. *raudra*) mentions one Raudra, the expected *taddhita* derivation from *rudra*, as one of the four sons of Śukrācārya, but gives no source. D5–7,10,11,G2,M10, and GPP, NSP, and Gita Press read instead *kauṣeyaḥ*, "Kauṣeya."

5. "And there were also the seven great seers" *te 'pi sapta maharṣayaḥ*: The list here is rather different from the standard list of the *saptarṣis*, who are associated with the constellation Ursa Major. See Benoît's note on this (1999, p. 1708). The verse does not explicitly identify the region in which the sages dwell; however, the north is clearly intended. For similar lists, see *MBh* 12.201.31–32 and 13.151.35–36. In both of those lists the direction is clearly identified as the north (*MBh* 12.201.32—*udīcīṃ diśam*; 13.151.36 —*uttarāṃ diśam*). The list provided at *MBh* 12.201.21–32 is virtually identical with the one found here. Compare, too, 10* (below) where a large number of manuscripts, primarily southern, feel this lack and mention the northern direction.

"Vasiṣṭha" *vasiṣṭhaḥ*: Cg and Ct note an apparent contradiction here: since Vasiṣṭha as the *purohita* of the Ikṣvāku lineage would maintain his permanent residence in Ayodhyā, how is it that he is enumerated among the seven sages who [according to the vulgate text] dwell in the north? (See 10* below.) Their explanation is that, like the sage Agastya, Vasiṣṭha maintains an earthly bodily form in order to amass ascetic power, as well as a heavenly form. Cg adds that since the reference here is to the seven seers, the Vasiṣṭha who dwells in the city is not enumerated here. (*nanu vasiṣṭho 'yodhyāyāṃ purohitatayā nityaṃ vartamānaḥ katham idānīm udīcyā diśaḥ samāgata ity ucyate. satyam. yathāgastyo jyotirmaṇḍalastho 'pi. bhuvi tapaḥsamārjanāya śarīrāntare sthita āgatas tathā vasiṣṭho 'pi jyotirmaṇḍalasthaḥ saptarṣibhiḥ samāgata iti bodhyam. tadāgamanadaśāyāṃ nagarastho vasiṣṭho nāyāto 'ta eva na parigaṇitaḥ.*) Gita Press (1969, vol. 3, p. 1907) notes this in a footnote to its translation.

Following verse 5, V1,D5–7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [10*]: "These seven always dwell in the northern region (*udīcyāṃ diśi saptaite nityam eva nivāsinaḥ* /)."

6. "they paused so that their arrival could be announced" *viṣṭhitāḥ pratihārārthaṃ*: Literally, "stood for the sake of announcement [of their arrival]." A common meaning of the term *pratihāra* (v.l. *pratīhāra*) is "doorkeeper *or* porter." The commentators have generally understood the term in this sense, and it will be used in this sense in the following verse. As Ct understands it, the phrase is elliptical and should be understood to mean that the sages are waiting at the gate for the doorkeeper to announce in his own words to Rāma that they have arrived (*pratihāro dvāḥsthaḥ tadarthe* [NSP *tadarthaṃ*] *tanmukhena rāmāya svāgamananivedanārthaṃ viṣṭhitā dvāri sthitā ity arthaḥ*). Cr understands similarly. Cg merely quotes *Amarakośa* 3.3.170 (*dvāri dvāḥsthe pratīhāra ity amaraḥ*). We, however, understand the term in the sense that Apte (s.v. *pratīhāra*) gives as his meaning number seven, "intimating arrival (*āgamananivedana*)." Apte cites this verse in support of that definition. A similar use of the term *pratīhāra* can be found in Bhāsa's *SvapnVā*, 6, line 9. Compare the use of the term *pratihāraṇa* at 2.30.23 (= GPP 2.33.30), in the sense of "admittance to *or* audience with [the king]."

Following verse 6, D5,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [11*]: "learned in the *vedas* and their ancillary sciences (*vedāṅga*) and expert in the various *śāstras* (*vedavedāṅgaviduṣo nānāśāstraviśāradāḥ* /)."

Following 11*, D5,7,10,11,T3 (following 12*), and GPP, NSP, Gita Press, KK, and VSP insert, while D6,T1,2,G,M1–3,5–10 insert following verse 6, a passage of two lines [13*]: "The foremost of sages, righteous Agastya, said to the doorkeeper, 'Announce to [Rāma] Dāśarathi that we seers have arrived'[1] (*dvāsthaṃ provāca dharmātmā agastyo munisattamaḥ* / *nivedyatāṃ dāśarather ṛṣīn asmān upāgatān* //)."

[1] "that we seers have arrived" *ṛṣīn asmān upāgatān*: D5–7,10,11,G1,2,M5,10, and GPP, NSP, and Gita Press read the grammatically normative nominative *ṛṣayo vayam āgatāḥ*. Cr explains the syntax: "Agastya said to the doorkeeper: 'Let it be announced in the presence of Dāśarathi, "We seers have arrived" ' (*vayam ṛṣaya āgatā iti dāśaratheḥ samīpe nivedyatām iti dvāḥsthaṃ praty agastyaḥ provāca*)."

7. "So then" *tatas . . . atha*: Ñ1,V1,D3,6,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read *drutam*, "swiftly," for *atha*, "then."

"hastening . . . quickly" *tūrṇam . . . āśu*: The expression is redundant. The southern commentators, whose text places *pādas* 7cd in a verse separate from 7ab, do not note this redundancy. On the other hand, as noted above, these same commentators read *drutam* for the critical edition's *atha*, creating a similar redundancy between *tūrṇam* and *drutam*. Ct, concerned about this redundancy understands *tūrṇam* to refer to mental haste or agitation, and *drutam* to physical speed. (*tūrṇam iti mānasī tvarā. drutam iti kāyiky uktā.*) Ct also notes that the term *āśu*, "quickly," expresses the fact that the doorkeeper is in such haste that he does not consider whether or not it is a convenient moment for the king (*āśv ity anena rājāvasaraparīkṣābhāvo vivakṣitaḥ*). Only Cs, who reads all three synonymous adverbs in one verse, attempts to rationalize the repetition. He argues that there are three discrete reasons for the doorkeeper to be in such haste: 1) These venerable sages must not be made to wait, and therefore there is concern as to what will happen if they wait too long; 2) What will Rāma do when that [the delay] is announced? 3) These great men have come to see our lord. This explains the use of the three adverbs *tūrṇam*, *drutam*, and *āśu*. Optionally, Cs notes that one can read, as in the text of Ct, the terms *drutam* and *tūrṇam* with the previous verse. Finally, Cs proposes that the apparent redundancy between *tūrṇam* and *drutam* can be addressed by understanding the sages as instructing the doorkeeper as follows: "We have come in haste, please announce us quickly." (*ete munayo 'trāvasthānānarhā bahukālavilambe kiṃ bhavati vety ekaṃ bhayam. tannibodhane rāmaḥ kiṃ karotīty aparam. ete mahātmāno 'smatsvāmidarśanārtham āgatā iti saṃbhramaś ceti tvarāhetūnāṃ trayāṇāṃ sattvāt tūrṇadrutam āśv iti bahuvāraṃ paryāyoktiḥ. tūrṇaṃ drutam ity asya pūrvaśloke vānvayaḥ. vayaṃ tūrṇam āgatā iti drutaṃ nivedyatām iti.*)

Following verse 7, D5,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [14*]: "He [the doorkeeper] was knowledgeable about policy and in reading gestures and was of virtuous character, skillful, and resolute" (*nayeñgitajñaḥ sadvṛtto dakṣo dhairyasamanvitaḥ* /).

8. "Rushing in to see" *dṛśya sahasā*: Literally, "having seen rashly *or* hastily."

"together with the seers" *ṛṣibhiḥ saha*: D10,11, and GPP, NSP, and Gita Press read instead *ṛṣisattamam*, "that foremost of seers," an epithet, which will then apply to Agastya.

9. "the king . . . he then said" *tadovāca nṛpaḥ*: D5–7,10,11,T2, and GPP, NSP, Gita Press, KK, and VSP read instead *pratyuvāca tataḥ*, "then he replied."

"whose radiance was like that of the newly risen sun" *bālasūryasamaprabhān*: Note how the poet indicates relative status by making the solar radiance of the seers contrast with the lunar splendor of Rāma in the preceding verse.

10. "bade them be seated" *āsanāny ādideśa ha*: Literally, "he ordered *or* assigned seats." Most of the translators consulted understand that Rāma orders seats to be brought for the sages. We, however, are inclined to read the phrase as does Gorresio (1870, p. 2), "*li invitò a sedere*."

Following verse 10ab, D5–7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [16*]: "After honoring[1] [them] with water to wash their feet, the guest-offering,[2] and so forth, he respectfully presented each of them with a cow[3] (*pādyārghyādibhir ānarcya gāṃ nivedya ca sādaram*)."

[1] "After honoring" *ānarcya*: Literally, "having honored." D5,10,11, and GPP, NSP, and Gita Press read instead the finite *liṭ* (perfect) form, *ānarca*, "he praised."

[2] "with . . . the guest-offering, and so forth" *-arghyādhibhiḥ*: The *arghya* is the traditional welcome-offering made to a respected or venerable visitor. The full offering of eight items consists of water, milk, *kuśa* grass, curds, butter, rice, barley, and white mus-

tard seed (*āpaḥ kṣīraṃ kuśāgraṃ ca dadhi sarpiḥ sataṇḍulam / yavaḥ siddhārthakaś caivāṣṭāṅgo 'rghaḥ prakīrtitaḥ //*; quoted by Apte [s.v. *arghaḥ*]).

[3] "each of them with a cow" *gām*: Literally, "a cow." We agree with Ct and Cr in understanding that Rāma offers one cow to each of the sages (*pratyekam iti śeṣaḥ*—so Ct). Cr additionally understands that by the term *gām*, "cow," is meant "a bull" (*vṛṣabham*). Cows are a highly valued gift. For examples of the gifting of a cow to a guest, along with other appropriate gifts, such as a good seat, water for washing the feet, and *arghya*, see *MBh* 12.313.5 and *BhāgP* 10.38.38–39. Compare 7.51-1* and 7.51-2*, where the story of King Nṛga is related.

11. "on comfortable seats, which were splendidly covered" *svāstīrṇeṣu sukheṣu ca /. . . āsaneṣu:* Literally, "having good covers and comfortable." D5,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahatsu ca vareṣu ca*, "large and excellent." Ct understands *vareṣu* to mean "costly (*bahumūlyeṣu*)," while Cr glosses simply, "excellent, outstanding (*uttameṣu*)."

Following 11ab, D5–7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [17*]: "which were strewn with *kuśa* grass[1] and covered with deer skin (*kuśāntardhānadatteṣu mṛgacarmayuteṣu ca /*)."

[1] "which were strewn with *kuśa* grass" *kuśāntardhānadatteṣu*: Literally, "which had been given a covering of *kuśa*."

12. "Rāma . . . him" *rāmeṇa . . . rāmam*: Literally, "by Rāma . . . [to] Rāma."

13. Following verse 13, D6,7 (after 15ab),10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [21*]: "Thank heavens, your majesty, you have slain Rāvaṇa, 'he who makes the worlds reverberate with his cries'[1] (*diṣṭyā tvayā hato rājan rāvaṇo lokarāvaṇaḥ /*)."

[1] "Rāvaṇa, 'he who makes the worlds reverberate with his cries' " *rāvaṇo lokarāvaṇaḥ*: This is a common alliterative epithet of Rāvaṇa. See notes to 7.16.27.

14. "the lord of the *rākṣasas*" *rākṣaseśvaraḥ*: Ñ2,V1,2,B3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *putrapautravān*, "together with [lit., 'possessing'] sons and grandsons."

"present you with a serious challenge" *bhāraḥ sa te*: Literally, "[was] a burden for you." As Ct notes, the sense is that killing Rāvaṇa was a minor task for Rāma (*tadvadhas taveṣatkara ity arthaḥ*).

15. "together with his sons and grandsons" *putrapautravān*: Literally, "possessing sons and grandsons." KK (7.1.16d) and VSP (7.1.19d) read instead *rākṣaseśvaraḥ*, "lord of the *rākṣasas*."

"together with your wife" *saha bhāryayā*: D6,7,10,11,G2,M2,6–8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *saha sītayā*, "together with Sītā."

Following verse 15, Ś,Ñ,V1,2,B,D (D5 after 15ab),T3,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [24*]: ". . . and, righteous hero, with your brother Lakṣmaṇa, who always acts on your behalf. And, O king, we see you together with Hanumān[1] (*lakṣmaṇena ca dharmātman bhrātrā tvaddhitakāriṇā / hanūmatā ca sahitaṃ paśyāmo 'dya vayaṃ nṛpa //*)."

[1] "together with Hanumān" *hanumatā ca sahitam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mātṛbhir bhrātṛsahitam*, "together with your mothers and brothers."

16. "Thank heavens you have slain those night-roaming *rākṣasas* Prahasta, Vikaṭa, Virūpākṣa, Mahodara, and the unassailable Akampana." *diṣṭyā prahasto vikaṭo virūpākṣo mahodaraḥ / akampanaś ca durdharṣo nihatās te niśācarāḥ*: Literally, "Thank heavens, those *niśācaras*—Prahasta, Vikaṭa, Virūpākṣa, Mahodara, and the unassailable Akampana—were slain by you." None of the *rākṣasas* mentioned in this verse were actually killed by Rāma. Prahasta was slain by the monkey Nīla at 6.46.30–48. (On Prahasta, see 7.5.35–36; 7.15.4; and notes.) Vikaṭa is not known to the critical edition prior to this *kāṇḍa*. However, a *rākṣasa* of this name is found in two starred passages in the *Yuddhakāṇḍa* 1686*, following notes to 6.77.9–11, where Vibhīṣaṇa lists this name among those of the *rākṣasas* slain by the monkey forces, and at 3380*, following note to 6.111.6ab, where Rāma tells Sītā that Vikaṭa was slain by Aṅgada. There are apparently three *rākṣasas* named Virūpākṣa. The first is known to the *Sundarakāṇḍa*, where he is identified as one of the five field marshals of Rāvaṇa slain by Hanumān (5.44.2–3,27,30). The second, found in the *Yuddhakāṇḍa*, was an important member of the *rākṣasa* forces, who engaged with (6.33.10) and was finally slain by Lakṣmaṇa (6.33.35). The third, also found in the *Yuddhakāṇḍa*, was one of the chariot-warriors who, along with Mahodara, accompanied Rāvaṇa when he rode into battle against Rāma and Lakṣmaṇa (7.83.28). He was slain by Sugrīva at 6.84.13–33. There are two *rākṣasas* named Mahodara. One is a brother of Rāvaṇa (6.56.4,6.57.16–17) who is killed by the monkey Nīla at 6.58.27–29. The other is one of the most prominent of Rāvaṇa's ministers, who plays a significant role in the *Yuddhakāṇḍa*. He was slain by Sugrīva at 6.85.27–28. Akampana was slain by Hanumān at 6.44.11–29. For further details on these *rākṣasas*, including their births, see 7.5.32 and note (Virūpākṣa) and 7.5.35–36 and note (Prahasta, Vikaṭa, and Akampana).

17. "you struck down in battle Kumbhakarṇa" *te samare . . . kumbhakarṇo nipātitaḥ*: Literally, "Kumbhakarṇa was felled by you in battle." Kumbhakarṇa was Rāvaṇa's gargantuan younger brother who played a prominent role in the *Yuddhakāṇḍa* and was slain by Rāma at 6.55.89–125.

"whom no one in this world exceeded in sheer size" *yasya pramāṇād vipulaṃ pramāṇaṃ neha vidyate*: Literally, "greater than the measure of whom no measure here exists."

The commentators agree that *pramāṇa*, "size *or* measure," refers to the size of Kumbhakarṇa's body (*pramāṇāc śarīrapramāṇāt*—so Cg). Compare 7.9.26 and note, where the same phrase occurs.

Following verse 17, D1,3,4,6,7,10,11,T1–3,G,M1–4,5–10, as well as GPP (7.1.23, followed by the first of three bracketed, unnumbered verses), NSP (7.1.23 = 25*, lines 1,2), KK (7.1.21–22), and VSP (7.1.23–24), insert a passage of four lines [25*]: "And thank heavens, Rāma, you have slain those immensely powerful night-roaming *rākṣasas* Triśiras,[1] Atikāya,[2] Devāntaka,[3] and Narāntaka.[4][1–2] And thank heavens, Rāma, you slew in battle those two fearsome-looking[5] *rākṣasas* Kumbha[6] and Nikumbha,[7] the sons of Kumbhakarṇa.[8][3–4]"

[1] "Triśiras" *triśirāḥ*: Triśiras, also known as Trimūrdhan, was a son of Rāvaṇa. After hearing of Kumbhakarṇa's death, Triśiras vowed to avenge his maternal uncle's death (6.57.1–7); entered battle, along with his brothers Atikāya, Devāntaka, and Narāntaka (6.57.9–38); and was killed by Hanumān at 6.58.29–42. There was another *rākṣasa* of this name mentioned at 3.26–27, who was killed by Rāma (3.26.6–18).

[2] "Atikāya" *atikāyaḥ*: Atikāya was killed by Lakṣmaṇa at 6.59.46–106. Preceding Atikāya's death, his identity was the subject of conversation between Rāma and Vibhīṣaṇa at 6.59.10–35.

[3] "Devāntaka" *devāntakaḥ*: The *rākṣasa* Devāntaka was killed by Hanumān at 6.57.22–24.

[4] "Narāntaka" *narāntakaḥ*: Narāntaka was killed by Aṅgada at 6.57.79–89.

[5] "fearsome-looking" *bhīmarūpiṇau*: Literally, "of terrifying form." T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *bhīmadarśanau*, "of fearsome countenance."

[6] "Kumbha" *kumbhaḥ*: Kumbha was the son of Kumbhakarṇa and the elder brother of Nikumbha. He was sent into battle, along with his younger brother, by Rāvaṇa (6.62.37); and was killed by Sugrīva (6.63.45–53).

[7] "Nikumbha" *nikumbhaḥ*: Nikumbha was one of the sons of Kumbhakarṇa and was killed by Hanumān at 6.64.11–23.

[8] D6,7,10,11,G2,M10, and GPP (7.1.23, followed by first of three bracketed, unnumbered verses) and NSP (7.1.23 = 25*, lines 1,2) omit lines 3–4. See notes to 32*, following verse 20 below.

Following 25*, M3, and KK and VSP continue with a passage of four lines [32*, lines 1,2,4,6]—despite the fact that the critical apparatus states that M3 and KK include all six of these lines. See 32*, following verse 20 below.

19. "was no great thing" *na kiṃcit*: Literally, "nothing at all." This reiterates the notion expressed in verse 14 above.

"But thank heavens you engaged in single combat with Indrajit Rāvaṇi and slew him." *dvandvayuddham anuprāpto diṣṭyā te rāvaṇir hataḥ*: Literally, "Fortunately Rāvaṇi, who had engaged in single combat, was slain by you." Only Ct and Cs appear to express any concern over the ascription of the slaying of Indrajit to Rāma, when, in fact, the mighty *rākṣasa* was killed by Lakṣmaṇa (*Yuddhakāṇḍa* 78) during the period of Rāma's incapacity (*Yuddhakāṇḍa* 69–78). Ct does not address the apparent contradiction explicitly. Instead, he attributes Indrajit's death in single combat to the destruction of his chariot, which had been one of the means of his attaining invisibility in battle. Ct does not, however, explicitly credit Rāma with the destruction of the chariot, which was, in fact, effected by Lakṣmaṇa and the monkeys (*Yuddhakāṇḍa sarga* 77). (*diṣṭyā tirodhānasādhanayānabhañgena dvandvayuddham anuprāptaḥ. ata eva hato rāvaṇir iti.*)

Cs addresses the problem more seriously. With his characteristic facility for extracting alternative meanings from the Sanskrit lexicon, he takes the indeclinable, *diṣṭyā*, "thank heavens [lit., 'by good fortune *or* luck']" in its nominal instrumental sense of "by [your] command." He thus takes the passage to mean "Rāvaṇi Indrajit was slain by your command," and indicates that we should supply the phrase "by Lakṣmaṇa." Alternatively, Cs proposes that we should read the participle *hataḥ*, "slain," as a causative in the sense of "caused to be slain." (*te diṣṭyādiṣṭyājñayā dvandvayuddham anuprāpto rāvaṇir indrajid dhataḥ. lakṣmaṇeneti śeṣaḥ. te tvayā hato ghātita iti vā.*) See notes to verses 1 above and 20 below. Benoît (1999, p. 1709) notes the inconsistency, ascribing it to a tendency to assimilate the two heroic brothers Rāma and Lakṣmaṇa and to attribute the glorious deeds to the elder of the two *avatāras*. It is interesting to note how here, as in the *Yuddhakāṇḍa* (*sarga* 35) and later in this *kāṇḍa* (7.29.20–35), Indrajit appears to be a much more formidable warrior than his supposedly all-powerful father.

20. "you were freed from that foe of the gods" *tasya . . . muktaḥ suraripoḥ*: Literally, "freed of that enemy of the gods." Ct understands the participle *muktaḥ*, "freed," to be an elliptical reference to Rāma's having been freed from the dire straits that he had encountered, such as bondage by [Indrajit's] arrows (*śarabandhādikṛtaparamakṛcchrād iti śeṣaḥ*). Cg understands similarly. Cs offers a number of alternative readings of the verse. His first interpretation is that the pronoun (*tasya*) and the noun (*suraripoḥ*) refer to Indrajit. The epithet "enemy of the gods" can be taken either generally to refer to the *rākṣasa* Indrajit, who is an enemy of the gods (*suraripoḥ*), or, more specifically, to refer to

the enemy of the god Indra. In this latter sense, it serves as a synonym for the epithet Indrajit, "Conqueror of Indra." Cs then takes the participle *muktaḥ*, "freed," to refer to Lakṣmaṇa, whom he sees as having escaped from Indrajit. In Cs's second interpretation, the pronoun *tasya* refers to Lakṣmaṇa, and it is through his proximity that Indrajit's life breaths have been released (*muktaḥ*). In his third interpretation, it is Rāvaṇa who is the enemy of the gods, while the participle *prāptaḥ*, "achieved," in *pāda* d, which Cs glosses as *atyantāptaḥ*, "fully trusted," refers to Indrajit, who was liberated (*muktaḥ*) from his life breaths. Finally, Cs speculates that the adjective *muktaḥ*, "freed," refers to the act of slaying [Indrajit], which was not easily accomplished by anyone [in that the task was renounced and delegated to Lakṣmaṇa]. He then reads *vīra prāptaḥ*, "O hero, [you have] achieved," as the compound *vīraprāptaḥ*, which he then interprets as meaning: "He [Indrajit] who has reached the *vīras*, that is to say, those from whom the life breaths have departed, that is to say, the lifeless. This is to say that he has entered the assembly of his dead kinsmen, and this is the victory that you have accomplished for us and others. The real meaning is that through the conquest of enemies that was spearheaded by you, our own victory has come about." (*tasya suraripoḥ sāmānyataḥ sumānasadviṣo rāvaṇeḥ. asādhāraṇanyāyena sura indras tadripor indrajitaḥ sakāśān mukto lakṣmaṇa iti tvayā vijayaḥ prāpta iti diṣṭyā mañgalam ity arthaḥ . . . tasya lakṣmaṇasya sakāśāt suraripor muktas tyājitaḥ prāṇa iti śeṣaḥ . . . suraripo rāvaṇasya prāpto 'tyantāpta indrajin muktaḥ prāṇair iti śeṣaḥ. muktaḥ sarvair apy asusādhavadha iti tyaktaḥ. vīraprāpto vigata īraḥ prāṇo yebhyas te vīrā niṣprāṇās tān prāptaḥ. mṛtasvajanasaṃghaniviṣṭa iti tvayā vijayaḥ. asmadādīnām iti śeṣa iti vā. tvanmukhena paraparibhāvanena na evāyaṃ vijaya iti bhāvaḥ.*) Finally, Cs notes that some scholars, having reflected on the sequence of the verses, understand that the term *rāghava*, as found in verse one above, refers to Lakṣmaṇa, who is being praised throughout the opening stanzas by Agastya. (*idaṃ padyapadyām abhipadyādyapadyastharāghavam ity etal lakṣmaṇam ity api vicakṣaṇāḥ kecid vyācakṣate.*) This is, no doubt, based on the fact that it is Lakṣmaṇa, not Rāma, who kills Indrajit (6.72–78). See notes to verse 1 above.

"who rushed onward like Kāla himself" *kālasyevābhidhāvataḥ*: Literally, "[of him] who was rushing upon *or* attacking like Kāla." Ct understands the simile to refer to Indrajit's power of invisibility. Thus he suggests that Indrajit rushed forward or attacked unseen (*alakṣyam abhidhāvataḥ*).

Following verse 20, a number of northern and southern manuscripts, in whole or in part, insert a passage of eight lines [32*]. Six of these lines [1,2,4,6,7,8] belong to the textual tradition of Cg. See notes to 25*, following notes to verse 17 above and notes to verse 21 below. As these individual lines, taken out of context from 32*, cannot always be construed syntactically, we have rendered only the lines as they appear in the textual tradition of Cg and, to a large extent, M3. These lines read as follows:

kumbhaś caiva nimkumbhaś ca rākṣasau bhīmadarśanau /
diṣṭyā tau nihatau rāma kumbhakarṇasutau mṛdhe // [= KK 7.1.22; VSP 7.1.24]*
(*See notes to 25*, following notes to verse 17 above, for a translation of this verse.)
yuddhonmattaś ca mattaś ca kālāntakayamopamau /
yajñakopaś ca balavān dhūmrākṣo nāma rākṣasaḥ // [= KK 7.1.23; VSP 7.1.25]
kurvantaḥ kadanaṃ ghoram ete śastrāstrapāragāḥ /
antakapratimair bāṇair diṣṭyā vinihitās tvayā // [= KK 7.1.24; VSP 7.1.26]
(For the translation of lines 7–8, see 32*, following note 21 below.)

"[Thank heavens you slew] Yuddhonmatta[1] and Matta,[2] who were like Yama, who brings time itself to an end, as well as the mighty Yajñakopa[3] and the *rākṣasa* named Dhūmrākṣa.[4][= GPP the last two bracketed, unnumbered verses between verses 7.1.23 and 7.1.25; KK 7.1.23, lines 1,2 with variants; VSP 7.1.25] And, thank heavens, even as

these warriors, who were masters of weapons and divine weapon-spells, wrought their horrific slaughter, you struck them down with arrows, which were like Yama, the ender of all things [= KK 7.1.24, lines 4,6 with variants; VSP 7.1.26]."

[1] "Yuddhonmatta" *yuddhonmattaḥ*: This figure is not known to the critical edition; however, the name, along with the abbreviated Unmatta, is considered an alternative name for Mahodara by some commentators. At *Yuddhakāṇḍa sarga* 85, Mahodara fought with Sugriva and was slain by him at 7.85.27. For further details on this *rākṣasa*, see 7.5.32 and notes.

[2] "Matta" *mattaḥ*: This figure is not known to the critical edition; however, the name is considered an alternative name for Mahāpārśva by some commentators. At *Yuddhakāṇḍa sarga* 86, Mahāpārśva battled with Aṅgada and was killed by him at 6.86.20–22. For further details on this *rākṣasa*, see 7.5.32 and notes.

[3] "Yajñakopa" *yajñakopaḥ*: One of the *rākṣasas* of Rāvaṇa's forces (6.9.1–5) with whom Rāma engaged (6.33.11, 26). He struck Rāma with his arrows and, like Suptaghna, was killed in the war by Rāma (6.33.27) as the narrative is reconstructed in the critical edition. He, too, was among those listed by Vibhīṣaṇa as slain by the monkey forces at 1686*, following notes to 6.77.9–11. He is also mentioned at 7.5.32.

[4] "Dhūmrākṣa" *dhūmrākṣaḥ*: Dhūmrākṣa was called to battle by Rāvaṇa (6.41.18–19) and was killed by Hanumān (6.42.25–35 and notes). See, too, 7.5.35–36 and note.

Following verse 20, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [33*]: "Having heard about the slaying of Indrajit, we all felicitate you (*abhinandāma te sarve saṃśrutyendrajito vadham* /)."

21. D6,7,10,11,G2,M10, and GPP, NSP, KK, and VSP and transpose 21ab and 21cd.

"We . . . gentle Rāma" *naḥ saumya*: Literally, "of us . . . O gentle [one]." D6,7,10,11,T1,2,G, M2–5,7,9,10 read instead *cāsmākam*, "and of us."

"upon hearing" *saṃśrutvā*: Literally, "having heard." Note the irregular *tvānta* form. G1,2 and GPP and Gita Press read instead the normative *taṃ śrutvā*, "having heard [that] he," while D6,7,10,11, and KK and VSP read *tac chrutvā*, "having heard that."

Following verse 20, a number of northern and southern manuscripts insert a passage of eight lines [32*], see note above. However, following verse 21, M3 and KK and VSP insert lines 7–8 of 32*: "Thank heavens, heroic[1] increaser of the house of the Raghus, you slew these and many other foremost leaders of the *rākṣasas*."[2]

[1] "heroic" *vīra*: T1,2, and GPP, VSP, and KK read instead the nominative plural *vīrāḥ*, which would then modify the *rākṣasas*.

[2] "foremost leaders of the *rākṣasas*" *rakṣasāṃ nayakottamāḥ*: D6,7,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasāḥ kāmarūpiṇaḥ*, "the *rākṣasas*, who could take on any form at will." See, too, 25*, following note 17, and 32*, following note 20, lines 1,2,4, and 6 above.

22. "precious" *saumyām*: Literally, "gentle, benign."

"you are to be congratulated on your victory" *diṣṭyā vardhasi . . . jayena*: Literally, "fortunately, you increase through victory." All translators consulted understand the root √*vṛdh* in its normal senses of "to grow, prosper" and take the adverb *diṣṭyā*, as we have done elsewhere in the passage, in its idiomatic sense of "through good fortune *or* thank heavens." Here, however, we agree with Apte (s.v. √*vṛdh*), who understands the collocation of the verb, the adverb, and an instrumental noun, here, *jayena*, "victory," to be an idiomatic phrase in the sense of "to have cause for congratulation, usually with *diṣṭyā*." Apte cites an example from *Śāk* 7.25.8–9. Cf. 7.23.2 and notes.

23. "of the . . . seers" *ṛṣīṇām*: Ś,Ñ,V1,B2,D1–4,6–12,T3,M6,8, and Lahore, GPP, NSP, and Gita Press read instead *munīnām*, "of the sages."

24. "Why is it . . . you . . . only to praise Indrajit Rāvaṇi" *kim . . . praśaṃsatha rāvaṇim*: Literally, "why do you praise Rāvaṇi." Cr and Cs both gloss *kim artham*, "for what reason *or* purpose," for *kim*, "what *or* why."

"sirs . . . Kumbhakarṇa and" *bhavantaḥ kumbhakarṇaṃ ca*: D1,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *bhagavantaḥ kumbhakarṇam*, "O holy ones . . . Kumbhakarṇa." Cv and Ck acknowledge the critical reading as a variant and understand that it must be read as a *saṃbodhana*, "vocative." Ct and Cs are in agreement that the v.l. *bhagavantaḥ* is also to be read as *saṃbodhana*. Cs glosses *pūjyāḥ*, "praiseworthy," for *bhagavantaḥ*, "holy ones." For the death of Kumbhakarṇa, see 6.55.65–125.

"those two immensely powerful warriors" *mahāvīryau*: Literally, "the two of great strength."

25. "Why is it . . . you . . . only to praise Indrajit Rāvaṇi" *kim . . . praśaṃsatha rāvaṇim*: See note to verse 24 above.

"those immensely powerful warriors" *mahāvīryān*: Literally, "[the ones] of great strength."

Following verse 25ab, Ñ1,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [35*], transposing lines 1 and 2, followed by a passage of one line [36*]: "Why is it that you pass over those immensely powerful warriors—the unassailable Matta and Unmatta,[1] Devāntaka and Narāntaka,[2] as well as Atikāya,[3] Triśiras,[4] and the night-roaming *rākṣasa* Dhūmrākṣa[5]—only to praise Indrajit Rāvaṇi?[6] (*atikramya mahāvīryān kiṃ praśaṃsatha rāvaṇim / mattonmattau ca durdharṣau devāntakanarāntakau* [35] // *atikāyaṃ triśirasaṃ dhūmrākṣaṃ ca niśācaram* [36] //)"

[1] "Matta and Unmatta" *mattonmattau*: See 32*, following note to 20 above, especially, notes 1 and 2.

[2] "Devāntaka and Narāntaka" *devāntakanarāntakau*: See 25*, following note to 17 above, especially notes 1 and 2.

[3] "Atikāya" *atikāyam*: See 25*, following note to 17 above, especially note 2.

[4] "Triśiras" *triśirasam*: See 25*, following note to 17 above, especially note 1.

[5] "Dhūmrākṣa" *dhūmrākṣam*: See 32*, following note to 20 above, especially note 4.

[6] "Indrajit Rāvaṇi" *rāvaṇim*: Literally, "Rāvaṇi." See note to verse 19 above.

26. "power . . . strength" *prabhāvaḥ . . . balam*: Ct, the only commentator to remark on the near synonyms, understands the former to refer to the power attained by Indrajit through his austerities and the latter to his physical strength. (*prabhāvas tapaḥprabhāvaḥ. balaṃ śārīram.*)

27. "if it is not a secret, and if you can tell me" *yadi guhyaṃ na ced vaktum*: Literally, "If it is not a secret to speak." The syntax of the gerundive *guhyam*, "to be kept hidden," and the infinitive *vaktum*, "to speak," is a bit awkward. Various commentators and translators either read the infinitive with *śakyam*, "to be able," in *pāda* a (*vaktuṃ śakyam*) in the sense of "[if] it can be spoken," as we have done, and/or with the verb phrase *na khalv ājñāpayāmi vaḥ* in *pāda* b in the sense of "I do not command you to speak."

"how did he conquer Śakra" *kathaṃ śakro jitas tena*: Literally, "How was Śakra defeated by him?" D6,7,10,11,G2,M9, and GPP, NSP, Gita Press, KK, and VSP read instead *śakro 'pi vijitas tena*, which then construes with *katham*, "how," of *pāda* f, lending the phrase the sense "[How] was even Śakra defeated by him?"

Following verse 27, D6,7,10,11,T1,2,G,M1,2,4–10 (M6,8 insert after 27ef), and GPP, NSP, Gita Press, KK, and VSP insert, while V3,D1,3,4,T3 continue following 39*, a pas-

sage of one line [40*]: "How is it that Rāvaṇa's son was so much more powerful than his father?[1] (*kathaṃ ca balavān putro na pitā tasya rāvaṇaḥ* /)"

[1] "How is it that Rāvaṇa's son was so much more powerful than his father?" *kathaṃ ca balavān putro na pitā tasya rāvaṇaḥ*: Literally, "And how was the son powerful, not his father Rāvaṇa?"

Following 40*, D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [41*]: "How is it that he was superior to his father in the great battle? And how did that *rākṣasa* come to be the conqueror of Śakra? And how did he obtain his boons? Please tell me all of this now, foremost of sages,[1] since I am asking so earnestly.[2] (*kathaṃ pituś cāpy adhiko mahāhave śakrasya jetā hi kathaṃ sa rākṣasaḥ* / *varāś ca labdhāḥ kathayasva me 'dya pāpracchataś cāsya munīndra sarvam* //)"

[1] "foremost of sages" *munīndra*: Literally, "lord *or* best [lit., 'Indra among'] of sages." The vocative singular refers to Agastya, who will respond to Rāma's questions in the following *sargas*. See Benoît's note (1999, p. 1709).

[2] "since I am asking so earnestly" *me . . . pāpṛcchataś cāsya*: Literally, "[to me] that one who is intently asking." KK and VSP read instead *tatpṛcchataḥ*, "[to me] who am asking that."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 2

1. "the pot-born sage . . . Agastya" *kumbhayoniḥ*: Literally, "[the one] having a pot for a womb." The mythological literature refers to several sages who are born directly from semen deposited in a jar or pot. Aside from Agastya, who is intended here, this or similar epithets could also refer to Droṇa, Vasiṣṭha, and the like. For references to Agastya as "pot-born," see 1127*9–10 (inserted into translation following 7.67.5); 7.67.8; 7.69.22; and 7.73.2. For Droṇa's birth, see *MBh* 1.121.3–5. For Vasiṣṭha's birth, see *ṚV* 7.33.11–13. All translations consulted, with the exception of Gita Press (1969, vol. 3, p. 1911), which simply renders, "Agastya," treat the epithet as if it were a proper noun. 7.51-4* and 7.51-5* (= App. I, No. 8, lines 124–212) tell of the birth of both Agastya and Vasiṣṭha from the same pot in which the semen of Mitra and Varuṇa had been deposited. The story is widespread and referred to in numerous texts. For example, see *BhāgP* 6.18.5–6 and 9.13.6; *MatsyaP* 60.20–3; *PadmaP* 1.22.23–40; *ViṣṇuDhaP* 1.117.21–28; *ViṣṇuP* 4.5.11–12; etc. See, too, S. Goldman 2015b.

"he spoke these words" *vākyam etad uvāca ha*: KK and VSP read *rāmam* instead of *vākyam*, lending the *pāda* the sense "he said this to Rāma."

2. "your majesty" *rājan*: Ś,Ñ1,V1,3,B4,D2,5,7–12,T3,M3,6, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *rāma*, "Rāma."

"how he came to possess" *yathā vṛttaṃ tasya*: Literally, "how *or* in what way of him there was." D10,11, and GPP, NSP, and Gita Press read *tathā*, "in this way," for *yathā*, "in which way," while KK and VSP read instead *kathā*[*vṛttam*], yielding a compound with the sense of "the history of the story." Cs, citing *Viśvakośa*, understands the participle *vṛttam*, "what took place *or* transpired," in the sense of *karma*, "action," referring to Indrajit's great feats (*yathā vṛttaṃ tadīyaṃ karma tathā vakṣyāmīti śeṣaḥ . . . karmaṇi vṛttam iti viśvaḥ*).

"how he slaughtered his enemies in battle, and how he came to be invulnerable to his foes" *jaghāna ca ripūn yuddhe yathāvadhyaś ca śatrubhiḥ*: D1,3,4,6,7,10,11,T1,2,G2,3,M1,

2,4,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *jaghāna śatrūn yenāsau na ca vadhyaḥ sa śatrubhiḥ*, "by means of which he slaughtered his foes and was not vulnerable to his enemies." Ck, Cg, Ct, and Cr remind us that *asau*, "he," refers to Indrajit Rāvaṇi.

3. "I . . . you" *ahaṃ te*: B4,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tāvat te*. The commentators interpret the adverb *tāvat* in the sense of "first (*prathamam*)." This variant is no doubt responsive to the concern that Rāma has asked specifically about Indrajit, while Agastya begins by telling him the history of Rāvaṇa and his entire lineage. The commentators generally understand the verse to be elliptical and interpret it to mean that Agastya is saying that he will first tell about Rāvaṇa and then, later on, tell about Indrajit (*tāvat prathamaṃ rāvaṇasya kulādi bravīmi paścād rāvaṇeś ca vakṣyāmīti śeṣaḥ*—so Ct; Ck, Cg similarly). Agastya does not actually discuss Indrajit specifically until *sarga* 25.

4. "in the Kṛta Yuga" *kṛtayuge*: The Kṛta Yuga is the first, and most perfect, of the four *yugas*, or "cosmic eras," that together constitute one of the recurrent *mahāyugas*, or "great cycles."

"named Pulastya" *pulastyo nāma*: As several of the commentators note, Pulastya is one of the ten *prajāpatis*, or "lords of creatures," who are mind-born sons of the original Prajāpati Brahmā. See *ManuSm* 1.34–35.

"He was just like Grandfather Brahmā, as he was, indeed, the son of that Lord of creatures." *prajāpatisutaḥ . . . sākṣād iva pitāmahaḥ*: Literally, "Prajāpati's son, like the grandfather in person." Here, we must understand that the terms *prajāpatiḥ*, "Lord of creatures," and *pitāmahaḥ*, "grandfather," are both epithets of the primal creator divinity, generally known as Brahmā. The idea here, as noted by Cg, is that Pulastya is just like his father (*pitṛtulyaḥ*). Ck and Ct expand on the basis for the simile by noting that its real intent is that Pulastya is like the Grandfather in possessing, like him, "the abilities to reward and punish, produced by the power of his austerities (*tapovaibhavajanitanigrahānugrahasāmarthyair iti bhāvaḥ*—so Ct; Ck similarly)."

5. "need not be rehearsed" *nānukīrtyāḥ*: Literally, "are not to be proclaimed after." We agree with Cg, who understands the term to be a gerundive in the sense of "to be described (*varṇyāḥ*)." Cr, on the other hand, appears to take it as an instrumental of the noun *anukīrtiḥ*, glossing, "by telling and being repeated by others (*kathanena . . . paropadeśena*)."

"All this can be inferred merely from his epithet" *vaktuṃ śakyaṃ hi nāmataḥ*: Literally, "for [it is] capable of being expressed by [his] name." We understand with Ck, Cg, and Ct that the excellence of Pulastya's virtues can be grasped merely through the mention of his name (*tatsaṃkīrtanata eva tadguṇādhikyaṃ vaktuṃ śakyam*—so Ct). Cr, however, takes a different approach. His understanding is that the mere mention of "Prajāpati's son" is not sufficient to express [his virtues], but that one would understand that he is Prajāpati's son merely by seeing him (*nāmato nāmoccāraṇenaiva vā prajāpateḥ putra iti vaktuṃ na śakyaṃ taddarśanamātreṇaivāyaṃ prajāpateḥ putra iti jñāyata ity arthaḥ*).

Following verse 5, D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [43*]: "Since he was Prajāpati's son, he was beloved of the gods. Indeed, that man of great intellect was cherished[1] by all the world for his excellent virtues. (*prajāpatisutatvena devānāṃ vallabho hi saḥ / iṣṭaḥ sarvasya lokasya guṇaiḥ śubhrair mahāmatiḥ //*)"

[1] "cherished" *iṣṭaḥ*: Literally, "desired." KK and VSP read instead the awkward *hṛṣṭaḥ*, "delighted *or* excited," which is difficult to construe in this context. The variant is not noted in the critical apparatus. The commentators are silent, and no translator renders

the variant. The reading may, perhaps, be a typographical error in KK that was later replicated in VSP. In the GPP (1920, p. 2732), the editor has noted this variant in a footnote to the verse (GPP 7.2.6).

6. "Because of his profound devotion to righteousness" *dharmaprasaṅgena*: Ck, Cg, and Ct understand the compound to refer to Pulastya's desire to practice austerities (*tapaḥsaṃpādanecchayā*). Cr similarly understands, "attachment to austerity (*tapaāsaktyā*)."

"the ashram of Tṛṇabindu" *tṛṇabindvāśramam*: Cg notes that Tṛṇabindu is the name of a seer (*tṛṇabindur nāmarṣiḥ*). D6,T1,2,G,M, and the text of Ck (and, as a variant, noted in KK) read the variant Tṛṇāgni. See note to verse 7 below.

"went . . . where he made his dwelling" *gatvā nyavasat*: Literally, "having gone, he dwelt." V2,D10,G1, and GPP, NSP, and Gita Press read instead *gatvāpy avasat*, "and having gone, he dwelt."

7. "But some young girls . . . distracted him" *vighnaṃ kurvanti kanyakāḥ*: Literally, "girls make an impediment *or* obstacle." The term *kanyakāḥ* refers to girls or young women who are unmarried. Here, the young women are clearly postpuberty, as they will face the threat of pregnancy. The diversion of a sage from his ascetic practices by the presence of beautiful young women is a cliché of the epic and purāṇic literature. See also Benoît's note (1999, p. 1709). Ct cites a maxim, the *tṛṇāgninyāya*, or the maxim of fire and straw, to illustrate his contention that the distraction caused by the women is not intentional. (*vighnaṃ kurvanti tṛṇāgninyāyena. na tu buddhipūrvam.*) It is curious that the maxim appears to echo the alternate name of the sage Tṛṇabindu; see note to verse 6 above. The idea would appear to be that the mere presence or proximity of fire sets grass ablaze. Cr offers another maxim that appears to have much of the same sense. This is the maxim of the contact of fire with a pot of ghee (*vahnighṛtakumbhasambandhanyāya*).

The words *kurvanti* and *kanyakāḥ* are marked as uncertain by the editors of the critical edition. See notes to verse 28 below.

8. "gods" *deva-*: The manuscript tradition is divided here and the reading is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, and Gita Press read instead *ṛṣi-*, "seers."

"and" *ca yāḥ*: Literally, "and who." The phrase is marked as uncertain by the editors of the critical edition.

"used to come . . . in the course of their play" *krīḍantyaḥ . . . upapedire*: Literally, "they approached, playing."

9. "would always come to that place to play" *taṃ deśaṃ gatvā krīḍanti*: Literally, "having gone to that place, they play."

Following verse 9, D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V,B,D2,5,8,9,12, and Lahore and Gorresio substitute for 9ab and read after 9cd, a passage of one line [45*]: "Because that place where the twice-born sage Pulastya [dwelt] was so delightful (*deśasya ramaṇīyatvāt pulastyo yatra sa dvijaḥ* /)."

Following verse 9, D1,3,4,6,T1,2,G,M1–4,6–10 insert, while D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert following 45*, a passage of one line [46*]: "Singing, playing musical instruments, and dancing [those girls] (*gāyantyo vādayantyaś ca lāsayantyas tathaiva ca* /)."

Following 46*, D1,3,4,7,10,11,T1,2,G1,3,M1,3,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while D6,G2,M2,4,5,7–10 substitute for 7cd and read after 46*, a passage of one line [47*]: "Those blameless girls distracted[1] that ascetic sage (*munes tapasvinas tasya vighnaṃ cakrur aninditāḥ* /)."

[1] "distracted" *vighnaṃ cakruḥ*: Literally, "they made an obstacle *or* impediment." See notes to verse 7 above.

10. "furious" *ruṣṭaḥ*: The word is marked as uncertain by the editors of the critical edition. Ś,Ñ,V,B,D1–5,8,9,12,T3,M6, and KK and VSP read instead the synonymous *kruddhaḥ*.

"within sight of me" *me darśanam*: The phrase is ambiguous, as it leaves unclear who is the agent and who is the object of the seeing. In Hinduism, *darśana*, or "sight," is reciprocal between a deity or venerable person, on the one hand, and the worshiper or disciple on the other. Here, however, as is made clear in verse 14 below, Tṛṇabindu's daughter is impregnated the moment she sees Pulastya. Compare, though, verse 19 below where the issue is avoided. The motif of being cursed for seeing or being seen by a powerful being is found elsewhere in the literature. See 7.78.11–29 and notes. See, too, R. Goldman 1993; Eck 1998; and S. Goldman 2016.

11. "When they heard" *śrutvā*: Literally, "having heard. Ś,D2,7–12, and GPP, NSP, Gita Press, KK, and VSP read instead *tasya*, "of him."

"all the girls" *tās tu sarvāḥ*: Literally, "but *or* and they all (feminine)."

"who had been coming there" *pratigatāḥ*: Literally, "who came *or* went there." Ś,D2,7–12,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *pratiśrutya*, "having heard."

12. "his ashram" *āśramapadaṃ tasya*: Literally, "his ashram site." Cr understands the reference to be Pulastya's ashram (*pulastyāśramam*). This is made clear in verse 18 below.

Following verse 12, D7,10,11,T3,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [50*]: "And there she did not see[1] any friend that had come (*na cāpaśyac ca sā tatra kāṃcid abhyāgatām sakhīm* /)."

[1] "And . . . she did . . . see" *cāpaśyac ca sā*: KK and VSP read instead *sāpaśyat sthitā*, "and standing . . . she did . . . see."

13. "Now at that very time, that [great seer]" *tasminn eva tu kāle saḥ*: This *pāda* is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G,M1,4,5,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmin kāle mahātejāḥ*, "at that time [the great seer] of immense blazing energy."

"shining with radiance through his austerities" *tapasā dyotitaprabhaḥ*: D1,3,4,6,7,10, 11,T1,2,G,M1,2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead *tapasā bhāvitaḥ svayam*, "purified *or* sanctified through his own austerities." Cr glosses *prakāśitaḥ*, "illuminated, glowing," for *bhāvitaḥ*, thus giving the passage a similar sense to that of the critical reading.

14. "caught sight" *dṛṣṭvā*: Literally, "having seen." See note to verse 10 above.

"that sage, so rich in austerities" *caiva tapodhanam*: Literally, "and . . . having austerity for wealth." This is a common kenning for an ascetic. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vai tapaso nidhim*, "indeed the storehouse of asceticism."

"she grew pallid" *abhavat pāṇḍudehā sā*: Literally, "she become one whose body was pale." The commentators agree that the pallor is caused by or is a sign of pregnancy (*pāṇḍudehā garbhiṇītvāt*—so Cg; Ck, Ct similarly).

"showed clear signs of pregnancy" *suvyañjitaśarīrajā*: Literally, "she was one in whom that which is produced in the body was clearly manifest." Cv, Ct, and Cr agree that the term *śarīraja*, "born in the body," is a kenning for a fetus (*garbhaḥ*) (*suvyañjitaśarīrajā śarīrāj jayata iti śarīrajo garbhaḥ suprakāśito yasyāḥ sā*—so Ct; Cv and Cr similarly).

15. "When she saw the appearance of her body, she was terrified. Thinking, 'What has happened to me?' she went and stood before her father." *dṛṣṭvā paramasaṃvignā sā tu tadrūpam ātmanaḥ* / *idaṃ me kiṃ nv iti jñātvā pitur gatvāgrataḥ sthitā* //: Literally,

"Having seen that form of herself, she was supremely frightened. Having realized, 'What indeed is this of me?' having gone, she stood before [her] father." The textual variants for this verse are numerous and scattered. GPP, NSP, Gita Press, KK, and VSP read a somewhat different verse (= GPP 7.2.18; KK 7.1.18; VSP 7.2.18):

babhūva ca samudvignā dṛṣṭvā taddoṣam ātmanaḥ /
idaṃ me kiṃ tv iti jñātvā pitur gatvāśrame sthitā //

When she saw that defect of her body, she was frightened. Thinking, "What has happened to me?" she went and stayed in her father's ashram.

It appears from the context and the presumed naïveté of the virginal ashram girl that we are to understand her question to mean that she has no idea what is happening to her body. In other words, she is innocent of the facts of pregnancy. Cg, however, believes that she understands that she is pregnant but cannot imagine the cause of her condition (*idaṃ me kim etat kimiti jñātvā garbhakāraṇam idaṃ kiṃ tv iti jñātvety arthaḥ*). Ck understands similarly.

16. "How could you have come to have so unseemly an appearance?" *kiṃ tvam etat tv asadṛśaṃ dhārayasy ātmano vapuḥ*: Literally, "Why do you bear this inappropriate appearance of your body?"

17. "that sage so rich in austerities" *tapodhanam*: See note to verse 14 above.

19. "that a single one of my friends had come there" *tatra kāṃcid apy āgatāṃ sakhīm*: Literally, "any friend at all who had come there." Ś1,Ñ,V2,3,B1,3,D2,3,6–12,T3, and GPP, NSP, Gita Press, KK, and VSP read *abhyāgatām* for *apy āgatām*, lending the phrase the less emphatic sense of "none of my friends had come there."

"when I saw" *dṛṣṭvā cāham*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛṣṭvā trāsāt*, "having seen [I came] from fear."

21. "He realized" *vijñāya*: Literally, "having realized."

"Taking his daughter, he went" *gṛhītvā tanayāṃ gatvā*: Literally, "having taken the daughter, having gone."

22. "please accept as alms" *bhikṣāṃ pratigṛhāṇemām*: Literally, "Please accept this alms." Ct and Cg anticipate the objection on Pulastya's part that, as a celibate, he would have no use for a wife by arguing that since she freely offered herself, she must be accepted. They cite *Vasiṣṭha Dharmasūtra* 14.16 in substantiation of this claim. (*nanūrdhvaretaso mama nānayā prayojanaṃ tatrāha svayam udyatām iti. "udyatām āhṛtāṃ bhikṣāṃ purastād apraveditaṃ / bhojyāṃ mene prajānātho hy api duṣkṛtakarmaṇaḥ" ity ukteḥ. svayam udyateyaṃ grahyaivety arthaḥ*—so Ct; Cg similarly.) (Compare *Āpastambīyadharmasūtra* 1.6.19.13, which knows this verse as well, but with a slight variant: "*bhojyāṃ mene prajāpatir api duṣkṛtakāriṇaḥ*.") See, too, *ManuSm* 3.27.

23. "as you are subduing your senses" *śrāmyamāṇendriyasya te*: Literally, "of you whose senses are being overcome *or* subdued." KK and VSP read instead the simplex *śramyamāṇa-*, a reading unattested in the critical apparatus. This may be the result of a typographical error, but, in any case, the compound would have to be interpreted similarly.

24. "eager to accept the girl" *jighṛkṣuḥ . . . kanyām*: Ck, Cg, and Ct, perhaps concerned lest we think that Pulastya may be contemplating an illicit relationship, suggest that we add the phrase "only after having first taken her hand [in marriage] according to the proper procedure (*yathānyāyaṃ pāṇigrahaṇapūrvakam iti śeṣaḥ*—so Ct)." Cf. notes to 7.3.4.

25. "After the king had given her away, he returned to his own ashram." *dattvā tu sa gato rājā svam āśramapadaṃ tadā*: Literally, "But having given, the king went then to his own ashram site." The entire line is marked as uncertain by the editors of the critical

edition. KK and VSP read for *pāda* a, *dattvā sa tu yathānyāyam*, "and he, having given in the proper fashion," while D6,7,10,11,G3,M10, and GPP, NSP, and Gita Press read *dattvā tu tanayāṃ rājā*, "and the king, having given his daughter." These same texts and printed editions read *gataḥ*, "went," for *tadā*, "then," of *pāda* b.

Following 25cd, Ñ2,V2,3,B,D6,7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [53*]: "And that bull among sages was pleased by her virtuous conduct and character (*tasyās tu śīlavṛttābhyāṃ tutoṣa munipuṃgavaḥ* /)."

26. "Bless you" *bhadraṃ te*: D6,7,10,11,T1,2,G2,3,M1,3–5,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *suśroṇi*, "O fair-hipped woman." See Tubb 2006.

"Therefore, I shall . . . grant you" *tasmāt te vitarāmi*: Literally, "Therefore, I grant you." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmād devi dadāmi*, "therefore, my lady, I grant."

27. "Since you overheard . . . renowned as Viśravas" *viśrutaḥ . . . tvayā . . . viśravāḥ*: The child's name, Viśravas, literally, "Hearing," is thus derived from his mother's act of unintentional eavesdropping.

28. "young girl" *kanyā*: The term, used throughout the passage, normally refers to an unmarried woman or virgin. In this case, it is probably used intentionally to emphasize the fact that, despite her marriage, the young woman has conceived through magical means and is technically still a virgin. D6,7,10,11,T1,2,G2,3,M1,4,5,7, and GPP, NSP, Gita Press, KK, and VSP read *devī*, "lady," instead, perhaps in an attempt to avoid the term *kanyā* and its implications. See notes to verse 7 above.

"with a delighted heart" *praḥṛṣṭenāntarātmanā*: The *pāda* is marked as uncertain by the editors of the critical edition.

29. "That bull among sages, Viśravas" *viśravā munipuṃgavaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press, all with hiatus, read instead [*yukto*] *abhavad viśravā muniḥ*, "[he, endowed . . .] was the sage Viśravas." KK and VSP avoid the vowel hiatus, reading instead *hy abhavat*.

"filled will purity and righteousness" *śaucadharmasamanvitaḥ*: Ś1,D6,7,10,11,G2, 3,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *yaśodharmasamanvitam*, "filled with glory and righteousness." Like the adjective *vikhyātam* below, the phrase must be construed with verse 28.

"was famed throughout the three worlds" *sa tu lokatraye khyātaḥ*: D6,7,10,11, G,M1,2,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *triṣu lokeṣu vikhyātam*. The meaning is similar to that of the critical reading, but the *pāda*, like the rest of the line, has its adjective [*vikhyātam*] in the accusative and so construes with the accusative *viśravasam* in verse 28 above. This would lend the passage the sense "soon gave birth to a son, Viśravas, endowed with glory and righteousness, and famed throughout the three worlds."

Following 29ab, Ñ,V2,B1,3,4,D3,5,7,10,11,T3,G1,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [54*]: "[He was] learned, viewed all things as equal, and was devoted to the practice of religious vows (*śrutimān samadarśī ca vratācāraratas tathā* /)."

Sarga 3

2. "skillful" *dakṣaḥ*: D6,10,11,T1,M10, and GPP, NSP, and Gita Press read instead *dāntaḥ*, "subdued *or* controlled." KK and VSP read instead *śāntaḥ*, "tranquil, peaceful."

"He was wholly detached from all objects of the senses" *sarvabhogeṣv asaṃsaktaḥ*: Literally, "unattached in respect to all enjoyments." The verse consists only of a list of nominal attributes, and one must either construe it grammatically with the preceding

verse or supply a verbal element, as we have done. Only Cs comments on this phrase. He offers two interpretations. The first is the obvious, explicit meaning that the sage is without desire, despite the availability of sensual objects, and so the term suggests his aversion to the things of this world. Cs also offers a rather esoteric reading in which the sequence is a single word, the sense of which is that Viśravas is unaffected by the arrows (*iṣavaḥ*) of Kāma, the god of love, for whom he uses the monosyllabic synonym "*i*." The idea here, according to Cs, is that even with his wealth of accomplishments, the great sage remains unmarried. (*sarvabhogeṣu satsv apy asaṃsakto niḥspṛhaḥ. anena bhāvavairāgyaṃ sūcyate. sarvabhogeṣvasaṃsakta ity ekaṃ vā padam. sarvabhogeṣu tatsādhaneṣv er manmathasyeṣavo bāṇās tair asaṃsakto 'sambaddha iti vā. asyāpatyam iḥ. bhagavatputratvena, iḥ kāmaḥ, iyatyāṃ satyāṃ saṃpady akṛtavivāho mahāmunir iti bhāvaḥ.*) The syllables [*sarvabhog*]*eṣv asaṃsakto* are marked as uncertain by the editors of the critical edition.

3. "Devavarṇinī" *devavarṇinīm*: Literally, "she of a divine appearance *or* complexion." Ck, Cg, and Ct understand the term to be a descriptive adjective, with the sense of "having an appearance equal to that of a divinity (*devasamānarūpām*)"—so Ck and Cg. Ct, however, adds that this is also the girl's name (*devasamānarūpāṃ tannāmnīṃ ca*). Translators are divided in this respect. Roussel (1903, vol. 3, p. 431), followed by Shastri (1959, vol. 3, p. 380) and Benoît (1999, p. 1225), understands the word only as an adjective, while the other translators who, like us, share the critical reading, take it as a proper name. See S. Goldman 2016.

4. "in keeping with righteousness" *dharmeṇa*: Cr understands the term, no doubt correctly, to refer to the injunctions for the marriage ritual (*vaivāhikavidhinā*). Cf. notes to 7.2.24.

Following 4ab, B4,D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [57*, line 1]: "[He accepted Bharadvāja's daughter in keeping with righteousness] with his mind intent on seeking progeny and considering his well-being[1] (*prajān vīkṣikayā buddhyā śreyo hy asya vicintayan* /)."

[1] "considering his well-being" *śreyo hy asya vicintayan*: The phrase is ambiguous because the referent of the genitive *asya*, "of him *or* of it," is not completely clear. One reasonable interpretation is that Viśravas is considering his own felicity or merit in producing a son, who will perform his funerary rites, etc. This interpretation appears to be followed in the translations of Roussel (1903, vol. 3, p. 432) and Shastri (1959, vol. 3, p. 380). Benoît (1999, p. 1226) also understands *śreyaḥ* to refer to Viśravas's own felicity but understands its cause to be his new bride rather than his potential offspring. Another interpretation is put forward by several of the commentators. Ct, who is paraphrasing Ck in this respect, understands that the phrase refers to Pulastya's reckoning on the virtuous qualities of his future son Vaiśravaṇa [Kubera] on the basis of his knowledge of the astrological texts. (*tad guṇāguṇaparyālocikā jyotiḥśāstraviṣayā buddhiḥ. tayāsya vaiśravaṇasya śreyo vicintayan pulastyaḥ . . . tuṣṭo babhūva.*) Cg and Cm understand similarly. This interpretation is followed by Dutt (1894, p. 1559) and Raghunathan (1982, vol. 3, p. 377), except that they understand Viśravas instead of Pulastya to be the subject of the participle *vicintayan*,"reckoning." Cr takes the pronoun *asya* to refer to the world in general and thus understands that Viśravas produces offspring for the benefit of the world (*asya lokasya śreyo vicintayan san . . . apatyaṃ janayāmāsa*). Gita Press accepts this interpretation in addition to that of the first one, rendering, "he began to think of begetting a son with a mind seeking the welfare of the people as well as with a view to promoting his spiritual welfare" (Gita Press 1969, vol. 3, p. 1913). See 57*, line 2, following notes to verse 6 below.

5. "With her . . . had" *janayāmāsa tasyām*: Literally, "he caused to be born in her *or* sired on her."

"righteous" *dharmātmā*: Ñ2,V1,2,B1–3,D1,3–7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmajñaḥ*, "that knower of *dharma*."

"a truly extraordinary child" *apatyaṃ paramādbhutam*: The *pāda* is marked as uncertain by the editors of the critical edition.

"with all the virtues of a brahman" *sarvair brahmaguṇaiḥ*: Ck understands the virtues to be "tranquility, self-control, austerity, purity, etc. (*śamo damas tapaś śaucam ityādi*)," while Ct enumerates these virtues as "tranquility, austerity, purity, etc. (*śamatapaḥśaucādiguṇaiḥ*)." Cg lists them as "tranquility, self-control, etc. (*śamadamādibhiḥ*)."

6. "his grandfather" *sa . . . pitāmahaḥ*: Literally, "the grandfather." As Ck, Cg, and Ct note, the reference here is to Vaiśravaṇa's grandfather, Pulastya.

"saying": The word has been added.

Following 6ab, B4,D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [57*, line 2]: "And foreseeing that his mind would be inclined toward the good[1] and that he would become the lord of wealth[2] [he chose . . . a name for him] (*dṛṣṭvā śreyaskarīṃ buddhiṃ dhanādhyakṣo bhaviṣyati*)."

[1] "his mind was inclined toward the good" *śreyaskarīṃ buddhim*: The commentators understand the reference to be to Vaiśravaṇa's mind, which will come to focus on austerities that will be the cause of his attaining that great good in the form of his status as the lord of wealth (*dhaneśatvarūpaśreyaḥprāptihetubhūtatapoviṣayāṃ tasya buddhim*—so Ct; Ck and Cg similarly).

[2] "that he would become the lord of wealth" *dhanādhyakṣo bhaviṣyati*: As indicated by Ck, Cg, Ct, and Cr, we have to understand the phrase as a direct quotation, i.e., "he will become the lord of wealth," and supply the quotation marker *iti* (*bhaviṣyatīti*).

7. "of Viśravas . . . like him" *viśravasaḥ . . . viśravā iva*: Literally, "of Viśravas . . . like Viśravas."

"Vaiśravaṇa" *vaiśravaṇaḥ*: The commentators are generally in agreement that the patronymic is derived from the substitution of the synonym Viśravaṇa for Viśravaḥ (*viśravaso viśravaṇaṃ veti viśravaṇādeśaḥ*—so Cg; Ck and Ct similarly).

8. "grew great as one of immense blazing energy, like a fire into which oblations are offered" *avardhata mahātejā hutāhutir ivānalaḥ*: For 8cd, Ś,Ñ,V1,3,B1,3,4,D,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP substitute a similar passage of one line [59*]: "He grew great as one of immense blazing energy, like a fire that has been offered oblations (*avardhatāhutihuto mahātejā yathānalaḥ /*)."

9. "While that great sage was dwelling in his ashram, this idea occurred to him" *tasyāśramapadasthasya buddhir jajñe mahātmanaḥ*: We read the genitives in this line as a genitive absolute construction (*sataḥ ṣaṣṭhī*), which would lend the first line the literal sense of "While the great one was located in the ashram, an idea arose." It is also possible to take the construction as a possessive genitive, in which case the literal meaning would be "An idea arose on the part of that great one who was in the ashram." The verb *jajñe*, "it was born *or* arose," is marked as uncertain by the editors of the critical edition.

"Controlling myself" *niyataḥ*: Literally, "restrained, curbed, *or* abstemious." D6,7,10,11, M10, and GPP, NSP, Gita Press, KK, and VSP read instead *paramam*, "highest," which would then modify *dharmam*, "righteousness," in *pāda* c.

10. "after each period of a thousand years" *pūrṇe varṣasahasre tu*: Literally, "but, when [a period of] a thousand years was completed." Ś,V1,D,T1–3,G3,M1,3,6,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *pūrṇe varṣasahasrānte*, "when the end of a thousand years was completed." Our understanding of the critical reading and the variant is

that Vaiśravaṇa performs each of the different practices mentioned in the following verse for a period of a thousand years, at the end of which he switches to the next. Cr understands the term *-anta*, "end," here to mean "middle," arguing that even though it ends in short "*a*," it has the sense of "in the middle." Compare notes to 6.114.35. Evidently he takes it here as an irregular variant for *-antar*, "in the middle." He then argues that the sage performs his different ascetic practices at the various appropriate times in the middle of the thousand-year period[s] in order to complete his vow. He also takes the adjective *pūrṇe*, "full," to mean "complete," which appears redundant in light of his reading *-ante*, and understands the phrase to mean "for the sake of the completion of his vows." (*jalāśitvādiviśiṣṭo vaiśravaṇaḥ pūrṇe niyamapūrttyarthaṃ varṣasahasrānte varṣasahasramadhye taṃ tattatkāle vihitaṃ vidhiṃ vidhānaṃ akalpayad akarot. adanto 'py antaśabdo madhyavācī.*)

"he adopted a different ascetic practice" *taṃ taṃ vidhim avartata*: Literally, "he engaged in this and that religious practice." In keeping with our reading of the phrase *pūrṇe varṣasahasre*, as indicated above, our understanding is that the practices referred to are carried out sequentially. This is the understanding of most of the translators consulted with the exception of Roussel (1903, vol. 3, p. 432), followed by Shastri (1959, vol. 3, p. 380), who understands that he [i.e., Vaiśravaṇa] engaged in all of these activities without reference to sequence. D10,11, and GPP, NSP, Gita Press, KK, and VSP read *akalpayat*, "he practiced," for *avartata*. Cr glosses, "he did *or* performed (*akarot*)," for this variant.

Following 10ab, D6,7,10,11,T1–3,G,M1 (after 9ab),2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [60*]: "Constrained by a vow,[1] he performed harsh and very severe austerities (*yantrito niyamenograṃ cakāra sumahat tapaḥ*)."

[1] "by a vow . . . harsh" *niyamenogram*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP instead *niyamair ugraiḥ*, "by harsh vows."

11. "Thus he lived in turn only on water, only on air, and then on no sustenance at all." *jalāśī mārutāhāro nirāhāras tathaiva ca*: Literally, "He was an eater of water, he had wind for his food, and he was without food as well." See note to verse 10 above.

13. "my child of excellent vows" *vatsa . . . suvrata*: Literally, "O child . . . O [one] of good vows."

"Please choose" *vṛṇīṣva bhadraṃ te*: On the various uses of the word "*bhadram*" with an enclitic pronoun, see note to 6.6.4 and Tubb 2006.

"for I think that you deserve one" *varārhas tvaṃ hi me mataḥ*: Literally, "for my opinion [is that] you are worthy of a boon." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *mahāmate*, "O [you] of great intellect," for *hi me mataḥ*, "for my opinion."

14. "I wish to be a world guardian" *lokapālatvam iccheyam*: Literally, "I would wish the state *or* condition of world protector." Indra, Yama, Varuṇa, and Kubera are traditionally considered the respective world guardians of the east, south, west, and north. See 6.105.1–3,9; 7.13.37; 7.20.18; 7.26.26; and App. I, No. 10, lines 18–19, and note 9. Cf. 7.94.3, where Brahmā is called guardian of the world.

"the keeper of all wealth" *vittarakṣaṇam*: Literally, "the protection of wealth." Ck, Cg, Ct, and Cr all read with the critical edition. Ck and Ct gloss, "the lordship of the heavenly treasures (*vairājyanidhināthatvam*)," while Cg glosses, "lordship of all wealth (*aśeṣanidhināthatvam*)." V2 and GPP, NSP, and Gita Press read *loka-*, "world *or* worlds," for *vitta-*, "wealth." This reading is also ascribed to manuscript "*jha*" by the editor of KK. This reading makes Vaiśravaṇa ask for the redundant boons of being "a world protector (*lokapāla*)" and a "world guardian (*lokarakṣaṇa*)." This weak and inferior reading has been rendered by Dutt (1894, p. 1560), Roussel (1903, vol. 3, p. 432), Shastri (1959, vol. 3,

p. 380), and Gita Press (1969, vol. 3, p. 1914). Only Raghunathan (1982, vol. 3, p. 378) and Benoît (1999, p. 1226) translate the reading of the critical edition. Kubera is identified as the lord or guardian of wealth and ruler of the *yakṣas* earlier in the epic (see, e.g., 6.4.16).

15. "And so" *tataḥ*: The reading is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G,M, and GPP, NSP, Gita Press, KK, and VSP all read instead *atha*, "now *or* then."

"together with the hosts of the gods" *suragaṇaiḥ sārdham*: The reading is marked as uncertain by the editors of the critical edition.

16. "I was just about to add a fourth to the group of world guardians" *ahaṃ hi lokapālānāṃ caturthaṃ sraṣṭum udyataḥ*: Literally, "I am eager to create a fourth among the world guardians." D6,7,10,11,G3,M10, and GPP, NSP, Gita Press, KK, and VSP read the emphatic particle *vai* for *hi*, "for."

17. "You shall have this position that I have created" *tat kṛtaṃ gaccha*: Literally, "go to that which was made." D10,11, and GPP, NSP, and Gita Press read instead *tad gaccha bata*, literally, "Wonderful! Go to that." KK and VSP read instead *tad gaccha tvaṃ hi*, "you must go to that." This is unattested in the critical apparatus. The text of Cm, according to the critical apparatus, reads *tvaṃ tu tad gaccha*, "but you must go to that."

"and you shall obtain the lordship of all wealth" *dhaneśatvam avāpnuhi*: Literally, "attain the lordship of wealth." D10,11, and GPP, NSP, Gita Press, KK and VSP read *nidhīśatvam*, "the lordship of treasure," for *dhaneśatvam*, "lordship of wealth."

"This very day you shall be the fourth among the world guardians—Yama, Indra, and Varuṇa" *yamendravaruṇānāṃ hi caturtho 'dya bhaviṣyasi*: Literally, "For you shall today be the fourth of Yama, Indra, and Varuṇa." D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *śakrāmbupayamānāṃ ca caturthas tvaṃ bhaviṣyasi*, "and you shall be the fourth of Śakra, the lord of the waters, and Yama."

18. "And . . . this" *etac ca*: The phrase is marked as uncertain by the editors of the critical edition.

"flying palace called Puṣpaka" *puṣpakaṃ nāma vimānam*: For a description of the Puṣpaka and Rāvaṇa's acquisition of it, see 7.15.29–31 and notes. See, too, 293* and note 5, following notes to 7.15.30, where its construction is also mentioned.

"You shall be the equal of the thirty gods" *tridaśaiḥ samatāṃ vraja*: Literally, "go to equality with the thirty." Ck, Cg, and Ct understand that Brahmā is changing Vaiśravaṇa's ontological status from that of a mere son of a seer to that of an actual divinity (*na tv ṛṣiputratvenaiva tiṣṭhed ity arthaḥ*—so Ct). Cr understands that Vaiśravaṇa will attain equality with the gods by virtue of his acquisition of the Puṣpakavimāna (*puṣpakaṃ nāma vimānaṃ pratīgṛhṇīṣvāta eva tridaśaiḥ samatāṃ vraja*).

19. "Farewell" *svasti te 'stu*: Literally, "may well-being be yours."

"this great boon" *mahāvaram*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varadvayam*, "a pair of boons." This variant was probably introduced to reflect the fact that Vaiśravaṇa had really been awarded two boons. See verse 14 above.

Following verse 19, Ñ,V,B,D5–7,10,11,T3,G1,M10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [61*]: "When he had spoken in this fashion, Brahmā departed for his own world[1] together with the thirty gods (*ity uktvā sa gato brahmā svasthānaṃ tridaśaiḥ saha* /)."

[1] "his own world" *svasthānam*: Literally, "his own place."

20. "the lord of wealth" *dhaneśaḥ*: KK and VSP read instead *vane saḥ*, "in the forest, he."

"prostrating himself in humility . . . words" *vinayāt praṇato vacaḥ*: D6,7,10,11,T,1,2, G2,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *prāñjaliḥ prayatātmavān*, "with hands cupped in reverence that self-controlled [sage]."

21. KK and VSP transpose *pādas* ab and cd. This is not noted in the critical apparatus.

"from the lotus-born Brahmā" *kamalayonitaḥ*: Literally, "from the one whose womb *or* origin is a lotus." The word is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G2,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *iṣṭaṃ pitāmahāt*, "[a boon] desired from Grandfather [Brahmā]." See note to 7.2.4.

"But . . . not . . . a dwelling for me" *nivāsaṃ na tu me*: V1,B1,D5,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead the slight variant *nivāsanaṃ na me*, "no dwelling for me."

22. "place for us to dwell" *deśaṃ vāsāya naḥ*: D6,7,10,11,G1,2,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *nivāsaṃ sādhu me*, "a good dwelling place for me."

"where there would be no harm to any living being" *na ca pīḍā bhaved yatra prāṇino yasya kasyacit*: Literally, "and where there would be no oppression of any living thing whatsoever." As will become clear in verse 25 below, the island of Laṅkā is currently uninhabited, so Vaiśravaṇa's taking up residence there will not present any inconvenience to anyone. The idea is not that no creatures can come to harm in that place but that Vaiśravaṇa himself will not cause any harm.

23. "that knower of righteousness . . . knower of righteousness" *dharmajña . . . dharmavit*: Ś,Ñ1,V,D2,6–8,12,M7, and KK and VSP read the nominative *dharmajñaḥ* for the critical edition's vocative. Ś,Ñ1,V1,2,D2,5–12,T3, and GPP, NSP, and Gita Press read the vocative, *sattama*, "O excellent [Kubera]," for the critical edition's nominative *dharmavit* [that knower of *dharma* (Viśravas)], while V1,D5,6, and KK and VSP read the nominative *sattamaḥ*, "that excellent [Viśravas]."

Following verse 23, D6,7,10,11,T1–3,G1,3,M1,3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [62*]: "On the shore of the southern ocean, there is a mountain called Trikūṭa.[1] On its peak there is [a city] as vast as great Indra's city. (*dakṣiṇasyodadhes tīre trikūṭo nāma parvataḥ / tasyāgre tu viśālā sā mahendrasya purī yathā* //)"

[1] "Trikūṭa" *trikūṭaḥ*: Literally, "having three peaks." This mountain is also mentioned at 7.5.21–22; 7.6.14, and 7.11.20. Because the city of Laṅkā is located on Trikūṭa, this mountain is mentioned numerous times in the *Sundara-* and *Yuddhakāṇḍas* (for references, see our respective indices).

24. Following verse 24, Ś2,3,Ñ,V,B,D1–7,9–12,T3,M6,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [63*]: "You shall live there, bless you, and there you will enjoy yourself forever[1] (*tatra tvaṃ vasa bhadraṃ te raṃsyase tatra nityaśaḥ* /)."

[1] "and there you will enjoy yourself forever" *raṃsyase tatra nityaśaḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead, *laṅkāyāṃ nātra saṃśayaḥ*, "[You shall live there] there in Laṅkā without a doubt."

Following 63*, D6,7,10,11,T3,M10, and GPP, NSP, Gita Press, KK, and VSP insert, while T1,2,G,M1–4,7–9 insert after verse 24, a passage of one line [64*]: "It has moats[1] and ramparts of gold and is filled with weapons and engines of war[2] (*hemaprākāraparikhā yantraśastrasamāvṛtā* /)."

[1] "moats" *-parikhā*: KK and VSP read instead *-parighā*, "iron-beams," a variant not recorded in the critical apparatus.

[2] "filled with weapons and engines of war" *yantraśastrasamāvṛtā*: Unlike us and the

translators consulted, who read the first two elements of the compound as a *dvandva*, Cg and Ct understand the compound to be a *karmadhāraya*, so that for them it means "filled with weapons in the form of engines of war (*yantrarūpaiḥ śastraiḥ samāvṛtā*)." For instruments of war that are positioned to protect Laṅkā in the *Yuddhakāṇḍa*, see 6.3.3–4,11,15,16,22.

25. "It was abandoned long ago by the *rākṣasas*" *rākṣasaiḥ sā parityaktā purā*: The *rākṣasas* were originally given Laṅkā by Viśvakarman at 7.5.17–26, and they were subsequently driven out of it by Viṣṇu at 7.8.21.

"the underworld Rasātala" *rasātalatalam*: Literally, "the level of Rasātala." This is the name of one of the nether regions, which are normally said to be seven in number. It is also mentioned at 7.8.7; 7.9.1–2; 7.11.1,5,6; 7.20.12; 7.23.3; and 7.61.34,35. Cf. 7.8.21 and note, where the *rākṣasas* are said to go to the underworld Pātāla.

Following verse 25, D6,7,10,11,T1–3,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [65*]: "So Laṅkā is now deserted and has no lord (*śūnyā saṃprati laṅkā sā prabhus tasyā na vidyate /*)."

26. "You should resolve to live there." *sa tvaṃ tatra nivāsāya rocayasva matiṃ svakām*: Literally, "You must cause your own mind to favor living there." D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read *gaccha putra yathāsukham* for *rocayasva matiṃ svakām*. This lends the line the sense "You should go as you please, son, in order to live there."

27. "Then" *tadā*: The word is marked as uncertain by the editors of the critical edition.

"when the righteous Vaiśravaṇa had heard his father's extremely righteous words" *etac chrutvā tu dharmātmā dharmiṣṭhaṃ vacanaṃ pituḥ*: Literally, "but, having heard this extremely righteous speech of the father, the righteous [one]." The entire line has been marked as uncertain by the editors of the critical edition.

"he settled in" *niveśayāmāsa*: Ñ1,V1,D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *nivāsayāmāsa*. Ck, who reads with the critical edition, glosses, "he inhabited, the meaning is 'He made his residence.' (*niveśaṃ karoti niveśayati tasmāl liṭ. āvāsam akarod ity arthaḥ.*)" Ct reads the variant but understands similarly. (*nivāsayāmāsa. nivāsam akarod ity arthaḥ.*) Ct and Cg, who also read the variant, then construe the verb syntactically with the instrumental plurals in verse 28, understanding, therefore, that Viśravas populated Laṅkā with thousands of *rākṣasas* (*pramuditair nairṛtānāṃ sahasraiḥ saha nivāsayāmāseti sambandhaḥ*).

"Laṅkā, which was situated on a mountaintop" *laṅkāṃ parvatamūrdhani*: Literally, "Laṅkā on a mountaintop."

28. "at his command, Laṅkā was filled" *saṃpūrṇā tasya śāsanāt*: Literally, "[it was] full from his command." As noted above, Cg and Ct read verses 27 and 28 together and understand the sense of the passage somewhat differently. The idea is that Vaiśravaṇa settled the city of Laṅkā, along with the *rākṣasas*. Ck, Cg, and Ct go on to understand that the city, as mentioned in 28cd, was filled not with *rākṣasas* but rather with wealth, grain, and other valuable things and not by the command of Vaiśravaṇa but rather by his [presumably benign] rule. (*saṃpūrṇā dhanadhānyādisarvaiśvaryapūrṇā. śāsanāt pālanāt*—so Ct.) This construction of the text is represented in the translations of Dutt (1894, p. 1561) and Raghunathan (1982, vol. 3, p. 379). Cr construes the verses as we do. See 198* and notes, following note to 7.11.25; and 201* and notes, following note to 7.11.26.

"always" *sadā*: T1,2,M1,3–5,7,9, and KK and VSP read instead *saha*, "together with." It is this reading that allows the commentators to read the instrumentals as ones of accompaniment rather than of agency.

29. "And so" *atha*: Ś,Ñ,V,B1,2,4,D,T3,G1, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa tu*, "but *or* and he."

"in ocean-shrouded" *samudraparidhānāyām*: Literally, "which had the ocean for its cloak." D7,10,11, and GPP, NSP, and Gita Press read instead *samudraparikhāyāṃ saḥ*, "in [Laṅkā] having the ocean for its moat, he . . ." KK and VSP read instead *samudraparighāyāṃ tu*, "and in [Laṅkā] having the ocean for its barrier." This variant is not recorded in the critical apparatus.

30. "taking the Puṣpaka flying palace" *puṣpakeṇa*: Literally, "with the Puṣpaka."

"dutiful" *vinītātmā*: Literally, "modest *or* well-trained." D7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmātmā tu*, "but that righteous [one]."

"in great delight" *susaṃhṛṣṭaḥ*: Ś3,Ñ1,V1,D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vinītātmā*, "modest, humble."

31. As elsewhere throughout the *Uttarakāṇḍa*, this verse presents a somewhat defective rhetorical figure in its complex simile. The major problem is that in comparing Vaiśravaṇa, who is being praised by the gods, etc., with the sun, which is simply accompanied "with its rays," there is no participle for the *upamāna* (*sūryaḥ*, "sun") corresponding to the participle *abhiṣṭutaḥ*, "praised," which modifies the *upameya*, *saḥ*, "he [i.e., Vaiśravaṇa]." In any case the parallelism is awkward as it is hard to understand how the sun would be "praised" by its rays. This less than deft use of *alaṃkāra* is characteristic of the style of the *Uttarakāṇḍa*, especially in its tag verses. See Brockington 1998, p. 376 on the distribution of tag verses in the *Rāmāyaṇa*.

"Haloed with splendor" *śriyā vṛtaḥ*: D5,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa vittapaḥ*, "he, the lord of wealth."

"who were accompanied by the perfected beings and celestial bards" *tathaiva siddhaiḥ saha cāraṇair api*: Literally, "and together with the *siddhas* and *cāraṇas* as well." Ñ2,V2, 3,B1,2,4,D3,5,6,7,9,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tathāpsaronṛtyavibhūṣitālayaḥ*,"and whose dwelling was adorned by the dancing of the *apsarases*." According to Ct and Cr, the *ālaya*, "abode," referred to here is the Puṣpaka flying palace (*apsaronṛtyair vibhūṣitam ālayaṃ puṣpakaṃ yasya saḥ*).

"haloed with radiance" *ojasā vṛtaḥ*: D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*vabhāsayan*, "[he] causing to shine." Ct glosses the causative participle with the simplex participle *śobhamānaḥ*, "shining."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 4

1. "that there had been *rākṣasas* in Laṅkā even before that time" *pūrvam āsīt tu laṅkāyāṃ rakṣasām iti saṃbhavaḥ*: Literally, "there was the existence of *rākṣasas* in Laṅkā earlier." The word *pūrvam*, "earlier," refers to the period before the occupation of Laṅkā by Dhanada Vaiśravaṇa, i.e., Kubera. The syntax of the line is awkward, scattered, and elliptical. We are inclined to agree with the interpretation of Cv, who understands the statement in *pādas* cd to be either a quote or a recapitulation of the words of Agastya alluded to in *pāda* a. Cv tries to improve the syntax slightly by suggesting that we move the quotation marker *iti* from its penultimate position in *pāda* d to the end of the *pāda* so as to include the word *saṃbhavaḥ*, "existence," in the quote. (*rakṣasām iti saṃbhava ity atretiśabdo 'nte niveśyaḥ. agastyeritam ity anena pūrveṇa saṃbandhanīyaś ca.*) See notes to 7.13.23. D10,11,T2,G3, and GPP, NSP, Gita Press, KK, and VSP have a slightly easier construction, which substitutes the interrogative pronoun *katham*, "how," for the critical edition's *pūrvam*, "earlier, long ago." These texts then read for the last *pāda*, *saṃbhavo rakṣasāṃ purā*. This lends the line the sense "How is it there were *rākṣasas* in Laṅkā long ago?" It would seem that the question raised here is not articulated verbally, although some translators understand it in this fashion. It seems to us more likely, as several translators understand, that Rāma is merely thinking about how it is possible

for *rākṣasas* to have lived in Laṅkā before the time of Vaiśravaṇa. Despite the fact that KK and VSP read with GPP, NSP, and Gita Press, Cg's commentary calls this interpretation into question. Not only does the critical apparatus fail to ascribe the variant reading *katham*, etc., to any manuscript associated with Cg, but Cg himself does not mention the interrogative adverb. His comment on the verse is that we should construe it to mean that when Rāma heard what had been stated [by Agastya] to the effect that there were *rākṣasas* in Laṅkā prior to its occupation by Dhanada [Kubera], that is to say, that there were *rākṣasas* in the waters, etc., he was filled with astonishment (*laṅkāyāṃ dhanadādhiṣṭhānāt pūrvam api rakṣasāṃ saṃbhavo 'paḥsthānādisaṃbhava iti yad uktaṃ tac chrutvā vismayam āgata ity anvayaḥ*). It appears that Cg is reading the same text as Cv.

2. "shaking his head in astonishment" *śiraḥ kampayitvā . . . smayamānaḥ*: Literally, "having shaken his head . . . being struck with wonder." We agree with the commentators in understanding the participle *smayamānaḥ* in the sense of "being astonished." The majority of translators—Gorresio (1870, p. 10), Gita Press (1969, vol. 3, p. 1916), Raghunathan (1982, vol. 3, p. 380), and Benoît (1999, p. 1228)—understand the verbal root √*smi* in its other sense of "to smile," but this seems contextually inappropriate. Our understanding is that Rāma is shaking his head to express his wonder. Benoît (1999, p. 1710), in a note, understands that Rāma is shaking his head from side to side in the familiar modern Indian gesture of agreement. But this also seems contextually improbable. In any case, it is not clear how far back the modern gesture can be traced.

"gazing fixedly at" *muhur dṛṣṭvā*: Literally, "having looked again and again *or* constantly." Cg understands, plausibly, that, despite the separation of the words, we should construe the adverb with the gerund *kampayitvā*, "having shaken," rather than with *dṛṣṭvā*, "having seen" (*tato muhuḥ śiraḥ kampayitvā vismayam āgataḥ sann agastyaṃ dṛṣṭvābhyabhāṣata*). Thus, he understands that Rāma shakes his head repeatedly.

"whose appearance was like that of the three sacrificial fires" *tretāgnisamavigraham*: Literally, "having a body equal to the three fires." The term *tretāgni* refers to the standard triad of fires that are placed on the vedic sacrificial ground, viz., the *dakṣiṇāgni*, *gārhapatya*, and *āhavanīya*.

3. "even before that time" *pūrvam*: Literally, "earlier." See note to verse 1 above.

"Upon hearing this from you, sir" *itīdaṃ bhavataḥ śrutvā*: D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śrutvedaṃ bhagavadvākyam*, "having heard this speech of the holy one."

"I am astonished" *vismayo janito mama*: Literally, "in [lit., 'of'] me astonishment is produced." V2,B,D1,3,4,6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *jāto me vismayaḥ paraḥ*, "in [lit., 'of'] me greatest astonishment is born." The commentaries of Ck, Cg, and Cm (critical edition, p. 645) read with the critical edition.

5. "those *rākṣasas*" *te*: Literally, "those." As Cr points out, the reference is to the ancient *rākṣasas* (*paurvakālikarākṣasāḥ*). These would be the *rākṣasas* for whom Viśvakarman created Laṅkā and who were driven from that city by Viṣṇu as described at 7.3.24–25.

"than . . . Kumbhakarṇa" *kumbhakarṇāt*: See note to 7.1.16.

"[than] . . . Prahasta" *prahastāt*: See 7.1.16; 7.5.35–36; 7.14.1–2; 7.15.4; and notes.

"[than] . . . Vikaṭa" *vikaṭāt*: See 7.1.16; 7.5.35–36; and notes.

6. "progenitor" *pūrvakaḥ*: Literally, "ancestor *or* forefather."

"What was the power of his austerities?" *kiṃtapobalaḥ*: Literally, "he [was] of what ascetic power?" Ñ1,V1,D1,3,4,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *ca balotkaṭaḥ*, "and abounding in strength," lending the *pāda* the sense "And [what was the name] of that immensely powerful one."

"long ago" *purā*: Ś1,3,Ñ1,V1,D1–3,5–12,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *katham*, "how." This would lend the *pāda* the sense "How were they driven out by Viṣṇu?"

7. "blameless sage" *anagha*: Literally, "O blameless [one]."

"Just as the sun dispels the dark . . . please dispel." *nuda bhānur yathā tamaḥ*: Literally, "[you] must drive away [curiosity] . . . as the sun, the darkness."

"this curiosity" *kautūhalam*: V2 and GPP, NSP, and Gita Press read instead the synonymous variant *kutūhalam*.

"that has been produced in me" *kṛtaṃ mahyam*: Literally, "made for me." Ñ2,V2,B,D1, 3,4,6,7,10,11,M2,6,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *idam*, "this," for *kṛtam*, "made."

8. "When . . . had heard . . . words" *tu tac chrutvā . . . vacaḥ*: D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vacaḥ śrutvā . . . śubham*, "having heard those excellent words."

"Rāghava's . . . him" *rāghavasya . . . rāghavam*: Literally, "of Rāghava . . . to Rāghava."

"adorned as they were with such refinement" *saṃskārālaṃkṛtam*: As the commentators observe, this refinement involves words, sentences, and meaning (*padavākyārthasaṃskārayutam*—Ct; Ck, Cg, and Cr similarly).

"mildly astonished" *īṣadvismayamānaḥ*: Literally, "wondering slightly." Ct and Cg note that Agastya expresses astonishment at the realization that, although Rāma is omniscient, he is asking these questions. Ct understands that, although Rāma is omniscient, he is merely acting [as if he were astonished] (*sarvajño 'py evaṃ nāṭayatīti vismayaḥ*), while Cg understands that, even though Rāma is omniscient, he asks as if he did not know, and therefore there is astonishment [on Agastya's part] (*sarvajño 'py ajānann iva pṛcchatīti vismitam*). D1,3,4,6,7,10,11, and GPP, NSP, and Gita Press read *atha*, "now," for *īṣat*, "slightly."

9. The verse presents a slightly confusing synopsis of one of the vedic and purāṇic creation stories. The commentators, making reference to *Manusmṛti* and some vedic texts, attempt to rectify its seeming redundancies and contradictions. Thus Ct, quoting *Manusmṛti* 1.8–9, explains that having first created the waters that lay under the earth, the creator, who was born of the waters, now took birth as Prajāpati. The *Manusmṛti* verse explains that in the beginning the creator made the waters and deposited his semen in them. This seed then turned into a golden egg, as radiant as the sun. From that egg was born Brahmā, the grandfather of all the worlds. (*apaḥ sṛṣṭvā. bhūmer adhobhāgavartinīr apaḥ sṛṣṭvety arthaḥ. tatra salilasambhavaḥ prajāpatir abhūd ity anvayaḥ. "apa eva sasarjādau tāsu vīryam avāsṛjat / tad aṇḍam abhavad dhaimaṃ sahasrāṃśusamaprabham // tasmiñ jajñe svayaṃ brahmā sarvalokapitāmahaḥ" iti manūkteḥ.*) Ck understands similarly to Ct, but introduces a number of additional quotes to support this view (for example, *Aitareyopaniṣad* 1.1.2). Cr seeks to avoid confusion by arguing that the epithet *salilasaṃbhava* really means "born from the lotus in the waters" (*salilasaṃbhavaḥ salilāt salilapadmāt prādurbhūto babhūveti śeṣaḥ*). He then explains that this figure incorporates the active, or passionate, principle of matter and becomes Brahmā (*rajoguṇagrahaṇena brahmābhavad iti śeṣaḥ*). Cg understands the terms *salilasaṃbhava*, "born from the waters," and *padmasaṃbhava*, "born from a lotus," to refer to one and the same individual, that is, Prajāpati, or Brahmā, who was born from a lotus in the water (*salilasaṃbhavaḥ padmasaṃbhavaḥ salile padmasaṃbhava ity arthaḥ. prajāpatir brahmā*). Cg, then, seeks to explain the confused sequence of creation by distinguishing the events by the different times at which they occur. He states that at the end of the day, the creator made the waters in the form of the ocean that lies beneath the earth. Then, at the end of the night, he took his birth as Prajāpati in the lotus growing from Viṣṇu's navel there in the waters (*aharante apaḥ sṛṣṭvā bhūmer adhaḥ sthitāḥ samudrarūpiṇīḥ sṛṣṭvā rātryavasāne tatraiva salile viṣṇunābhikamale vartamānaḥ prajāpatiḥ*).

"creatures" *sattvān*: Cg notes that the masculine gender for the neuter is irregular (*sattvān jantūn asrjat. pūṃlliṅgatvam ārṣam*).

10. "those creatures . . . their creator" *te sattvāḥ . . . sattvakartāram*: Literally, "those creatures . . . the maker of creatures."

11. "gently smiling" *prahasann iva*: Literally, "smiling slightly." According to Ck, Cg, and Ct, Prajāpati is smiling indulgently in his compassion for his own offspring who are afflicted by fear (*bhayārditasvaprajāviṣayadayāvaśāt prahasann ity arthaḥ*—so Cg; Ck and Ct similarly). According to Cs, Prajāpati's paternal amusement is more contemptuous than compassionate. He argues that the creator smiles at the thought of what weaklings his progeny are since they are unable to endure hunger and thirst. (*prahasann iva. kṣutpipāsāsahanaṃ duḥśakam aho iti prahāsaḥ.*)

"That bestower of self-esteem" *mānadaḥ*: This epithet is ambiguous in its meaning. Depending on whether one derives its final element from the root √*dā*, "to give," or √*do*, "to destroy," it can mean either "bestower of pride *or* esteem" or "humbler of pride." See note to 3309*, following note to 6.108.5. See, too, 6.13.7–8 and 6.110.6 and notes. Cf. 6.104.10 and note. In the present context it is not completely certain which sense is intended. But, given the context and the gloss of Cg, "granter of esteem *or* respect (*bahumānadaḥ*)," we believe the reference is to Prajāpati's efforts to bolster the confidence of his terrified offspring. V1,D7,10–11, and GPP, NSP, and Gita Press read instead the vocative plural, *mānavāḥ*, "O men *or* O descendants of Manu," neither of which senses appears to fit the context. Cs is the only commentator to remark on this weak reading. He argues that by addressing his progeny with this term, Prajāpati indicates that he accepts their humanity (their mortality?) (*mānavā iti sṛṣṭasattvasaṃbodhanena teṣām anumataṃ mānuṣatvaṃ svasyeti sūcayati*). Several of the translators render this vocative as "men *or* descendants of Manu." Benoît (1999, p. 1710) adds a note in which he expresses his belief that Manu is intended in this version of Hindu cosmogony to be the first being created by the creator divinity and that all other creatures must therefore be descendants of Manu. But this seems both forced and anachronistic in this context.

"You must stand guard" *rakṣadhvam*: Literally, "you must protect." The commentators and most of the translators consulted understand that the implied object of the verb is "the waters," as suggested in verse 9 above.

12. "by those who were not hungry, who said, 'We shall stand guard,' and also by the others who were hungry, who said, 'We shall eat'" *rākṣāma iti tatrānyair yakṣāmeti tathāparaiḥ / bhuñkṣitābhuñkṣitaiḥ*: Literally, "[addressed] by those who were hungry and those who were not hungry, by some who said, 'We protect,' and by others who said, 'We eat.'" The point of this well-known verse is very clear. It is to provide an etymology for the names of two classes of supernatural beings, the *rākṣasas* and the *yakṣas*, respectively. However, the exact sense of the verse is far from transparent, and the commentators differ widely in their readings and interpretations of the precise meaning or meanings of the verbal roots and in the sense of the sequence *bhuñkṣitābhuñkṣitaiḥ*. The fundamental problem, it would seem, involves the meaning of the verb *yakṣāma*, evidently derived from a root √*yakṣ*. The problem is that apart from the etymological back formation in this verse, no such root in a contextually appropriate sense is to be found in the language. Some commentators, as we will note below, understand the root to mean "to worship," while others read it as a phonological variant for an attested root, √*jakṣ*, "to eat." By the same token, some commentators understand the sequence of the irregular participles *bhuñkṣitābhuñkṣitaiḥ* to mean "those who are hungry and those who are not hungry," while others take the latter term "not hungry (*abhuñkṣita-*)" to mean "thirsty." One commentator sees both terms as meaning "hungry." There is also some debate as to which of the two groups of creatures is which.

Despite the fact that the reading is *yakṣāma* and that the form *jakṣāma*, derived from the root √*jakṣ*, is not attested in any of the manuscripts collated for the critical edition, our translation follows the interpretation of Cg, and to some extent those of Cm and Cs,

because we believe that this interpretation best suits the narrative context as we understand it. In our opinion the situation is as follows: Prajāpati's newly created beings, fearful of starvation, ask him to assign them some occupation, whereby, presumably, they might earn their living. He assigns them the job of guardians, apparently of the newly created waters. Those who are not actually suffering hunger accept his injunction to stand guard, apparently, in anticipation of being fed or rewarded at some later time. Some of them, however, are actually hungry and/or thirsty and require sustenance immediately. They announce that they will eat first, rather than attend to their duties.

KK, VSP, and Gita Press (GPP notes as a variant of Cg) attempt to solve the problem by reading the close phonological variant √*jakṣ*, "to eat," a variant noted only in Cm's commentary (critical edition, p. 645). Cg interprets the verse to mean: "Among those creatures some of them addressed Prajāpati, saying, 'We will stand guard.' Others said, 'We will eat.' Both verbs are first person plural imperatives. 'The root √*jakṣ* is used in the sense of eating and laughing' (*DhātuPā* 2.62 *jákṣá bhákṣahásanayoḥ*). Some said, 'We will not stand guard, but will eat.' But which ones said, 'We will stand guard?' and which ones said, 'We will eat?' The verse now explains that with the expression, 'the hungry and the non-hungry' . . . Those who were not hungry said, 'We will stand guard.' Those who were hungry said, 'We will eat.' That is the sequence. (*anyaiḥ kaiścit sattvai rakṣāmety uktaḥ. tathāparair jakṣāmety uktaḥ prajāpatiḥ. ubhayam api loḍ uttamabahuvacanam. 'jakṣa bhakṣahasanayoḥ.' kaiścin na vayaṃ rakṣāma kiṃtu jakṣāmety uktaḥ. kai rakṣāmety uktaṃ kair vā jakṣāmety uktaṃ tatrāha bhukṣitābhukṣitair* [—so KK, VSP] *iti . . . abubhukṣitai rakṣāmety uktam. bubhukṣitais tu jakṣāmety uktam iti kramaḥ.*)" This interpretation is followed more or less by Raghunathan (1982, vol. 3, p. 380). Gita Press (1969, vol. 3, p. 1916) reads the root √*jakṣ* in the sense of "to eat," but takes the compound (*bhuñkṣitābhuñkṣitaiḥ*) as Cm and Ct do (see below). This interpretation is reflected most closely in the commentary of Cm.

Ck's and Ct's interpretation differs radically, since they read the root √*yakṣ* to mean "to worship," and the second member of the compound, "not hungry (*abhuñkṣita-*)," to mean "thirsty." They understand the verse to mean that although all of the creatures were hungry and/or thirsty, some agreed to stand guard, while others said they would worship. This interpretation of the word "not hungry (*abhuñkṣita*)" is shared by Cm. (*tatrādyāḥ rakṣāmeti prativacanaṃ dattavantaḥ. pare yakṣāmeti. yakṣa pūjāyām . . . abubhukṣitāḥ pipāsitāḥ*—so Ct; Ck similarly.) This interpretation is followed in the translations of Dutt (1894, p. 1562), Roussel (1903, vol. 3, p. 434), Shastri (1959, vol. 3, p. 382), and Benoît (1999, p. 1228). Roussel and Shastri both understand the root √*yakṣ* to mean "to sacrifice," perhaps believing it to be derived from the root √*yaj*.

Cm understands with Cg that the root is √*jakṣ*, "to eat," and understands, like Ct and Ck, that the adjective *abhuñkṣita* is to be understood to mean "thirsty (*tṛṣitāḥ*)." Cm seems to understand that the thirsty *rākṣasas* are proposing to drink up the waters. (*abubhukṣitaiḥ tṛṣitaiḥ sattvair apā jakṣyāma ity uktam ity arthaḥ.*) Gita Press's translation is similar to this.

Cr, like Ct, understands the root √*yakṣ* to mean "to worship," but, unlike any of the other commentators, takes the sequence *bhuñkṣitābhuñkṣitaiḥ* as two uncompounded words, *bhuñkṣitā*[*ḥ*] and *bhuñkṣitaiḥ*, to mean that both sets of creatures are hungry, one group saying, "Although we are hungry, we will stand guard," and the other group saying, "Although we are hungry, we will worship." (*bhuñkṣitā bubhukṣitā api vayaṃ rakṣāma ity anyaiḥ kaiścid bhuñkṣitair bubhukṣitair ukto bhuñkṣitā api vayaṃ yakṣāma pūjayāma ity aparair bhuñkṣitair uktaś ca . . . yakṣa pūjāyām iti dhator loṭi yakṣāmeti.*)

Cs, as usual, takes his own path. He alone makes reference to a passage of two and a half verses that precedes our verse 12. KK, the lone edition to read these lines, inserts them in brackets as its verses 12–13. These lines are not acknowledged by the critical

apparatus or in any other edition. Cs himself notes that these lines occur in a few manuscripts but are absent in most. Therefore, he feels that they must have been interpolated. Nonetheless, he comments upon them. The apparatus of KK notes that these lines are found only in two of the manuscripts (*ca* and *cha*) collated for that edition. (*ity uktās te kṣudhāviṣṭā aṃbhāṃsy ādātum udyatā ity ārabhya sārdhaślokadvayaṃ kvacit pustakasaṃpuṭyāṃ vartate na vartate ca bahupustakeṣu. tena prakṣiptam iti bhāti. tathāpi vyākhyāyate.*) A translation of the verses as they appear in KK reads as follows:

> Addressed in this fashion, those among them who were hungry were ready to drink up the waters. While the others said, "We shall guard the waters."
>
> When Prajāpati realized this, he said, in keeping with the meanings of the verbal roots, "The root √*yakṣ* means 'to eat (*jakṣaṇe*),' and √*rakṣ*, 'to protect (*pālane*).' Therefore, one [group] will be called '*yakṣaḥ*' because of eating (*yakṣaṇāt*), and [the other,] '*rakṣaḥ*' because of guarding (*pālanāt*)."

ity uktās te kṣudhāviṣṭā aṃbhāṃsy ādātum udyatāḥ /
aṃbhāṃsy etāni rakṣāma uktavantas tathā 'pare //
jñātvā prajāpatis teṣām āha dhātvarthasaṃyutam /
yakṣeti jakṣaṇe dhātus tathā rakṣas tu pālane /
yakṣaṇād yakṣa ity uktas tathā rakṣas tu pālanāt //

These verses are clearly an attempt on the part of some scribe or scholiast to grapple with the semantic problems raised by the form *yakṣāma*. Cs says in part, "From the root √*yakṣ* we understand *jakṣaṇa*, in the sense of 'eating.' . . . Since, according to the *tantras*, there is no difference between the *akṣaras ya* and *ja*, it is said that the root √*yakṣ* has the sense of eating [*jakṣaṇa*] (*yakṣetīti jakṣaṇe bhakṣaṇe . . . yajayor abhedasya tāntrikatvād yakṣeti jakṣaṇa ity uktiḥ*)."

Cs continues his analysis with our verse. According to him, the creatures seem to hear or understand Prajāpati's order ["stand guard" *rakṣadhvam*] in two different ways and therefore respond to him as in our verse 12. "By '*rakṣaṇa* [standing guard]' is meant the means of avoiding destruction *or* diminution of the existing waters by others. The meaning is that they replied, 'We will perform *jakṣaṇa*, that is, what was intended [by the word *jakṣaṇa*], has the form of worship, etc.' " Cs then regards the word *yakṣāma* largely as an echo of *rakṣāma*. He does not appear to make a very strong distinction between the two groups of creatures. (*rakṣaṇaṃ tathaiva satīnām apām itarānapāyopāyam. jakṣaṇaṃ vaivakṣikaṃ pūjanādirūpaṃ kurma ity uttaritavanta ity bhāvaḥ. anuprāsena rakṣāmo yakṣāma iti dvaye 'vadann iti dhvaniḥ.*) Cs in this way takes the positions of Ck, Ct, and Cr, who take √*yakṣ* in the sense of "worship."

A number of northern manuscripts as well as the printed editions of Lahore (7.3.12) and Gorresio (7.4.12) avoid the problem caused by the roots √*yakṣ* and/or √*jakṣ* by substituting forms of the roots √*kṣaṇ* or √*kṣi* "to destroy." But this still leaves the awkward derivation of the word *yakṣaḥ*. Gorresio in a note to the passage (1870, p. 312) remarks that, although the name *rākṣasa* can at least etymologically be derived from the root √*rakṣ* "to protect," the term *yakṣaḥ* cannot in any proper way be derived from the root √*kṣi*. He then alludes to the variant reading, *yakṣāma*, of what he terms the "northern redaction" of the text, interpreting its underlying root as do Ck and Ct in the sense of to "venerate *or* minister to." Thus, he argues that the *yakṣas* are the people who minister to Kubera.

13. See note to verse 12 above.

" 'We shall eat,' . . . *yakṣas*" *yakṣāma iti . . . yakṣāḥ*: Cg, who reads as in verse 12, *jakṣāma*, attributes the lack of alliteration to an irregular interchange of the two *akṣaras* [*ja* and *ya*] (*varṇavyatyaya ārṣaḥ*).

14. "Now among the former" *tatra*: Literally, "there." We agree with Ck, Ct, and Cr, who understand the adverb to refer to the two brothers' appearance among the lord's newly created, separate class of *rākṣasas* (*tatra bhagavatsṛṣṭabhagavadvibhaktajātibhedarakṣomadhye*—so Ck and Ct).

"Those two bulls among *rākṣasas*" *rākṣasarṣabhau*: D7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasādhipau*, "those two overlords of the *rākṣasas*."

"just like Madhu and Kaiṭabha" *madhukaiṭabhasaṃkāśau*: These two *asuras* are well known in the *Mahābhārata* and purāṇic literature, although they are sometimes identified as *dānavas* (for example, *MBh* 3.194.13; 12.220.53) or *rākṣasas* (for example, *BrahmP* 118.10). They were supposed to have been produced from the earwax of Viṣṇu while he was asleep on the cosmic ocean. According to various texts, they attempted to kill Brahmā and were therefore slain by Viṣṇu. *MBh* 3.194.8–30. See, too, *MBh* 5.128.49 and 9.48.21. Cf. *MBh* 12.335.19–68. The only *Rāmāyaṇa* references to these two demons are found in the *Uttarakāṇḍa*. See 7.22.22–23; 7.55.11,12; 7.61.27; 7.94.5–6; and *Prakṣipta* III, *sarga* 3.48–53 (= App. I, No. 10, lines 98–108). See also notes to 6.44.37 and 6.105.12.

15. "Of the two of them" *tatra*: Literally, "there." We take the adverb as does Cr, who glosses, "between the two of them (*tayor madhye*)."

"did not desire a wife" *na dārān so 'bhikāṅkṣati*: D6,7,10,11,T1,G,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *tapovanagatas tadā*, "then [he] went to a penance grove." Ck and Ct understand, naturally enough, that Praheti enters the ascetic's grove because he is averse to worldly desires (*viraktaḥ san*). This, very likely, is to be understood as the reason Praheti is unwilling to marry, as indicated in the critical reading.

"to get married" *dārakriyārtham*: Literally, "for the sake of the wife-ceremony." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead locative, *dārakriyārthe*, the sense, however, is the same.

16. "And so the immeasurable . . . Heti" *ameyātmā*: Literally, "the immeasurable [one]."

"terrifying . . . named Bhayā" *bhayāṃ nāma bhayāvahām*: Literally, "named Bhayā . . . who conveys fear." This adjective, like the variant below, is a play on the young woman's name, Bhayā, "Fear." B1,3,4,D5,7,10,11,M9, and GPP, NSP, and Gita Press read instead *mahābhayām*, "immensely fearsome."

17. "With her" *tasyām*: Literally, "In *or* On her."

"known as Vidyutkeśa" *vidyutkeśa iti śrutam*: Ś,Ñ,V1,3,B1,3,4,D1–6,8–12,M4,7, and Gorresio, Lahore GPP, NSP, and Gita Press read instead *vidyutkeśam iti śrutam*, substituting the accusative for the nominative, which appears to obviate the need for the *iti*.

18. "whose radiance was equal to that of a blazing fire" *pradīptāgnisamaprabhaḥ*: D7,10,11,T1–3,G3,M2,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *sa* (T1,2,G3 *pra*-; M10,G1 *su*-)*dīptārkasamaprabhaḥ*, "he whose radiance was equal to that of the blazing sun."

"like a lotus in the midst of the waters" *toyamadhya ivāmbujam*: V2,T1,2,G3,M3,7,8, and the KK and VSP read instead *toyamadhya ivāmbudaḥ*, "like a cloud with water in its interior." This variant seems, in part, to address the peculiarity of the critical reading. It is unusual for a *rākṣasa*, whether a warrior or an ascetic, to be likened to a lotus. Comparisons of *rākṣasas* to storm clouds, however, are quite common, and the variant may also reflect the meteorological signification of Vidyutkeśa's name, which means "lightning-haired." This variant is rendered only in the translation of Raghunathan (1982, vol. 3, p. 381), who renders, "like the raineloud [*sic*]." See, for example, App. I, No. 18, lines 9–12, following note to 6.30; 1195*, following notes 6.55.70; 6.64.5–6; and Bhāsa's description of Ghaṭotkaca in *Madhyamavyāyoga*, verse 4.

19. "that night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"the splendid bloom of youth" *yauvanaṃ bhadram*: Literally, "lovely youth."

20. "the daughter of Sandhyā, who was like Sandhyā herself in radiance" *sandhyā-duhitaram . . . sandhyātulyāṃ prabhāvataḥ*: The identity of Sandhyā in this verse is somewhat unclear. The name is used for a variety of females in the mythological tradition. The best known of these is the mind-born daughter of Brahmā, who becomes the divine personification of the three *sandhyās*, or "junctions," dawn, noon, and twilight, which have special religious significance in Hinduism. Thus, the reference to the term *sandhyā* in the *upamāna* is ambiguous. The simile can be interpreted to mean that the daughter was either as radiant as her mother, the goddess Sandhyā, or as radiant as the twilight itself. The problem here is that since Sandhyā is a goddess, how is it that her daughter is a *rākṣasī*? Several of the commentators struggle to explain the seeming anomaly. Ck understands that the reference is indeed to the tripartite goddess of the solar junctures produced from Brahmā Virāṭ. Her daughter, Sālakaṭaṅkaṭā was a *rākṣasī* because she was principally characterized by the passionate quality of matter (*rajaḥ*), and she was created by the Lord to be the mother of *rākṣasas*. (*prabhāvataḥ sandhyātulyāṃ bhagavan keyaṃ sandhyā vairājītrirūpasandhyā. sandhyāyās tanayāṃ sālakaṭaṅkaṭākhyā*[*ṃ*] *rajaḥprādhānyād bhagavatā rakṣoyonitvena sṛṣṭāṃ ata eva tataḥ sā rākṣasīti.*) Ct has a similar explanation as to why Sālakaṭaṅkaṭā is a *rākṣasī*. However, according to him, it is because she was created by the Lord primarily for protection (*rakṣā*), rather than, as in the case of Ck, to be primarily passionate (*iyaṃ ca rakṣāprādhānyena bhagavatsṛṣṭatvād rākṣasī*). Cs explains that, although Sandhyā is indeed a divinity, nonetheless, because of her being a *rākṣasī* in the sense that she was created by Brahmā primarily for protection, we should understand that her daughter, too, would be a *rākṣasī* (*yady api sandhyāyā devatātvaṃ tathāpi rakṣaṇaprādhānyena brahmasṛṣṭatvena rākṣasītvāt tatputryā api rākṣasītvaṃ bodhyam*). See, too, 7.8.22 and note.

21. "to someone" *parasmai*: Literally, "to another."

22. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"just as does magnanimous Indra with Paulomī" *sārdhaṃ paulomyā maghavān iva*: Literally, "like Maghavān with Paulomī." Paulomī is Sacī's patronymic; she is the wife of Indra. See 7.12.6 and note.

23. "Sālakaṭaṅkaṭā" *sālakaṭaṅkaṭā*: Shah (1975, p. 44 and 1976) conjectures that the *-kaṭaṅkaṭa* of the *rākṣasī*'s name is of non-Aryan origin, noting that the word *śālakaṭaṅkaṭa* is also found at *Yājñavalkyasmṛti* 1.285. Shah, who cites the relevant line as "*mitraś ca saṃmitaś caiva tathā śālakaṭaṅkaṭaḥ*," understands that the reference there is to a single malefic deity. However, the Nirṇayasagar Press edition (1949) of the *Yājñavalkyasmṛti* reads *tathā śālakaṭaṅkaṭau*, clearly understanding a compound with two malefic deities, Śāla and Kaṭaṅkaṭa. Shah notes that this is the opinion of the commentators (1975, p. 45). Shah (1976) concludes by arguing that the word "*sālakaṭaṅkaṭa* may refer to a rattling, rumbling noise of sāla-trees or woods" (p. 112) and connects it to the possibility that the *rākṣasas* may have built their homes with *sāla* wood. He understands that those *rākṣasas* were then called Sālakaṭaṅkaṭas. He then concludes: "Whatever the original sense, it seems highly probable *sālakaṭaṅkaṭa* is a sanskritised, non-Aryan name of proto-Dravidian origin. These Sālakaṭaṅkaṭas, the arch-enemies of the Aryans of the Ikṣvāku race would raid, molest and kill the hermits colonising Janasthana, and the border regions of Kośala, the kingdom of the Ikṣvākus" (p. 113). See 7.6.7 and notes and Introduction, "*Rākṣasas*," p. 46, note 51. See, too, Ramadas 1925, p. 50, and Kibe 1928, p. 701.

"became pregnant by Vidyutkeśa, just as a bank of storm clouds becomes laden with water from the ocean" *vidyutkeśād garbham āpa ghanarājir ivārṇavāt*: Literally, "she obtained an embryo from Vidyutkeśa as does a line of clouds from the ocean." See note to verse 25 below.

24. "that *rākṣasa* woman" *rākṣasī*: For Ck, Ct, and Cs's comments on this issue, see notes to verse 20 above.

"as lustrous as lightning, the child of the clouds" *ghanagarbhasamaprabham*: Literally, "of equal luster to the embryo of the clouds." We follow Cg in taking the term *ghanagarbha-* as a kenning for "lightning" (*ghanagarbho 'śaniḥ*). This seems to be the most probable interpretation given the reference to splendor or radiance and the simile in the second part of the verse involving the embryo born of fire. This interpretation is reflected in the translation of Gita Press (1969, vol. 3, p. 1917). Gorresio (1870, p. 11) interprets similarly, yet tentatively, rendering, "*splendente come il portato della nube* (*il fulmine*?)." The other translations consulted follow the interpretation of Ct, who glosses, "possessing luster equal to that of a cloud whose embryo is water (*jalagarbhameghasamakāntim*)."

"just the Ganges gave birth to the child born of Agni" *gaṅgā garbham ivāgnijam*: Literally, "just as Gaṅgā [did] the embryo born of Agni." The reference, as several of the commentators note, is to the birth of the war god Skanda from the semen of Śiva, which was first deposited in Agni, the god of fire, and subsequently in the river goddess Gaṅgā. The story is widely known in the epic and purāṇic literature and found for example in *Bālakāṇḍa* 35–36 and notes (especially notes to *Bālakāṇḍa* 35). See also 7.16.1; 7.35.22; and notes.

25. "But no sooner had she given birth to . . . child . . . she forgot all about" *tam utsṛjya tu sā garbham . . . / . . . vismṛtya*: Literally, "having delivered *or* abandoned that infant . . . having forgotten." The verb *ut* + √*srj* is ambiguous here, as it can mean either "to abandon" or "to deliver *or* bring forth," as one might a child. We have chosen the latter as it seems better to fit the context in which Sālakaṭaṅkaṭā is the ultimate uncaring mother. However, both meanings would make sense. D1,3,4,6,7,10,11,G2,M10, and GPP, NSP, Gita Press, and Gorresio read for *tam utsṛjya*, "having delivered that [*garbha*]," *samutsṛjya*, "having delivered." Ś,Ñ,V1,3,B3,4,D,T,G3,M2,4,10, and GPP, NSP, Gita Press, and Lahore read instead *visṛjya*, "having abandoned," which is redundant with [*sam*] *utsṛjya*, if it is understood in its sense of "to abandon." See note to verse 26 below.

"Vidyutkeśa's . . . than, eager to make love" *vidyutkeśād ratārthinī*: Literally, "from Vidyutkeśa, she, eager to make love." The critical reading forces us to take the ablative *vidyutkeśāt* with *pāda* a. This is apparently an elliptical reference to verse 23 above. See note to verse 23 above. Ś,Ñ1,V1,3,D,T3,G1, and GPP, NSP, Gita Press, KK, VSP, and Lahore read instead the compound *vidyutkeśaratārthinī*, "[she] eager to make love with Vidyutkeśa."

Following verse 25, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [72*, line 1 = GPP, NSP, Gita Press 7.4.25cd; KK 7.4.28cd; VSP 7.4.26ab]: "Then, when that infant,[1] whose cry was equal to the sound of a thundercloud, was abandoned (*utsṛṣṭas tu tadā garbho ghanaśabdasamasvanaḥ* /)."

[1] "that infant" *garbhaḥ*: For some reason, Roussel (1903, vol. 3, p. 435) mistakenly understands that the reference is to a second child of Sālakaṭaṅkaṭā.

See 72*, line 2, following notes to verse 26 below.

26. "Abandoned by her" *tayotsṛṣṭaḥ*: In this case, we believe the context better supports taking the verb *ut* + √*srj* in its sense "to abandon," although the sense "to give birth" is still possible here. See note to verse 25 above.

"put his hand in his mouth and cried like a mighty thundercloud" *pāṇim āsye samādhāya ruroda ghanarāḍ iva*: Literally, "having placed a hand in the mouth, he cried like the king of clouds."

In place of 26cd, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read a passage of

one line [72*, line 2 = GPP, NSP, Gita Press, 7.4.26cd; KK, 7.4.28ef; VSP, 7.4.26ef]: "Placing his fist in his mouth,[1] he cried rather softly[2] (*nidhāya cāsye svāṃ muṣṭiṃ ruroda śanakair iva* /)."

[1] "Placing his fist in his mouth" *nidhāya cāsye svāṃ muṣṭim*: Literally, "having placed his own fist in the mouth." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *āsye svayaṃ*, "in the mouth, by himself," for *cāsye svām*, "in the mouth his own [fist]." Cr, the only commentator to remark on this reading, understands the reflexive adverb *svayam* to refer to the infant's mouth, glossing, "in his own mouth (*svamukhe*)."

[2] "rather softly" *śanakair iva*: Literally, "a little faintly." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tadā*, "then," for the particle *iva*. For some reason, Roussel (1903, vol. 3, p. 435), followed by Shastri (1959, vol. 3. p. 383), translates the adverb *śanakaiḥ* as, "*longtemps*."

27. "At that very time, Lord Hara, mounted on his bull, together with Umā, was passing by through the heavens and spied the weeping *rākṣasa* child." *athopariṣṭād gacchan vai vṛṣabhastho haraḥ prabhuḥ* / *apaśyad umayā sārdhaṃ rudantaṃ rākṣasātmajam* //: Literally, "Now going overhead, Lord Hara, mounted on a bull, saw, together with Umā, the weeping child of the *rākṣasa*." D6,7,10,11,T1,2,G2,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of two lines [73*]: "Then, mounting his bull, accompanied by Pārvatī, the Lord,[1] who was traveling by the path of the winds, heard the sound of crying (*tato vṛṣabham āsthāya pārvatyā sahitaḥ prabhuḥ* / *vāyumārgeṇa gacchan vai śuśrāva ruditasvanam* //)."

[1] "the Lord" *prabhuḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *śivaḥ*, "Śiva."

28. "Moved by Pārvatī's tenderheartedness, Bhava" *kāruṇyabhāvāt pārvatyā bhavaḥ*: Literally, "because of Pārvatī's feeling of compassion." Our reading of the phrase follows that of Cr who, like us, restores the *sandhi* to the genitive *pārvatyāḥ*, "of Pārvatī" (*pārvatyāḥ kāruṇyabhāvād dhetoḥ*). This reading, we believe, is very much in keeping with the personification of Pārvatī in various myths where her feminine or maternal tenderness moves Śiva to act more compassionately or less violently. See, for example, *MBh* 12.278.1–38, where Pārvatī, considering Śukra her son, intercedes on his behalf, as Śiva, enraged, stands ready to strike the sage with his trident (Goldman 1977, pp. 60–72, passim). See, too, *sarga* 78 below, especially verses 21–28, where Pārvatī gives King Ila a boon that acts as a counter to Śiva's own curse. Compare *KSS* 1.3.16–22, where it is her own anger that she regrets. Ck and Ct take the form to be the instrumental singular *pārvatyā*, "by Pārvatī," and understand that Pārvatī's heart is filled with compassion and therefore he [Śiva] is urged on by Pārvatī (*kāruṇyabhāvāt kāruṇyayukto bhāvaś cittaṃ tasmāt pārvatyā prerita iti śeṣaḥ*).

"the slayer of Tripura" *tripurahā*: Tripura is the name of the three mythological cities of gold, silver, and iron created by the *asura* architect Maya and destroyed by the fiery arrows of Śiva (see notes to 6.59.73). It is also the name of the *asura* king who ruled those cities and who was likewise destroyed. Here the reference is to that king and not to the city. The *Rāmāyaṇa* clearly knows the story but refers to it sparingly (1.73.18; 1.74.12; 6.59.73; 6.83.34). For other sources of this well-known purāṇic story, see note to 6.59.73.

29. "in his desire to please Pārvatī" *pārvatyāḥ priyakāmyayā*: Cs notes that Śiva wishes to please Pārvatī, since she, like women in general, feels compassion for children who have no protectors (*bāleṣu tatrāpi rakṣakarahiteṣu prāyeṇa strīṇām anukrośāt pārvatyāḥ priyakāmyayety uktam*).

"a city that could fly through the sky" *puram ākāśagam*: Literally, "a sky-going city." Cr identifies this as one of the more familiar *vimānas*, or flying palaces, which has the form of a city (*purākāravimānam*).

30. "such that they should conceive and deliver a child at the very same moment and that the child should instantly become the same age as its mother" *sadyopalabdhir garbhasya prasūtiḥ sadya eva ca / sadya eva vayaḥprāptir mātur eva vayaḥsamam //*: Literally, "the instant conception and the instant birth of the fetus, and the instant age-attainment of equal age to the mother." V1,D10,11,M1,8, and GPP, NSP, and Gita Press read the grammatically awkward but semantically indistinguishable *vayaḥprāptim* for *vayaḥprāptiḥ*.

31. "Sukeśa" *sukeśaḥ*: This is the first time that the child's name has been mentioned. Ck, Cg, and Ct all remark that because it [will be] repeated [later], here we are to understand that the word *sukeśa* [lit., "having nice hair"] is the *rākṣasa*'s name (*sukeśa ity anuvādāt tannāmakatvam asya bodhyam*—so Ct; Ck and Cg similarly). See, for example, 7.5.1.

"divine majesty" *śriyam*: Literally, "royal splendor, glory, *or* fortune." We believe that the term here refers to the godlike state of immortality conferred upon Sukeśa in verse 29 above, and not, as some translators understand, to material wealth.

"from Lord Hara" *prabhoḥ . . . harasya pārśvataḥ*: Literally, "from the side of Lord Hara." Cr glosses the adverb *pārśvataḥ*, "from the side of," as *samīpe*, "in the presence of."

"highly intelligent . . . moving through the sky" *mahāmatiḥ khagaḥ*: D6,7,10,11,T1,2, G2,3,M2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahān mahāmatiḥ*, "that great one of great intellect."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 5

1–2. "when . . . saw that the *rākṣasa* Sukeśa was righteous and had received those boons, he gave him" *sukeśaṃ dhārmikaṃ dṛṣṭvā varalabdhaṃ ca rākṣasam . . . / . . . sukeśāya dharmeṇa dadau*: Literally, "having seen the righteous *rākṣasa* Sukeśa, who had received boons, . . . he gave according to righteousness to Sukeśa." We have chosen to understand the adjectives *dhārmikam* and *varalabdham* as predicate adjectives since the context seems to indicate that Grāmaṇī gives his daughter to Sukeśa because he sees those virtues in his prospective son-in-law. Ck, Cg, Ct, and Cr note that we must read the compound *varalabdham* as a *paranipāta*, that is, a compound in which the word order is reversed, as *labdhavaram*, "by whom boons are obtained." Verse 1 lacks a finite verb to complete the syntax of the gerund *dṛṣṭvā*, "having seen." In order to construe the verse, we read it with verse 2 and its finite verb, "he gave (*dadau*)." Cr avoids the redundancy by supplying the verb *prasasāda*, "he was pleased," thus permitting verse 1 to stand as a complete sentence. D10,11, and GPP, NSP, and Gita Press read *dharmātmā*, "righteous," for *dharmeṇa*, "in accordance with righteousness." In this reading, the adjective modifies Grāmaṇī.

"Grāmaṇī" *grāmaṇīḥ*: This is the name of one of the five *gandharva* lords who guard the sandalwood forest. See 4.40.40–41 (= GPP 4.41.42–43). See, too, Benoît 1999, p. 1711.

"Viśvāvasu" *viśvāvasu-*: The identification of this figure is uncertain. A *gandharva* of this name is referred to at *Bhāgavatapurāṇa* 7.4.14. According to Monier Williams (s.v.) it refers to various other minor mythological figures. All translations consulted render the name as we do, except for Dutt (1894, p. 1564) and Shastri (1959, vol. 3, p. 384). They both translate the term as "fire," as if the reading were *vibhāvasu-*, "fire *or* sun [lit., 'having radiance for its wealth']," a variant noted in the critical apparatus only in V2. See, too, 7.53.16 and note, where the name Viśvāvasu refers to the husband of Analā.

"just as Dakṣa gave Śrī herself" *dakṣaḥ śriyam iva*: The mythological reference here is uncertain. The simile makes it clear that Śrī is supposed to be a daughter of Dakṣa. The well-known Prajāpati Dakṣa is, indeed, blessed with a very large number of daughters, but none of them, as far as we are able to determine, is named Śrī. The best known of his daughters in the mythological literature is Satī, whom Dakṣa gave as a wife to Śiva. It is true, however, that the daughter whom he conferred upon Dharma, or Dharmadeva, is called Lakṣmī, and both names are, of course, used to refer to the goddess of fortune and consort of Lord Viṣṇu. See *MBh* 1.60.9–15. Perhaps this has led to a confusion or substitution of Śrī for Satī here.

The "*da*" of *dakṣaḥ* is marked as uncertain. Ś,V1,3,D2,6–12,T,G3,M3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *rakṣaḥśriyam*, "[as if she were] the goddess of fortune of the *rākṣasas*." This rendering is found in the translation of Dutt (1894, p. 1564), Gita Press (1969, vol. 3, p. 1918), and Raghunathan (1982, vol. 3, p. 382). GPP (45.4.3) and NSP (45.4.3), however, read *rakṣaḥ śriyam*. This would lend the last *pāda* the sense "as did the *rākṣasa*, the goddess Śrī." This makes no mythological sense whatsoever. Roussel, apparently struggling with this awkward reading, appears to read the term *rakṣaḥ* incorrectly in the sense of guarding, rendering, "*comme une (autre) Śrī dont il avait la garde*" (1903, vol. 3, p. 436). His reading has been followed by Shastri (1959, vol. 3, p. 384) and Benoît (1999, p. 1230).

Following 2ab, D6,7,10,11,T1,2,G,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [74*]: "She was famed throughout the world[1] and was endowed with beauty and youth (*babhūva lokavikhyātā rūpayauvanaśālinī /*)."

[1] "She was famed throughout the world" *babhūva lokavikhyātā*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *triṣu lokeṣu vikhyātā*, "[was] famed in [all] the three worlds."

3. "as happy as a pauper who has come into wealth" *dhanaṃ prāpyeva nirdhanaḥ*: Literally, "like one without wealth having acquired wealth." In this context, the simile appears crude. It also suffers from the defect of *liṅgabheda*, or inappropriate gender, since the *upamāna* involves a masculine figure (pauper—*nirdhanaḥ*) acquiring a neuter object (wealth—*dhanam*), whereas in the *upameya* a feminine figure (Devavatī—*devavatī*) acquires a masculine object (husband—*patim*).

4. "With her at his side, that night-roaming *rākṣasa*" *sa tayā saha saṃyuktaḥ . . . niśācaraḥ*: Literally, "He, the night-roaming [one], joined together with her."

"a descendant of Añjana" *añjanād abhiniṣkrāntaḥ*: Literally, "gone forth from Añjana." Añjana is one of the *diggajas*, or guardian elephants of the quarters. He is identified as the guardian elephant of the northern or northwestern direction. See 7.31.28–29; 7.32.37; and notes. See *MBh* 6.60.50–51; 7.97.24–25; and *AmaK* 1.3.3. See note to 1.39.12.

5. "three . . . they were the equals of the three-eyed lord, Śiva" *trīṃs trinetrasamān*: Literally, "the three who were equal to the three-eyed [one]." Once again the simile seems awkward in that the three sons are compared to a single, albeit three-eyed, figure.

"with Devavatī" *devavatyām*: Literally, "on *or* in Devavatī." D6,7,10,11,M10, and GPP, NSP, and Gita Press read instead *tataḥ kāle*, "then in time."

"Mālyavān" *mālyavantam*: Mālyavān plays an important role as a counselor of Rāvaṇa in the *Yuddhakāṇḍa*. See 6.26.5– 6.27.15 and notes. See also Goldman and Goldman 2009, pp. 32–34, 50, 72, 84. See, too, 7.25.23–25 and notes.

"Sumālin" *sumālim*: The name is given as both Sumāli and Sumālin in the passage. We have used the latter throughout the *kāṇḍa* for the sake of consistency. See note to verse 34 below, where Cr comments on the discrepancy. See, too, 7.25.23–25 and notes.

"and Mālin, foremost among the mighty" *māliṃ ca balināṃ varam*: The *pāda* is marked as uncertain by the editors of the critical edition. The name is given as both Māli and

Mālin in the passage. We have used the latter throughout the *kāṇḍa* for the sake of consistency.

Following 5ab, D6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP insert, while M10 substitutes for 5cd, a passage of one line [76*]: "He fathered three sons, whose forms were like the three sacred fires (*trīn putrāñ janayāmāsa tretāgnisamavigrahān /*)."

6. "the three worlds" *trayo lokāḥ*: According to Cr, the reference is to the agents of universal surveillance, that is, Brahmā, etc. (*sarvāvalokanakarttāro brahmādayaḥ*).

"the three sacred fires" *trayaḥ . . . agnayaḥ*: Literally, "the three fires." See note to 7.4.2 for the names of these fires.

"the three *mantras*" *trayo mantrāḥ*: It is not completely clear as to what is meant by the term *mantra* in this verse. Ck, Cg, and Ct and propose two alternatives. One, of course, is to the three *vedas* themselves, i.e., the *Ṛgveda*, *Sāmaveda*, and *Yajurveda*. The alternative is to the three *śaktis*, or powers, of the king, which are enumerated in the *Arthaśāstra*, *Amarakośa*, etc. These are *mantraśakti*, or the power of intelligence or council, *prabhuśakti*, or the power of lordship, and *utsāhaśakti*, or the power of active energy. (*trayo mantrā utsāhaprabhumantraśaktayaḥ. trayo vedā vā*—so Cg; Ck and Ct similarly.) The *Kauṭilya Arthaśāstra* (6.2.33) defines them as follows: "*mantraśakti* is the power of knowledge or intelligence (*jñānabalam*), *prabhuśakti* is the power of the treasury and the armed forces (*kośadaṇḍabalam*), and *utsāhaśakti* is the power of martial valor (*vikramabalam*) (*śaktis trividhā—jñānabalaṃ mantraśaktiḥ, kośadaṇḍabalaṃ prabhuśaktiḥ, vikramabalam utsāhaśaktiḥ*)." Cr understands the *mantras* to be those connected with the triad, Brahmā, etc. (*trayo brahmāditritayasambandhino mantrāḥ*).

"the three dreaded diseases" *trayaḥ . . . āmayāḥ*: Literally, "the three diseases." As far as we know the literature does not provide any specific list of three dreaded diseases, and we take the term here to refer generically to three serious illnesses. Ck, Cg, and Ct take the term to allude to [the illnesses] associated with the three *doṣas*, or "humors," of the Āyurvedic medical system: *vāta*, "wind," *pitta*, "bile," and *śleṣma*, "phlegm," the imbalance of which is thought to be the cause of disease (*āmayatrayaṃ vātapittaśleṣmarūpam*—so Ck and Ct; Cg similarly). Cr understands the reference to be to those serious illnesses that are of three kinds since they arise from the three humors (*trayo vātāditritayajatvena trividhā āmayā mahārogā iva ghorā abhavann iti śeṣaḥ*). Translators follow one or the other of these two readings.

7. "whose splendor was equal to that of the three sacred fires" *tretāgnisamavarcasaḥ*: Literally, "whose splendor was equal to the three fires. Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP all read the more or less synonymous *tretāgnitejasaḥ*. See notes to 7.4.2 for the names of these fires.

"continued to grow there like illnesses that have been neglected" *vivṛddhim agamaṃs tatra vyādhayopekṣitā iva*: Literally, "they went to increase there like neglected illnesses." Ct glosses *upekṣitāḥ*, "neglected," as "untreated *or* unmedicated (*acikitsitāḥ*)." Ck, Cg, Cm, Ct, and Cs all note the irregular *sandhi* between *vyādhayaḥ* and *upekṣitāḥ*.

8. "Realizing . . . and enormous lordly power from them" *jñātvaiśvaryaṃ tato mahat*: Literally, "Having realized the great lordship from that." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tapobalāt*, "from the power of austerities," for *tato mahat*, "from that, enormous." KK (7.5.9ab) and VSP (7.5.9ab) read instead *jñātveśvaratapobalāt*, lending the half verse the sense "having realized [their father's acquisition of a boon] through the power of his austerities for the Lord [Śiva]."

"resolved" *kṛtaniścayāḥ*: Literally, "ones by whom a resolution is made."

10. "hard to accomplish in this world" *bhuvi duṣkaraiḥ*: Literally, "hard to do on earth." D6,7,10,11,M10, and GPP, NSP, and Gita Press read *durlabhaiḥ*, "difficult to obtain," for *duṣkaraiḥ*, "hard to do." T1,2,G3, and KK and VSP read *ati-*, "extremely," for *bhuvi*, "on

earth," thus forming the compound *atiduṣkaraiḥ*, "exceedingly difficult to do." Among the translators consulted, only Raghunathan (1982, vol. 3, p. 382) renders this variant.

"self-control" *-dama-*: D6,7,10,11,T1,2,G3,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *-śama-*, "tranquility."

"they tormented" *saṃtāpayantaḥ*: Literally, "[they] tormenting." The form is a present participle, and the verse, which lacks a finite verb, can be loosely construed with the perfect *viceruḥ*, "they practiced," of verse 9, lending the sense "they practiced . . . austerities, tormenting with these austerities."

11. "mounted" *āsthitaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *āśritaḥ*, "resorted to."

"four-faced Lord Brahmā" *vibhūś caturvaktraḥ*: Literally, "the four-faced Lord."

"addressed . . . saying" *āmantrya . . . abhāṣata*: Literally, "having addressed . . . he said."

13. "If . . . you . . . wish to grant us a boon" *yadi no diśase varam*: Literally, "if you allot a boon to us." Ct and Cr clarify by glossing, "you give (*dadāsi*)."

"may we become" *bhavāma*: The syllable *-vā-* is marked as uncertain by the editors of the critical edition.

"powerful" *prabhaviṣṇavaḥ*: Because of its echoing effect, the adjective is not infrequently used in conjunction with the name Viṣṇu as it is at 7.6.20 and 7.7.19–21, However, it is also used to describe other powerful figures, as it is here and at 7.11.15,16 for the *rākṣasas*, and at 7.22.39 for Yama. The term is not found in the *Rāmāyaṇa* outside of the *Uttarakāṇḍa*. M3,10, and GPP, NSP, Gita Press, KK, and VSP all read *prabhaviṣṇvaḥ*. Ck, Cg, and Ct understand this to be an irregular formation of *prabhaviṣṇu* (*prabhaviṣṇvo yaṇārṣaḥ*). Cs understands this reading as defective and not belonging to the original text. He understands the correct reading to be the vocative *prabhaviṣṇo*, "O Lord," referring to Brahmā, the creator of the universe (*he prabhaviṣṇo jagadutpādaka dhātaḥ*). He then goes on to quote and dismiss the reading and explanation of Ct.

14. " 'It shall be so!' " *evaṃ bhaviṣyatīti*: Ś2,V2,3,B,D10,11,G1,2,M1,5,7,10, and Gorresio, GPP, NSP, and Gita Press read instead the second person plural *bhaviṣyatha*, "you [all] shall be."

"Lord" *prabhuḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous variant *vibhuḥ*.

"who is so fond of brahmans" *brāhmaṇavatsalaḥ*: Ck, Ct, and Cs note that Brahmā is particularly fond of brahmans because they issued from his own mouth and are his eldest offspring (*teṣāṃ svamukhajatvāj jyeṣṭhatvāc ca teṣu vātsalyam*—so Ct). The brahmans are said to have been produced from the mouth of Brahmā (i.e., the primordial *puruṣa*), see *ṚV* 10.90.12.

"departed" *prayayau*: Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa yayau*, "he went."

15. "those night-roaming *rākṣasas*" *rātriṃcarāḥ*: Literally, "these night-roaming [ones]." The word *rātriṃcarāḥ*, a variant of the more common *niśācara*, "night-roaming [one]," is very rare in the literature. In the *Vālmīki Rāmāyaṇa* it occurs only once outside of its usage here. See 3.40.1.

16. "Being slaughtered" *vadhyamānāḥ*: Ñ2,V2,3,B1,4,D7,T3,M4,5,10, and GPP, NSP, and Gita Press read instead *bādhyamānāḥ*, "being oppressed, harried." Lahore (7.4.17) reads both *tair va*[*bā*?]*dhyamānāḥ*).

"could find no one to save them" *trātāraṃ nādhigacchanti*: Literally, "they do not obtain a protector."

17. Following verse 17, Ś,Ñ1,V1,3,D1,2,4–12,T,G3,M3, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [79*]: "of those [gods] who are great and

possessed of power, blazing energy, and strength. Through your own blazing energy . . . (*ojastejobalavatāṃ mahatām ātmatejasā* /)."

18. "builder of mansions . . . build one" *gṛhakartā . . . / . . . gṛhaṃ kuru*: Literally, "maker of houses make a house."

"O highly intelligent lord" *mahāmate*: Literally, "O one of great intelligence."

19. "great" *mahat*: The word is marked as uncertain by the editors of the critical edition.

21–22. "Trikūṭa" *trikūṭaḥ*: Literally, "having three peaks." Because the city of Laṅkā is located on Mount Trikūṭa, it is mentioned numerous times in the *Sundara-* and *Yuddhakāṇḍas* (for references, see respective glossaries and indices). This mountain is also mentioned at 62*, following notes to 7.3.23; 7.5.21–22; 7.6.14; and 7.11.20.

"inaccessible even to the birds and leveled on all four sides by stonecutters' tools" *śakunair api duṣprāpe ṭaṅkacchinnacaturdiśi*: Literally, "hard to reach even by birds, its four directions cut by chisels." Ck, Cg, Ct, and Cr tie the inability of the birds to reach the peak to its being cut. (*śakunair api duṣprāpa ity atra hetuḥ. ṭaṅkacchinnacaturdiśīti*—so Ck, Cg, and Ct; Cr similarly.) They do not, however, explain why this is so. Perhaps they are simply saying that the peak is no longer accessible because it has been cut away. On the other hand, it is possible that they understand that the stone has been cut so finely as to make it impossible for birds to perch or nest. We believe, however, that the two things are not necessarily related causally. The inaccessibility of the peak to birds may be simply a hyperbolic reference to its elevation. Our interpretation of the second compound understands that the peak of the mountain has been cut away and leveled on all four sides by stonecutters to form the foundation on which the city can be built. For other uses of the term *ṭaṅka* as a chisel, particularly for cutting stones, see 2.74.7 and *RaghuVa* 12.80. MW (s.v.), and Apte (s.v.) mistakenly include this verse among those that they cite in support of an additional use of the term to refer to a sharp peak, ridge, or declivity of a mountain, as, for example, at *BhāgP* 8.10.46.

"by Śakra" *śakra-*: V3,D10, and GPP substitute the all but contextually meaningless *śakya-* "possible *or* capable." No translator renders this reading.

"and its ramparts and gateways are of gold" *svarṇaprākāratoraṇā*: Literally, "having golden ramparts and gateways." D5–7,10,11,T1,2,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *hematoraṇasaṃvṛtā*, "surrounded by golden gateways."

Following 21ab ("On the shore of the southern ocean stands the mountain called Trikūṭa"), Ñ2,V1,2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read a passage of one line [82*]: "And there is also another one, O lords of the *rākṣasas*, a second one called Suvela (*suvela iti cāpy anyo dvitīyo rākṣaseśvarāḥ* /)."

Following 22a ("It is thirty leagues in breadth"), D5–7,10,11,T1,M1–3,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of two half lines [83*]: "A hundred *yojanas* in length, surrounded by a rampart of gold (*śatayojanam āyatā / svarṇaprākārasaṃvītā* /)."

23. "most excellent *rākṣasas*" *rākṣasasattamāḥ*: Literally, "foremost among the *rākṣasas*." Ś,V1,3,B,1,3,4,D2,5–12,T2,G1,M1,6,7, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasapuṃgavāḥ*, "O bulls among *rākṣasas*."

"in that city" *tasyām . . . puryām*: B1,3,4,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yūyam*, "you [all]," for *puryām*, "in the city," lending the *pāda* the sense "You should live in that."

"the gods, the denizens of heaven" *divaukasaḥ*: Literally, "those heaven-dwelling [ones]." In the *Rāmāyaṇa* this common kenning is found most frequently in the *Uttarakāṇḍa* (7.18.19; 7.22.6; 7.30.7; 7.75.17; 7.76.3; and 7.91.8) although it is found sporadically outside of this book (see 1.64.13; 3.11.32; 4.41.35; 6.33.42; and 6.110.14).

Ck, Cg, and Ct all observe that *pāda* c is hypermetric (*amarāvatīṃ samāsādyeti navākṣarapādatārṣī*—so Ct).

24. "the citadel of Laṅkā" *laṅkādurgam*: The compound is marked as uncertain by the editors of the critical edition.

"by your enemies, O destroyers of your foes" *śatrūṇāṃ śatrusūdanāḥ*: Literally, "of your enemies, O destroyers of your enemies."

25. "*rākṣasas . . .* Rāma" *rāma rākṣasāḥ*: Ñ2,V2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasottamāḥ*, "the foremost among the *rākṣasas*."

"they went . . . to the city of Laṅkā" *gatvā laṅkāṃ tāṃ . . . purīm*: Ñ2,B2,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhūtvā gatvā tām . . . purīm*, giving the lines the sense "having become [ones who had thousands of followers], they went to that city."

26. "those night-roaming *rākṣasas . . .* dwelt there happily" *viharanti niśācarāḥ*: Literally, "the night-roaming [ones] amused *or* diverted themselves." Ñ2,V2,3,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nyavasan rajanīcarāḥ*, "the night-roaming [ones] dwelt *or* passed the time."

Following verse 26, Ñ,V2,3,B,D1,4,6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [85*]: "Now at this very time, Rāghava, as she pleased[1] . . . (*etasminn eva kāle tu yathākāmaṃ ca rāghava*)."

[1] "as she pleased" *yathākāmam*: Literally, "according to pleasure." This half verse construes with 27ab, which describes the *gandharva* woman Narmadā.

27. "At that time": In the absence of any transitional passage such as 85* (following notes to verse 26 above), we have added the phrase "At that time."

"who had prospered through her various virtues" *nānādharmasamedhitā*: Literally, "[she] prospered by various *dharmas*." The precise sense of the term *dharma* is hard to determine as it can mean either virtuous or religious practices or qualities in general. Ñ,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *babhūva raghunandana*, "there was, O delight of the Raghus."

"the goddesses Hrī, Śrī, and Kīrti" *hrīśrīkīrti-*: Literally, "Modesty, Fortune, and Fame."

28. "Although she was not a *rākṣasa* woman" *sā . . . arākṣasī*: Literally, "she, the non-*rākṣasī*."

"to those three *rākṣasas*" *teṣāṃ rākṣasānām*: Literally, "of those *rākṣasas*." The reference is, of course, to the three sons of Sukeśa—Mālyavān, Sumālin, and Mālin. We have added the number to avoid confusion with the reference to the *rākṣasas* in general in verse 26.

"in order of their age" *jyeṣṭhakrameṇa*: Literally, "sequentially from the eldest."

29. "were . . . given by their mother" *mātrā dattāḥ*: Ñ2,V2,B,D6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dattā mātrā* by transposition.

"illustrious" *mahābhāgāḥ*: The syllable *-gā* is marked as uncertain by the editors of the critical edition.

"under the lunar asterism presided over by Bhaga, the god of marriage" *nakṣatre bhagadaivate*: Literally, "in the lunar asterism whose divinity is Bhaga." Cg and Ct identify the asterism as Uttarāphālgunī, which according to Apte (s.v. *bhaga*, *uttaraphālgunī-*) is the twelfth lunar mansion. Compare note to 7.6.33, where Cg associates Pūrvaphālgunī with Bhaga and Uttarāphālgunī with Aryamān, while Ct is silent regarding this. See, too, *MBh* 1.8.13 and 6.3.14.

30. "Lord" *prabho*: Ñ,V2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"they amused themselves with their wives" *bhāryābhiḥ saha cikrīḍuḥ*: Literally, "they played together with [their] wives." The *pāda* is marked as uncertain by the editors of the

critical edition. Ñ2,V2,B,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *cikrīḍuḥ saha bhāryābhiḥ* by transposition.

31. "the beautiful Sundarī" *sundarī nāma sundarī*: Literally, "the beautiful woman (*sundarī*) named Sundarī [the beautiful one]." See notes to verse 32 below for her offspring. See, too, notes to verses 35–36 below, regarding Kaikasī.

"with her" *tasyām*: Literally, "on *or* in her."

32. "Vajramuṣṭi" *vajramuṣṭiḥ*: Vajramuṣṭi fought with the monkey Nīla at 6.33.12 but was slain by Mainda at 6.33.28.

"Virūpākṣa" *virūpākṣaḥ*: There are apparently three *rākṣasas* with this name. See note to 7.1.16.

"the *rākṣasa* Durmukha" *durmukhaḥ . . . rākṣasaḥ*: The reference here is clearly to the *rākṣasa* who was counted among the forces of Rāvaṇa's army in the *Yuddhakāṇḍa* (6.8.6 and 6.9.1–5) and should not be confused with the monkey of the same name (6.21.23; 6.587*, following note to 6.29.11; 6.46.17; 7.1; and notes).

"Suptaghna" *suptaghnaḥ*: One of the *rākṣasas* of Rāvaṇa's forces (6.9.1–5), who, although engaging with and wounding Rāma (6.33.11, 26) in battle, is killed by Rāma, as the narrative is reconstructed in the critical edition (6.33.27). Vibhīṣaṇa, however, includes this name among those of the *rākṣasas* slain by the monkey forces at 1686*, following notes to 6.77.9–11. See, too, 3383*, following notes to 6.111.7.

"Yajñakopa" *yajñakopaḥ*: See 32* and notes, following notes to 7.1.20.

"and Matta and Unmatta as well" *mattonmattau tathaiva ca*: Matta is a variant name of the *rākṣasa* Mahāpārśva, one of Rāvaṇa's generals in the *Yuddhakāṇḍa*. Similarly, the name Yuddhonmatta or Unmatta is found as an alternative name for Mahodara. See notes to 6.57.16; 6.58.43–44, 1292*, following note 6.58.43–44; 6.59.1–3; 6.83.5 (here Pramatta); and 3383*, following notes to 6.111.7. These two *rākṣasas* are also mentioned at 32*, following notes to 7.1.20.

"And . . . Sundarī had a beautiful daughter" *abhavat kanyā sundaryām sundarī*: Literally, "there was a beautiful one [*sundarī*] in Sundarī [*sundaryām*]." See note to verse 31 above. See, too, 7.25.23–25 and 7.53.16 and notes.

33. "Her name was Ketumatī" *nāmnā ketumatī nāma*: Literally, "named Ketumatī by name." This redundant expression is not uncommon in the poem. For its use elsewhere in the *Rāmāyaṇa*, see notes to 6.38.25. Ñ2,V,B1–2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *rāma*, "O Rāma," for *nāma*.

"and she was dearer to him than life itself" *prāṇebhyo 'pi garīyasī*: Literally, "weightier than even life breaths."

34. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"Sumālin" *sumālī*: Cr notes the discrepancy in the stems (*ikārānto 'pi sumāliśabdaḥ*). See note to verse 5 above.

35–36. "Prahasta" *prahastaḥ*: Prahasta was one of Rāvaṇa's counselors and generals. Therefore, he is mentioned in numerous passages in the *Yuddhakāṇḍa* (see index). Rāvaṇa claimed that he had severed the head of Rāma (6.22.22). In the *Uttarakāṇḍa*, he is one of Rāvaṇa's ministers who accompany him into battle against the *yakṣas* (7.14.1–2 and 7.15.4).

"Akampana" *akampanaḥ*: Akampana was one of Rāvaṇa's powerful generals, who engaged with and was killed by Hanumān (6.43–44, especially, 6.44.28–29). A second *rākṣasa* of this same name is introduced at 6.47.14. The commentators assure us that he is different from the *rākṣasa* killed by Hanumān and that this one was a son of Rāvaṇa (see note to 6.47.14). A *rākṣasa* named Akampana is known to the southern recension of the *Araṇyakāṇḍa*. He was the sole survivor of the forces of Khara and Dūṣaṇa in the Daṇḍaka forest, and he returned to Laṅkā to inform Rāvaṇa of his relatives' destruction at the hands of Rāma (App. I. No. 10, following note to 3.29.35). Whether this figure is the same as either of the two Akampanas in the *Yuddhakāṇḍa* is not clear.

"Vikaṭa" *vikaṭaḥ*: A *rākṣasa* of this name is not known to the critical edition prior to this *kāṇḍa*. See note to 7.1.16.

"Kālakārmuka" *kālakārmukaḥ*: The name is marked as uncertain by the editors of the critical edition. Ñ2,V2,B,D6,7,10,11,G1, and Gorresio, GPP, Gita Press, and VSP read instead *kālikāmukhaḥ*, "Kālikāmukha." Cf. 3.22.31–32, where a *rākṣasa* named Kālakārmuka was one of the twelve mighty warriors flanking Khara when he attacked Rāma and Lakṣmaṇa and thus was among the 14,000 *rākṣasa* forces killed by Rāma in the Daṇḍaka forest.

"Dhūmrākṣa" *dhūmrākṣaś cātha*: Literally, "and then [there was] Dhūmrākṣa." Ñ2,V2,B1,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the slight variant *dhūmrākṣaś caiva*, "and even Dhūmrākṣa." Dhūmrākṣa is the name of a powerful *rākṣasa* chosen by Rāvaṇa to lead an attack on the monkey forces (6.41.18). He fought with and was eventually killed by Hanumān (6.42.1–37, esp., verses 34–37; see also note to 37). In the *Uttarakāṇḍa*, he is one of Rāvaṇa's ministers who accompanied him into battle against the *yakṣas* (7.14.1–2 and 7.15.6–8). See, too, 32* and note 3, following notes to 7.1.20.

"Daṇḍa" *daṇḍaḥ*: There appears to be no other reference in the *Rāmāyaṇa* to a *rākṣasa* of this name. Compare *Uttarakāṇḍa sargas* 71–72 where the story of King Daṇḍa is told.

"immensely powerful Supārśva" *supārśvaś ca mahābalaḥ*: Literally, "and the immensely powerful Supārśva." A *rākṣasa* of this name is among those listed by Vibhīṣaṇa as slain in battle by the monkey forces (6.77.9–11). A second *rākṣasa* of this name was a minister of Rāvaṇa who managed to dissuade the enraged overlord of the *rākṣasas* from slaying Sītā (6.80.50–57 and notes).

"Saṃhrādi" *saṃhrādiḥ*: A *rākṣasa* of this name is among the five mentioned by Mahodara, who were to participate in a ruse to force Sītā to submit to Rāvaṇa (6.52.22). Vibhīṣaṇa lists his name among those *rākṣasas* slain by the monkey forces at 1686*, following note to 6.77.9–11.

"Praghasa" *praghasaḥ*: This refers to at least four different figures in the *Rāmāyaṇa*, three of whom are *rākṣasas*. In the *Sundarakāṇḍa*, a *rākṣasa* named Praghasa was one of Rāvaṇa's five field marshals slain by Hanumān (5.44.2–3,31,35). In the *Yuddhakāṇḍa*, there is a *rākṣasa* named Praghasa who engaged with (6.33.10) and was killed by Sugrīva (6.33.24). Vibhīṣaṇa also lists this name among those *rākṣasas* slain by the monkey forces at 1686*, following notes to 6.77.9–11. However, there is another *rākṣasa* named Praghasa whom Vibhīṣaṇa lists as one of his four counselors at 6.28.7 (cf. note to verse 39 below), and he is mentioned by the commentators elsewhere in this *kāṇḍa* (see notes to 6.10.12; 6.11.3; 6.28.32; 6.33–34). Along with Vibhīṣana, these four *rākṣasas* took on human form and fought on the side of Rāma. Obviously, the reference here is not to the monkey named Praghasa who accompanied Hanumān to protect the western gate of Laṅkā (6.31.30 and note; 587*, following note to 6.29.11; and 683*, following note to 6.32.17).

"the *rākṣasa* Bhāsakarṇa" *bhāsakarṇaś ca rākṣasaḥ*: Literally, "and the *rākṣasa* Bhāsakarṇa." This is the name of one of Rāvaṇa's five field marshals slain by Hanumān (5.44.2–3,32,35).

"Rākā" *rākā*: The syllable *rā* is marked as uncertain by the editors of the critical edition. On the name Rākā (v.l. *rakā*), see S. Goldman 2016.

"Puṣpotkaṭā" *puṣpotkaṭā*: On Puṣpotkaṭā, see S. Goldman 2016.

"Kaikasī of the bright smile" *kaikasī ca śucismitā*: Literally, "and Kaikasī of the bright smile." This is the name of a daughter of Sumālin, the wife of Viśravas, and the mother of Rāvaṇa and his siblings. For the story of Kaikasī's marriage and pregnancies, see *Uttarakāṇḍa sarga* 9. See, however, note to 6.26.5, where Cg states that some commentators understand Mālyavān to be Kaikasī's father. See, too, S. Goldman 2016.

"and Kumbhīnasī" *kumbhīnasī ca*: See 7.25.23–25 and notes; cf. 6.7.7 and note.

37. "lovely-eyed . . . With her eyes like lotus petals . . . of *yakṣa* women" *padmapatrākṣī svakṣī yakṣī-*: Note the alliteration of the sound *kṣ*.

"Vasudā" *vasudā*: The syllable *-dā* is marked as uncertain by the editors of the critical edition. Ś,N1,V1,3,B2,D2,5,8,9,12,T2,3,M3, and KK and VSP read instead *vasudhā*.

38. "with her" *tasyām*: Literally, "in *or* on her."

39. "Those night-roaming *rākṣasas*" *niśācarāḥ*: Literally, "The night-roaming [ones]."

"Anala, Anila, Hara, and Saṃpāti" *analaścānilaś caiva haraḥ saṃpātir eva ca*: At 6.28.7 the names of the four counselors of Vibhīṣaṇa are given as Anala, Śarabha, Saṃpāti, and Praghasa. The commentators are silent on the discrepancy. At 6.28.32–34, Rāma states that Vibhīṣaṇa and his four companions (i.e., ministers) will take on human form to confront Rāma's enemies.

40. "by . . . the night-roaming *rākṣasas*" *niśācaraiḥ*: Literally, "by the night-roaming [ones]."

"*dānavas*" *-dānavān*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *yakṣān*, "*yakṣas*." This makes the *pāda* hypometric.

The meter is *vaṃśasthavila* (*vaṃśastha*).

41. "those *rākṣasas*, unstoppable as a mighty gale, tore through the world" *jagadbhramanto 'nilavad durāsadāḥ*: Literally, "as irresistible as the wind, they wandered the world."

"Intent and equal to Mṛtyu himself in battle" *raṇe ca mṛtyupratimāḥ samāhitāḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *raṇeṣu mṛtyupratimānatejasaḥ*, "whose blazing splendor in battles was equal to that of Death himself."

"they . . . destroyed the sacred rites" *kratukriyāṇāṃ praśamaṃkarāḥ*: Literally, "the extinguishers of ritual performances."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 6

1. "Since . . . were being slaughtered by those *rākṣasas*" *tair vadhyamānāḥ*: Literally, "while they were being slaughtered by them."

Following verse 1, V1,D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [89*]: "[God of gods and] the creator and ender of the world, the unborn,[1] of unmanifest form, the support of all the worlds, the supreme *guru* who must be propitiated (*jagatsṛṣṭyantakartāram ajam avyaktarūpiṇam / ādhāraṃ sarvalokānām ārādhyaṃ paramaṃ gurum //*)."

[1] "the unborn" *ajam*: This typical epithet of the Supreme Being, who is typically understood as being primordial, is read somewhat differently by Cs. In an effort to show that Śiva cannot be the primal deity, he glosses the epithet as "born from the Lord 'A' (*ajaḥ ād bhagavato jayata iti*)." The syllable "*a*" is sometimes used as a name of various divinities, principally, Viṣṇu, but also Kṛṣṇa, Śiva, Brahmā, Indra, etc. (Apte, *s.v.* "*a*"). He supports this interpretation with a verse found in both the *Mahābhārata* (12.328.12) and the *Bhāgavatapurāṇa* (12.5.1) to the effect that Brahmā was born from the Lord's [Viṣṇu's] grace and Rudra [Śiva], from his anger (*yasya prasādajo brahmā rudraś ca krodhasaṃbhavaḥ*—so *MBh*).

2. "the three-eyed foe of Kāma and Tripura" *kāmāriṃ tripurāriṃ trilocanam*: For Śiva as the foe of Kāma, see notes to verses 25 and 29 below. See, too, 1.22.10–14 for Viśvāmitra's narration of how Kāma became Anaṅga. For Śiva as the foe of Tripura, see

7.4.28 and notes; 321*, lines 5–7, following notes to 7.16.29; and 419*, lines 1–2, following notes to 7.21.26. Here Tripura is, as at 7.4.28, the name of a demon.

3. "harrier of your foes" *ripubādhana*: B4,D1,3,4,10,11,M4, and GPP, NSP, Gita Press, KK, and VSP read instead *ripubādhanaiḥ*, which makes the compound refer to the sons of Sukeśa. Cr understands the compound to be *aripubādhanaiḥ* [the initial "*a*" would be elided following the final "*e*" of *bādhyante*], which he explains as "Those who have no enemies are great (*na ripavo yeṣāṃ te mahānta ity arthaḥ*)." Cr continues, explaining that the sons of Sukeśa oppress even such people. (*tān api bādhante. taiḥ sukeśaputraiḥ sarvāḥ prajā bādhyante.*)

4. "Our ashrams, which were places of refuge, no longer offer sanctuary." *śaraṇyāny aśaraṇyāni āśramāṇi kṛtāni naḥ*: Literally, "our ashrams [which were] places of refuge have been rendered places of no refuge." Note the hiatus between *pādas* a and b. As Ck, Cg, and Ct observe, the ashrams were formerly places of sanctuary for the gods, ancestors, guests, birds, beasts, and so forth (*devapitratithipaśupakṣyādirakṣaṇārhāṇi*).

"Śakra has been cast out of heaven, and they disport themselves there as if they were he." *svargāc ca cyāvitaḥ śakraḥ svarge krīḍanti śakravat*: Literally, "Śakra has been made to fall from heaven and they play in heaven like Śakra." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *svargāc ca devān pracyāvya*, in place of *pāda* c, while Ś,Ñ2,V2,3,D2,6–8,10–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *devavat* for *śakravat*. For those manuscripts and editions reading these variants, the second half of the verse would have the sense "having cast the gods from heaven, they play in heaven like the gods."

5–6. "I am Candra, the moon god! I am Ravi, the sun god!" *candro 'haṃ ravir apy aham*: Literally, "I am Candra and I am Ravi as well."

"those *rākṣasas*, O Lord, arrogant through the gift of their boons" *iti te rākṣasā deva varadānena darpitāḥ*: Ś,Ñ1,V1,3,D2,5,8–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [92*]: "so saying, the *rākṣasas* Mālin, Sumālin, and Mālyavān [harry us] (*iti mālī sumālī ca mālyavāṃś caiva rākṣasāḥ*)."

"reveling in battle" *samaroddharṣāḥ*: The word *-uddharṣa* can mean either "delighted" or "courageous." Ck glosses, "those who delight in battle (*samara uddharṣaḥ saṃtoṣo yeṣāṃ te*)," while Ct glosses, "those who have perseverance in battle (*samare saṃgrāma uddharṣa utsāho yeṣāṃ te*)."

"harry us" *bādhante*: Literally, "they harry *or* torment." The verb is marked as uncertain by the editors of the critical edition.

7. "protection as we are overcome with fear" *bhayārtānām abhayam*: Literally, "nonfear . . . of those afflicted with fear."

"fearsome" *aśivam*: Note the implicit play on the name of the god Śiva.

"who are a thorn in the side of the gods" *devakaṇṭakān*: Literally, "those thorns of the divinities." See Shah (1975, pp. 44–47 and 1976, p. 110), who, following the lead of Ramadas (1928, p. 345), understands the term *devakaṇṭaka* here and at *Yuddhakāṇḍa* 112.13 to be a synonym of Amarakaṇṭaka and concludes that "It seems highly probable that Laṅkā was situated on the Amarakaṇṭaka—the Trikūṭa parvata" (Shah, 1975, p. 47). See 7.4.23 and notes and Introduction, "*Rākṣasas*," p. 37, note 5. See, too, Kibe 1928, pp. 700–701.

8. "dark blue" *nīlalohitaḥ*: Literally, "blue-red *or* purple." Śiva is often described in the literature and rendered in paintings as having a deep blue color. This is the only use of this epithet of Śiva in the *Rāmāyaṇa*. However, the compound, as an adjective, is found at 5.1.4, where it describes the colors of the minerals on Mount Mahendra. Most of the translators take the term here to refer to a dark reddish color. See, for example, Benoît's note (1999, p. 1712). Raghunathan (1982, vol. 3, p. 385) renders the term as if it were another of Śiva's epithets, *nīlakaṇṭha*, translating, "of . . . the blue throat." Gita Press (1969,

vol. 3, p. 1923) ignores the term. While the kenning, *nīlakaṇṭha*, is not common in Vālmīki, it is found twice in the reconstructed text of the *Uttarakāṇḍa* (7.55.20 and 7.78.17) and once as the variant *nīlagrīva* in the apparatus (317*, lines 4–6, following notes to 7.16.24).

"being partial to Sukeśa, said" *sukeśaṃ prati sāpekṣa āha*: Literally, "having expectation *or* concern with regard to Sukeśa, he said." As pointed out by Ck, Cg, and Ct, Śiva has an almost paternal relation to Sukeśa and his descendants, since it was he who rescued the infant *rākṣasa* and granted him boons (see 7.4.27–31). As Ct puts it, "Because he [Śiva] had saved Sukeśa's life and since Mālyavān, etc., are Sukeśa's descendants, Śiva considers it to be inappropriate for him to kill any of them himself (*sukeśasya svenojjīvitatvān mālyavadādīnāṃ tatputratvāt svakartṛkatatsaṃhārasyānaucityaṃ manvāna ity arthaḥ*). Ck and Cg understand similarly. In much the same vein, Cr argues that, having once saved Sukeśa, now, too, Śiva wishes to save him from himself (*pūrvaṃ svarakṣitvād idānīm api svasmāt tadrakṣākāṅkṣī karpardī śivo devagaṇān prāha*). See note to verse 26 below. The sequence *-kṣa āh-* is marked as uncertain by the editors of the critical edition. Ś,Ñ,V,B,D,T3,M1, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *sāpekṣaḥ prāha* for *sāpekṣa āha*.

9. "these *asuras*" *te 'surāḥ*: The term *asura* is an unusual one to use in reference to *rākṣasas*, especially in the context of this passage, which deals with the origin and lineage of the *rākṣasa* race. Lahore (7.5.9), Gorresio (7.6.9), GPP, and VSP render the sequence without an *avagraha* ('), leaving the term *surāḥ*, which can only be interpreted as a plural vocative, "O gods." In this reading, *pāda* b would mean: "They are not to be killed by me, O gods!" Gita Press, KK, and VSP read the sequence with the *avagraha*. All translators consulted understand the term to be the vocative *surāḥ*, with the exception of Gita Press (1969, vol. 3, p. 1923), whose text reads with the critical edition. The commentators do not gloss the term. The printed text of Cr appears to read *surāḥ* (without an *avagraha*). However, he explains the phrase in such a way as to suggest that he understands *asurāḥ*. He says: "Those [*a*]*suras* are not to be killed by me, that is to say, because they were protected by me, they ought not to be killed. (*te* [*']*surāḥ mamāvadhyā mayā pālitatvād dhantum anarhāḥ*.)" The critical apparatus offers no help. All considered, we are inclined to believe that the vocative *surāḥ* is probably intended, although the evidence is not sufficient to support an emendation of the critical text. Cf. notes to verse 27 below. For other ambiguities depending on the presence or absence of an *avagraha*, see notes to verse 27 and 99*, note 6, following notes to verse 32 below; 7.30.31; and 7.73.10.

"some advice" *mantram*: The term in contexts such as this has the connotation of counsel *or* secret. Ck, Cg, Ct, and Cr gloss, "means *or* strategy (*upāyam*)."

See verse 27 below, which is a close variant of this verse.

10. "You must exert yourselves in the following manner" *evam eva samudyogaṃ puraskṛtya*: Literally, "having put exertion to the fore in this very way." Ñ1,V1,3,D10,11, T1,2,G3,M1–4,8,10, and GPP, NSP, Gita Press, KK, and VSP read *etam*, "this," for *evam*, "in this fashion." This substitution has a bearing on how some of the commentators understand the term *samudyogam*, "energy *or* effort." We understand it as do Ck, Cg, and Ct, who take the term to be the opposite of delaying (*samudyogaṃ na tu kālāntarīyam ity arthaḥ*). Cr, on the other hand, understands the term to be a reference to an effort that takes the form of expressions of their [the gods'] own abjection, etc. [that is to say, the expressions that the gods have first made to Śiva and are now being directed to bring to Viṣṇu's attention] (*etaṃ svadainyoccāraṇādirūpaṃ samudyogam*). See notes to verses 21 and 52 below. See, too, 7.13.19 and notes.

"O bulls among gods" *surārṣabhāḥ*: The syllable *-bhāḥ* is marked as uncertain by the editors of the critical edition. Ś1,B1,D6,7,10,11,M2,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *maharṣayaḥ*, "O great seers." Cs is uncomfortable with Śiva's ap-

parent neglect of the gods and understands the compound *maharṣayaḥ* here to be an epithet of the gods, which means "O wise ones (*he jñāninaḥ*)." He argues that this is because the narration has primarily concerned the gods from the outset (*upakrame devaprādhānyakathanam*).

11. "afflicted as they were by fear of the night-roaming *rākṣasas*" *niśācarabhayārditāḥ*: Literally, "[they] afflicted by fear of the night-roaming [ones]."

12. "Afflicted with fear of Sukeśa's sons" *sukeśatanayārditāḥ*: D6,7,10,11, GPP, NSP, Gita Press, KK, and VSP read instead *sukeśatanayān prati*, "regarding the sons of Sukeśa."

"God" *devam*: The word is marked as uncertain by the editors of the critical edition.

"In their agitation" *saṃbhrāntavat*: We follow Ck and Cg in taking the adverb to refer to the condition of the gods as being agitated (*saṃbhrāntāḥ santaḥ*). Ct and Cr, however, understand the term to be an adjective modifying the speech of the gods. Cr interprets, "words characterized *or* marked by fear (*sambhrāntavad bhayaviśiṣṭaṃ vākyam*)," while Ct understands, "fitting to those who are agitated (*sambhrāntavat sambhrāntārham* [*vākyam*])."

13. "who resemble the three sacred fires" *tretāgnisaṃnibhaiḥ*: See note to 7.4.2 for the names of these fires.

"our places" *sthānāni . . . naḥ*: See notes to verses 20 and 24 below.

14. "With that as their base" *tatra sthitāḥ*: Literally, "situated *or* established there."

"those night-roaming *rākṣasas*" *kṣaṇadācarāḥ*: Literally, "the night-roaming [ones]." Cr glosses, "*rākṣasas* (*rākṣasāḥ*)." For other occurrences of this term in the *Uttarakāṇḍa*, see 7.11.19, 40; and 7.27.26. Outside of these few references, in the critical edition of the *Rāmāyaṇa*, this kenning is found only in the *Araṇyakāṇḍa* (3.28.4,9; 3.31.23; and 3.47.7).

15. "As a favor to us" *asmatpriyārtham*: Literally, "for the sake of our favor." V2,D6, 7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP instead *asmaddhitārthāya*, "for our sake *or* benefit."

"Please make an offering . . . of their lotuslike faces severed by your discus" *cakrakṛttāsyakamalān nivedaya*: Literally, "offer the discus-cut-face-lotuses." The use of the metaphor maps the bloody act of decapitation onto the paradigm of the worship of a deity with a floral offering, in this case Yama, the god of death. See the introduction to the *Yuddhakāṇḍa* on the aestheticization of violence (Goldman and Goldman 2009, pp. 22–25).

Following 15ab, D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [94*, line 1]. These same manuscripts insert an additional line following verse 16ab [94*, line 2]: "We have come to you for refuge. Please be our recourse, Lord of the gods.[1] [Please kill[1]] in battle those frenzied[2] lords of the *rākṣasas*, so arrogant because of their boon,[3] together with their kinsmen.[4][2] (*śaraṇaṃ tvāṃ vayaṃ prāptā gatir bhava sureśvara*[1] / *rākṣasendrān samare hṛṣṭān sānubandhān varoddhatān*[2] //)"

[1] "Please kill": We have followed the commentators in supplying a verb. Ct, for example, indicates that we should add the verb "please kill (*jahīti śeṣaḥ*)."

[2] "frenzied" *hṛṣṭān*: KK and VSP read instead *duṣṭān*, "wicked *or* evil."

[3] "so arrogant because of their boon" *varoddhatān*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *madoddhatān*, "arrogant from their intoxication *or* pride."

[4] "together with their kinsmen" *sānubandhān*: Ck, Cg, Ct, and Cr understand the term *anubandha*, "kinsmen, relations," to refer to their *rākṣasa* followers (*sānubandhān sānucarān rākṣasān*—so Ct).

16. "For when danger arises, there is none to equal you as grantor of protection for us." *bhayeṣv abhayado 'smākaṃ nānyo 'sti bhavatā samaḥ*: Literally, "In dangers, there is no

other giver of safety [lit., 'non-danger'] for us who is equal to you." D6,7,10,11,T1,2,G1,3, M3, and GPP, NSP, Gita Press, KK, and VSP read *vinā*, "without," for *samaḥ*, "equal." This lends the *pāda* the sense "without you, there is no other . . . " Compare verse 17 below.

Following 16ab, D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [94*, line 2]. See note to verse 15 above.

17. "who inspires fear in his enemies, granted protection" *abhayaṃ bhayado 'rīṇāṃ dattvā*: Literally, "having given non-fear, the giver of fear to enemies." Compare verse 16 above.

18. "I realize that . . . And I also know about" *jāne . . . jāne*: Literally, "I know . . . I know."

"grown arrogant through the boon of Lord Śiva" *īśānavaradarpitam*: Literally, "proud from the boon of Īśāna." Īśāna, an epithet of Śiva, is used only one other time in the *Rāmāyaṇa* (7.7.34). The word *-darpitam* is marked as uncertain by the editors of the critical edition.

19. "I shall slaughter in battle" *sūdayiṣyāmi saṃgrāme*: D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *nihaniṣyāmi saṃkruddhaḥ*, "enraged I shall slaughter."

"who have transgressed all bounds" *samatikrāntamaryādān*: Ck understands the word *maryādā*, "limit *or* boundary," to be "the law concerning who is and who is not to be harried (*bādhyābādhyavyavasthā*)," while Ct understands, "the law regarding those who are and are not to be killed (*vadhyāvadhyavyavasthā*)."

"You need not be anxious" *bhavata vijvarāḥ*: Literally, "[you all] be devoid of anxiety." *pāda* d = 7.6.30d.

20. "by the powerful Lord Viṣṇu" *viṣṇunā prabhaviṣṇunā*: Literally, "by Viṣṇu, the powerful [one]." This adjective is used here in conjunction with the name Viṣṇu because of its echoing effect. See note to 7.5.13.

"their respective abodes" *yathāvāsam*: Literally, "according to abode." See notes to verses 13 above and 23 below.

21. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"the mission" *samudyogam*: Literally, "exertion *or* undertaking." Compare notes to verse 10 above and verses 23 and 52 below.

"of the wise gods" *vibudhānām*: Literally, "of the wise [ones]." This is a common kenning for the gods.

22. "I have heard" *kila*: The particle is frequently used to indicate that the speaker has heard about an action through the report of others. See Emeneau 1969, pp. 244–48. See 5.65.4–6, 10; 6.19.13; 6.38.6; 6.70.27; and notes.

"have joined forces" *saṃhatya*: Literally, "having come *or* met together." V3,D6,7, 10,11,M9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *saṃgamya*, "having assembled." Cr understands that the gods and seers have approached Śaṅkara (*śaṅkaraṃ saṃgamya*).

"have said this to three-eyed [Śaṅkara]" *idam ūcus trilocanam*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *idaṃ vacanam abruvan*, "[they] spoke these words [to Śaṅkara]."

23. "have put forth their energies" *samudyuktāḥ*: Literally, "engaged [in an undertaking]." See notes to verses 10 and 21 above and notes to verse 52 below. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *samuddṛptāḥ*, "very arrogant, haughty." This reading creates a redundancy in light of the nearly synonymous *-uddhatāḥ* in *pāda* b. See note to verse 38 below.

24. "We have been defeated . . . we cannot even remain in our own homes" *abhibhūtāḥ sma na śaktāḥ sma . . . / sveṣu veśmasu saṃsthātum*: The use of the middle voice (*ātmanepada*), *sma*, "we are," for the normally *parasmaipada* smaḥ root √*as* is not rare in the epic.

GPP, NSP, and Gita Press attempt to address the irregularity by reading the first instance as the normative *parasmaipada*, *smaḥ*. This variant is not noted in the critical apparatus.

The phrase "we cannot even remain in our own homes (*sma na śaktāḥ sma . . . / sveṣu veśmasu saṃsthātum*)" highlights a certain contradiction in the gods' narrative. Although it accords with their statement at verse 13 above that the *rākṣasas* have usurped their places [in heaven], the text notes in verse 20 that they happily returned to their respective abodes. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *sadmasu*, "in the houses *or* homes," for *veśmasu*.

"O lord of Umā" *umāpate*: This epithet is relatively rare in the *Rāmāyaṇa*, occurring only five times in the critical edition. It is found only once in the *Bālakāṇḍa* (1.42.2), and four times in the *Uttarakāṇḍa* (here and at 7.31.31, 7.78.16, and 7.81.16). Cf. 7.78.12 and notes, where the synonymous *umeśa* is used. D10,11,T1,2,G,M2,3,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *prajāpate*, "O Lord of creatures." Cr wishes to distinguish this epithet from the same one commonly used of Brahmā, and so he explains, "*prajāpati* means 'O protector of creatures by means of punishing the wicked' (*duṣṭanigrahadvārāprajārakṣaka*)."

25. "O foremost of those who burn! Burn up" *daha pradahatām vara*: Śiva is known for the fiery destruction of his foes, such as Kāma and Tripura. See notes to verse 2 above and 7.4.28.

"by uttering the syllable '*Hum*'" *huṃkṛtena*: Literally, "by the production of '*Hum.*'" The syllable "*Hum*," which is expressive of anger, is often used in the literature by powerful individuals as a destructive weapon. Compare 1.39.27, where the sage Kapila uses it to incinerate the 60,000 sons of Sagara. Cf. 1.54.5–6 and 1.74.17.

26. "Śiva, the slayer of Andhaka" *andhakasūdanaḥ*: Literally, "the slayer of Andhaka." Andhaka is one of the great *asura* enemies of Śiva known from the epics, *purāṇas*, etc. (e.g., 6.33.6 and note, and *LiṅgaP* 1.93.7). There are numerous versions of the slaying of Andhaka by Śiva. See, for example, *Śivapurāṇa*, *Rudrasaṃhitā*, *Yuddhakhaṇḍa* 42–46.

"shaking his head and his hand" *śiraḥ karaṃ ca dhunvānaḥ*: Clearly Śiva shakes his head and waves his hand to indicate his refusal to comply with the gods' request. As noted above (see verses 8 and 9 and note to verse 8), Śiva demurs on the grounds of his quasi-paternal relationship with the *rākṣasas*. Ck, Cg, Ct, Cr, and Cs all comment on this in various ways. Cg, for example, understands that the gesture indicates Śiva's intolerance of the words of the gods (*suroktasyāsahyatādyotanam*). Ck, Ct, and Cs see Śiva's refusal as an example of the proverb that one should not cut down even a poison tree [that one has planted] (*viṣavṛkṣo 'pīti nyāyena svavadhānarhā ityāśayeneti bhāvaḥ*—so Ct). The proverb of the "poison tree (*viṣavṛkṣa*)" is quoted in full at *Kumārasambhava* 2.55cd and *PañcT* 1.268. Cs also believes that Śiva's gestures with his head and hand are intended to reassure or comfort the gods (*śiraādidhūnanaṃ devasāntvanārtham*). Cr takes Śiva's gestures as a sign of his unwillingness to kill [the *rākṣasas*] (*śiraḥ karaṃ ca dhunvāno hananābhāvasūcakatvena cālayamānaḥ san*).

27. "It is not for me to kill the sons of Sukeśa in battle" *avadhyā mama te sukeśatanayā raṇe*: Literally, "The sons of Sukeśa are not to be slain by me in battle."

"O gods" *devāḥ*: See note to verse 9 above.

pādas cd = 7.6.9cd.

28. "will slay them in battle" *haniṣyati sa tān yuddhe*: Ñ,V2,B,D3,6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *harir nārāyaṇaḥ śrīmān*, "the majestic Hari Nārāyaṇa."

29. "Not having received what they desired from Hara, they . . . that foe of Kāma" *harān nāvāpya te kāmaṃ kāmārim*: The critical text plays with the repetition of the word *kāma-*. Ñ,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead

harād avāpya te mantraṃ kāmārim, "having received that advice from Hara, they . . . the foe of Kāma." See notes to verses 2 and 25 above for Śiva as a foe of Kāma.

30. "were addressed thus" *uktāḥ*: Literally, "were addressed."

"I shall slaughter the foes of the gods." *surārīn sūdayiṣyāmi*: Ś,Ñ,V,B1,2,4,D1,2,4–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *surārīṃs tān haniṣyāmi*, "I will kill those foes of the gods."

"You need not be anxious, O gods." *surā bhavata vijvarāḥ*: Literally, "O gods, be ones without anxiety." Ñ,V2,B,D7,10,11, and GPP, NSP, and Gita Press read *nirbhayāḥ*, "fearless," for vijvarāḥ, "without anxiety," lending the *pāda* the sense "You should have no fear, O gods." *Pāda* d = 7.6.19d.

31. "Thus . . . Hari has vowed to the terrified gods to kill us" *devānāṃ bhayabhītānāṃ hariṇā . . . pratijñāto vadho 'smākam*: Literally, "of those gods frightened by fear, our death was promised by Hari." The syntax of the genitive plural is somewhat awkward. Cr seeks to rationalize it by adding "in the midst (*madhye*)," i.e., "in the midst of the terrified gods."

"Therefore you must think of some appropriate response." *tac cintayatha yat kṣamam*: Literally, "what is appropriate, you should think of that." Ñ2,V2,B2–4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the slight variant *cintyatām yad iha kṣamam*, literally, "what is appropriate here, is to be thought of."

32. "This Nārāyaṇa, who desires to kill us, is extremely difficult to defeat." *duḥkhaṃ nārāyaṇaṃ jetuṃ yo no hantum abhīpsati*: D6,7,10,11, and GPP, NSP, and Gita Press read for *pāda* d, *yo no hantum ihecchati*, "who desires to kill us here." Ś,V1,3,D2,3,8,9,12, and KK and VSP omit 32cd. KK shows the line in brackets between verses 38 and 39.

Following 32ab, Ś,Ñ2,V,B1(lines1–5),3,4,D2,3,6–13 (D6,7,10,11 omit lines 10,11 see 99*, note 10 below), and Lahore (omits lines 2,3,7), Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while Ñ1,D1,4,5,T2,3 insert after verse 32, a passage of eleven lines [99*]: "Namuci,[1] Kālanemin,[2] Prahlāda[3] that foremost of heroes, Rādheya,[4] Bahumāyin,[5] the righteous Lokapāla,[1–2] Yamala, Arjuna, Hārdikya, Śumbha, and Niśumbhaka as well. All these mighty and immensely powerful *asuras* and *dānava* lords[6] had never been heard of as being defeated when they entered battle.*[7][3–5] All of them had offered hundreds of sacrifices. All of them possessed the power of illusion.[8] All of them were expert in all divine weapon-spells, and all of them sowed terror among their enemies.[6–7] And yet Nārāyaṇa slaughtered them by the hundreds and the thousands.[8] Realizing this, all[9] of you must do what is appropriate.[9] All this that was fitting was uttered by righteous and glorious Mālyavān, endowed with forbearance, and he obtained a long life[10][10–11]."

[1] "Namuci" *namuciḥ*: The story of Indra and Namuci is popular and known from the earliest literature, e.g., *ṚV* 1.53.7 and 8.14.13 and *TaiBr* 1.6–7. These versions are summarized by Keith (1925, pp. 130–31). The story is also related at *MBh* 9.42.28–31. For additional references, see notes to 4.11.22. On its inclusion in the *Rāmāyaṇa*, see Pollock 1991, p. 39, note 74 and p. 41, note 83 (note that the reference should be to 6.44.17). Cf. 7.1.3, where the name Namuci is given as a variant reading for the sage named Namucu.

[2] "Kālanemin" *kālanemī ca*: Ñ,V1,3,D3,5,9–11,T2,3, and GPP, NSP, Gita Press, KK, and VSP read instead *kālanemiś ca*, "and Kālanemi."

[3] "Prahlāda" *prahlādaḥ*: Ñ2,V3,B1,D6,7,10,11,T2,3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP instead *saṃhrādaḥ*, "Saṃhrāda." Clearly the variant reflects concern that the *asura* Prahlāda, far from being slain by Viṣṇu, is throughout the literature represented as his devotee.

[4] "Rādheya" *rādheyaḥ*: Cs identifies this figure as the son of an *asura* woman named Rādhā. (*rādheyaḥ rādhānāmnī kācanāsurastrī. tatputraḥ.*) Raghunathan (1982, vol. 3, p.

387) understands the matronymic to refer to the *Mahābhārata* warrior Karṇa, but this cannot be correct, because the latter is neither an *asura* nor is he slain by Viṣṇu. Raghunathan's opinion is shared by Benoît in a note (1999, p. 1713), where he identifies Karṇa as an incarnation of Naraka, identifies Hārdikya as Kṛtavarman, and notes that these two figures appear in the *Mahābhārata*. Benoît provides no citations. In the *Mahābhārata*, Hārdikya, son of Hṛdika, is a patronymic for Kṛtavarman (e.g., *MBh* 1.57.88). At *MBh* 1.61.15, a *daitya* by the name of Aśvapati takes birth as a king by the name of Hārdikya.

[5] "Bahumāyin" *bahumayī*: Some translators, like us, understand this to be a proper name, while others take it as an epithet meaning "possessing great powers of illusion *or* magic."

[6] "*dānava* lords" *dānavendrāḥ*: Ñ2,B1,3,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dānavāś caiva*, "and the *dānavas*."

[*7] "All . . . had never been heard of as being defeated when they entered battle" *sarve samaram āsādya na śrūyante 'parājitāḥ*: Literally, "all having come to battle were never heard of as undefeated." The critical edition, as well as GPP, NSP, KK and VSP, all read the double negative, yielding the sense "were not heard of as undefeated." Among the translators consulted, only Benoît (1999, p. 1235) renders the double negative, translating, "*ne sont pas restés invaincu sur le champ de bataille, que l'on sache*." Lahore (7.6.33) and Gita Press (1969, vol. 3, p. 1924) read the sequence without the *avagraha*, *śrūyante parājitāḥ*, "were never heard of as defeated." We believe that, in the context, this is probably the correct reading, despite the preference of many editors for the *avagraha*, and we have rendered accordingly. See notes to verse 9 above.

[8] "possessed the power of illusion" *māyāvinaḥ*: Ś1,Ñ,V,D6,7,10,11,T2,3, and GPP, NSP, Gita Press, KK, and VSP instead *māyāvidaḥ*, "were knowers of the power of illusion."

[9] "Realizing this, all" *etaj jñātvā tu sarve vai*: Ñ2,V1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarveṣām* for *sarve vai*. This lends the *pāda* the sense "realizing this about them all."

[10] Ñ2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP omit lines 10–11.

33. "as might Bhaga and Aṃśa to Vāsava" *bhagāṃśāv iva vāsavam*: Bhaga and Aṃśa are two of the original group of eight [later twelve] deities said to be the sons of Aditi and the seer Kaśyapa and known by the matronymic Ādityas. In the later mythology Indra (Vāsava) is considered to belong to this group, and, as king of the gods, would be regarded as the eldest of the Ādityas and their leader. This provides the basis for the simile in which the two younger brothers deferentially address their elder. For Amśa, see *ṚV* 2.1.4; 2.27.1 and *MBh* 1.218.33; and for Bhaga, see *ṚV* 2.1.7 and 2.27.1. Cg, the only commentator to read with the critical edition, understands the term *aṃśa* not as a proper name but in its sense of "portion *or* fragment." He then takes the *dvandva* compound to refer to "Bhaga and his fragment," by which he means Bhaga and his fellow Āditya Āryamān, the god of hospitality and marital accord. Ck and Cg further identify Bhaga as the presiding divinity of the *nakṣatra* Pūrvaphālgunī and Aryamān as that of Uttarāphālgunī (*bhagaḥ pūrvaphalgunī nakṣatradevatā. tadaṃśo 'ryamottaraphalgunī nakṣatradevatā*—so Cg). Ct notes the critical reading as a variant and, like Cg, sees the reference as being to Bhaga and Aryamān, although he makes no reference to their astrological association. Cf. note to 7.5.29 where Cg and Ct claim that Bhaga is the presiding divinity of Uttarāphālgunī.

Ñ2,V2,B,D6,7,10,11,M6,10, and Gorresio, GPP, NSP, and Gita Press read *aśvinau*, "the Aśvins," for *bhagāṃśau*.

34. Benoît (1999, p. 1713) notes that the pious duties of which Mālin and Sumālin boast in this verse correspond closely to those prescribed for the kshatriya class at *Manusmṛti*

1.89, with the exception of Manu's injunction that the ruling class should practice detachment from objects of the senses. Benoît speculates that this later omission may suggest that the *rākṣasas* are not fully dharmic or that their *dharma* is different from that assigned to humans. He also suggests that the difference might correspond to the different types of dharmic activities, which are said by Manu to be appropriate to the different *yugas*.

"studied the *vedas*" *svadhītam*: Literally, "well studied *or* well instructed." The sequence "*sva-*" is marked as uncertain by the editors of the critical edition.

"have adhered to our proper duties" *svadharmaḥ sthāpitaś ca naḥ*: Literally, "and our *svadharma* is established." The term *svadharma* normally refers to the duties appropriate for a person by virtue of his or her particular *varṇa*, or class, and *āśrama*, or stage of life, and the brothers appear to be summing up their practice of the appropriate duties of their class as detailed in the first two *pādas*. This concept, most famously enunciated at *Bhagavadgīta* 3.35, informs the social order articulated in the *Rāmāyaṇa*. Nevertheless, the term itself is not frequently encountered in the *Rāmāyaṇa*. See 6.80.53; 7.11.38; and notes, where the term is used in the context of Rāvaṇa's proper duty. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sudharmaḥ sthāpitaḥ pathi*, literally, "proper *dharma* is/was established on the path." According to Ck and Ct, the term *sudharma* refers to "proper *or* excellent *dharma*," which the *rākṣasa* brothers have established by means of those activities, such as vedic study, that they have previously performed properly. (*sudharmaḥ śobhano dharmaḥ. pathi sthāpitaḥ. prāksamyaganuṣṭhitair adhyayanādibhir iti śesaḥ*—so Ct; Ck similarly.) Cr understands that the phrase means that the *rākṣasas* have established proper *dharma* as a family tradition and, moreover, that the power they derive from these practices will ensure that they are victorious (*pathi kulaparaṃparāyāṃ sudharmaḥ sthāpita etenaitatkarmaprabhāvād asmākaṃ vijayo bhaviṣyatīti sūcitam*). KK and VSP read *sudharmaḥ prāpitaḥ pathi*, "proper *dharma* has been set on the path," a reading unrecorded in the critical apparatus. Cg does not comment on this odd reading. The term *svadharma* occurs thirteen times in the critical edition of the *Rāmāyaṇa* (1.6.17; 1.20.7; 1.72.11; 2.25.2; 2.26.16; 2.98.61; 2.104.24; 4.18.11; 4.24.10; 5.18.5; 6.80.53; 7.6.34; 7.6.11; but cf. 1.1.75). Note that our comments on the frequency of the term *svadharma* in the *Rāmāyaṇa* should be emended to indicate that the reference at 6.80.53 is the only one in the *Yuddhakāṇḍa*, not in the entire epic.

35. "With mighty rivers in the form of our weapons, we have plunged deep into the imperturbable ocean that is the host of the gods." *devasāgaram akṣobhyaṃ śastraughaiḥ pravigāhya ca*: Literally, "and having plunged into the unshakable ocean of gods with weapon-floods." The figure thoroughly exploits the common epic metaphor of a great army or host as an ocean. The image suggested is that of strong rivers or currents of water in the form of the armed *rākṣasas* penetrating the mass of the oceanlike hosts of the gods. This is explicitly noted by Cr, who glosses, "an ocean in the form of the gods (*devarūpasamudram*)." Cf. 6.7.12–13; 6.46.25–28; and notes. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śastraiḥ samavagāhya ca*, "and having plunged into with weapons." This reading somewhat weakens the aquatic metaphor but is clearly based on the same idea as the critical reading. All translators consulted render the metaphor in one way or another. Benoît alone appears to understand the verse literally rather than metaphorically. He sees the *rākṣasas* as having actually plunged into the "divine ocean." In a note (1999, p. 1713), he remarks that their [the *rākṣasas*'] plunge into the ocean is merely one among their numerous misdeeds. He then links this passage to the fact that the deity of the ocean, Sāgara, has close links with the Ikṣvāku dynasty. We are aware of no such episode or misdeed on the part of the *rākṣasas* and believe that Benoît has failed to understand the reference to the ocean of the gods as a metaphor.

"We have always defeated them in battle." *jitā devā raṇe nityam*: Literally, "The gods have always been defeated in battle." Ñ,V2,B1,3,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *jitā dviṣo hy apratimāḥ*, "For [we] have defeated [our] incomparable enemies."

"For us there is no fear of death." *na no mṛtyukṛtaṃ bhayam*: Literally, "There is not for us [any] fear *or* danger produced by death." Commentators differ in their understanding of the intention of this phrase. Ct understands that since the *rākṣasas* have already defeated the gods, they are in no danger of being killed. He adds, however, that the real meaning is that since there is nothing left for them to accomplish, they would suffer no loss even in death. (*yato dviṣo devā jitās tat tasmād asmākaṃ mṛtyukṛtaṃ bhayaṃ nāstīty arthaḥ. kartavyāvaśeṣābhāvān mṛtyāv api na kṣatir iti bhāvaḥ.*) Ck's text appears to be similar to that of Ct's but is defective in parts. Cr, as indicated in the note to verse 36 below, understands that the *rākṣasas* anticipate no danger of suffering death at the hands of the gods, including Nārāyaṇa, who will not dare to stand before them in battle (*dviṣo jitā ata eva pramukhe saṅgrāme sthātuṃ nārāyaṇādayo bibhyati tat teṣām asmākaṃ mṛtyukṛtaṃ bhayaṃ no nāsti*).

36. "all of them fear" *sarva eva hi bibhyati*: Literally, "they all indeed fear." Ñ2,V2, B,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve bibhyati sarvadā*, "they all always fear."

37. "It is no fault of Viṣṇu" *viṣṇor doṣaś ca nāsti*: Cm and Ct (as second alternative) explain the critical reading. They understand that Viṣṇu has no reason of his own to vow to destroy the *rākṣasas* (*viṣṇor asmadvadhapratijñāyāṃ yaḥ kāraṇaṃ syāt tādṛśo viṣṇoḥ sahajo doṣo nāstīty arthaḥ*). D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *viṣṇor dveṣasya nāsty eva.* This lends the first half of the verse the sense "There is no reason for Viṣṇu's antipathy, O lord of the *rākṣasas*." Ck, Cg, and Ct (first alternative) explain, " 'There is no reason for Viṣṇu's antipathy.' The sense is that this is no cause on our part for having offended him" (*asmābhis tadapakārākaraṇād iti bhāva*—so Cg; Ck and Ct similarly).

"It is the fault of the gods alone" *devānām eva doṣeṇa*: Literally, "through the fault of the gods alone." Ct understands the fault here to be the gods' incitement (*upajāpena*). See note to verse 38 below.

38. "Therefore, this very day, putting forth our energies and surrounded by all of our troops" *tasmād eva samudyuktāḥ sarvasainyasamāvṛtāḥ*: See note to verse 23 above. D6,7,10,11, and GPP, NSP, and Gita Press read instead *tasmād adyaiva sahitāḥ sarve 'nyonyasamāvṛtāḥ.* This lends the line the sense "therefore, this very day, all of us united and protected *or* surrounded by one another."

"we shall willingly slaughter . . . on account of whom" *jighāṃsāmo yebhyaḥ*: Literally, "we desire to kill on account of whom." KK and VSP read instead *jighāṃsāma ebhyaḥ*, "we desire to kill on account of those," a variant not noted in the critical apparatus. Cg notes that the desiderative (*sannanta*) *jighāṃsāmaḥ*, "we desire to kill," must be understood in its simplex meaning "we [will] kill," and that the desiderative is irregular (*jighāṃsāma iti svārthe sannārṣaḥ*).

"trouble" *doṣaḥ*: Compare note to verse 37 above.

39. "When Mālin and Sumālin and their elder brother, the lord Mālyavān, . . . in this fashion" *iti mālī sumālī ca mālyavān agrajaḥ prabhuḥ*: D3,G1,M4, and VSP omit this line. KK places *pādas* ab in brackets, as its 45ab, noting that the passage is known only to four of its manuscripts. For 39ab, Ś,Ñ1,V1,3,D1,2,4,5,7–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [101*]: "Having taken counsel in this fashion, those mighty ones, relying on all of their troops[1] (*evaṃ saṃmantrya balinaḥ sarvasainyasamāśritāḥ* //)."

[1] "relying on all their troops" *sarvasainyasamāśritāḥ*: V1,D7,10,11, and GPP, NSP, and Gita Press read instead *sarvasainyam upāsitāḥ*. This sequence is extremely difficult to construe. The only commentator to make an attempt at doing so is Cr, who gamely offers, "having protected [their] troops (*pālitasainyāḥ*)." D1,4,5, and KK and VSP read instead *sarvasainyasamāvṛtāḥ*, "surrounded by all [their] troops."

"all three *rākṣasas*" *rākṣasāḥ sarva eva te*: Literally, "all those *rākṣasas*." In keeping with the simile in the last line of the verse, we have added the word "three" to show that the reference is specifically to the three brothers rather than to the *rākṣasas* in general. Ś,Ñ1,V1,3,B,D5,7–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *sarve nairṛtapuṅgavāḥ*, "all those bulls among the sons of chaos."

"Jambha, Vṛtra, and Bala" *jambhavṛtrabalāḥ*: These are the names of three demons who are killed by Indra. At *MBh* 7.77.17cd and 7.142.21cd, Indra is said to have killed Jambha. The great primordial serpentine *asura*, Vṛtra, "the Encloser," is the paradigmatic enemy of the vedic divinity Indra. The story of Vṛtra is told at *Uttarakāṇḍa sargas* 75–77. See notes to 7.75.4. Indra kills Vala/Bala at *ṚV* 1.4, 8.14.7, etc. At *MBh* 12.99.48–49, Indra mentions killing Vṛtra, Bala, and others. Ñ1,D7,10,11,T3, and GPP, NSP, and Gita Press read instead *jambhavṛtrādayo yathā*, "just like Jambha, Vṛtra, and so on." KK (7.6.46) reads with the critical edition, except that it substitutes the name *jṛmbha-* for *jambha-*. The critical apparatus of KK shows the variant of Ct found in GPP and NSP (7.6.46) as known to seven of its manuscripts. VSP (7.6.45) reads as in the critical edition.

Following verse 39, D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [103*]: "When they had taken counsel together in this fashion, Rāma, those gigantic and immensely powerful *rākṣasas* all went forth for battle exerting themselves to the fullest (*iti te rāma saṃmantrya sarvodyogena rākṣasāḥ / yuddhāya niryayuḥ sarve mahākāyā mahābalāḥ //*)."

40–42. "Then" *tataḥ*: Ñ2,V2,B2–4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gatāḥ*, "[they] went."

"mounted on": The text lists all of the mounts in the instrumental so that a literal meaning would be "with their chariots, etc." We have added the phrase "mounted on" to provide syntactic continuity.

"on . . . splendid elephants" *vāraṇendraiś ca*: Literally, "with elephant lords." Ñ2,V1,2,B1,3,4,D2,6,7,9–11,G2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vāraṇaiś caiva*, "and with elephants."

"on . . . horses as huge as mountains" *hayaiś ca girisaṃnibhaiḥ*: Literally, "and with horses resembling mountains." The word *giri-* is marked as uncertain by the editors of the critical edition (see errata to the critical edition, p. 665). Ñ,V2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read *kari-*, "elephant," for *giri-*, "mountain." This lends the compound the sense "resembling elephants."

"on . . . dolphins" *śiṃśumāraiḥ*: Literally, "with *śiṃśumāras*." This term normally refers either to the Gangetic dolphin or some species of crocodilian. Ś,Ñ,V,B,D,T1,G2, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead the synonymous variant *śiśumāraiḥ*. Dutt (1894, p. 1571) renders, "purpoises [*sic*] and adds the following note, "How purpoises [*sic*] could be pressed into the service passes my conception, unless, *Siśumāra* have any other meaning." Apparently Dutt did not find it strange that the warriors would ride fish, snakes, and the other assorted creatures mentioned in the passage. For other descriptions of the oddly assorted menagerie that makes up the mounts of the *rākṣasa* armies, see 6.53.28 and note; and note to 1335, following notes to 6.60.11.

"on . . . serpents" *bhujaṅgamaiḥ*: Literally, "with serpents." In his comments to 6.53.28 (see note), Cg mentions that it is conceivable to ride snakes as long as they are large ones (*sarpādīnāṃ mahāśarīrāṇāṃ vāhanatvaṃ saṃbhavatīti bodhyam*).

"on . . . gaur" *sṛmaraiḥ*: Literally, "with gaur." We follow Cg and Ct, who understand this animal to be the *gavaya*, a species of ox that is usually identified as either the wild gaur (*Bos gaurus*) or the domesticated gayal or mithun (mithan) (*Bos frontalis*). See 7.31.18 and note. Cf. 3.13.23; 3.41.10; 4.59.15; and notes.

43. "all those beings who dwelt in Laṅkā" *laṅkālayāni . . . bhūtāni*: Literally, "all those beings who had Laṅkā for their abode." The commentators differ as to the identity of these beings. Cg and Ct, no doubt looking ahead to 104*, line 3 (see below), understand them to be the local divinities (*tatratyāni daivatāni*). Ck, however, interprets the reference to be to the pan-Indian deities, including Śiva, Viṣṇu, Bhadrakālī, etc. (*śivaviṣṇubhadrakālyādīni*). Cr, on the other hand, sees them as animals, etc. (*paśuprabhṛtīni*). The reference could also be to those who remain in the city after the departure of the troops. These would include *rākṣasa* women and children.

"foreseeing the destruction of the city" *laṅkāviparyayaṃ dṛṣṭvā*: Literally, "having seen the destruction of Laṅkā." Cr, alone among the commentators, offers an explanation as to how the residents are able to predict the catastrophe that awaits them. He observes that they can foresee the disaster through the evil omens that will be described in the following verses (*viparyayaṃ kuśakunādinā laṅkāyā vidhvaṃsaṃ dṛṣṭvā jñātvā*).

Following verse 43, Ñ2,V2,B1,4,D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [104*]. Many other manuscripts insert this passage, in whole or in part, after 41, 43ab, or 43cd. "Borne by splendid chariots, the *rākṣasas*, in their hundreds and thousands, proceeded swiftly with great effort to the world of the gods.[1–2] And the divinities departed by the very same road that the *rākṣasas* had taken.[1][3]"

[1] "And the divinities departed by the very same road that the *rākṣasas* had taken." *rakṣasām eva mārgeṇa daivatāny apacakramuḥ*: The translators consulted differ as to the identity of the divinities mentioned here and, therefore, also as to what they are actually doing. In keeping with Cg's and Ct's interpretation of verse 43, we understand them to be the local divinities of Laṅkā, who, like rats fleeing a sinking ship, are escaping the doomed city, along with the columns of troops (*rakṣasāṃ mārgeṇa tadyātrayā sahaivāpacakramur apagatāḥ*—so Ct). Ck interprets similarly but, as noted above, understands the divinities to be the pan-Indian gods and goddesses. This interpretation is followed by Gorresio (1870, p. 20), Dutt (1894, p. 1572), Gita Press (1969, vol. 3, p. 1925), and Raghunathan (1982, vol. 3, p. 388). On the other hand, Roussel (1903, vol. 3, p. 442), followed by Shastri (1959, vol. 3, p. 390) and Benoît (1999, p. 1236), understands that the deities in question are the foes of the *rākṣasas*, who flee from the approaching army.

Following 104*, GPP (in brackets between 7.6.52–53), KK (7.6.53ab), and VSP (in brackets, 7.6.53ab), insert a passage of one line, which is largely a repetition of 7.6.43cd. The situation as it appears in GPP, KK, and VSP is not made clear in the critical apparatus. The line as it is found in GPP, KK, and VSP is *bhūtāni bhayadarśīni viṣamasthāni sarvaśaḥ*, "All those beings, anticipating the danger, were placed in a perilous situation."

44. "set in motion by Kāla" *kālājñaptāḥ*: Literally, "ordered by Kāla." We agree with Ck, Cg, Ct, and Cr, who understand, "impelled by Kāla (*kālapreritāḥ*—so Ck, Cg, Ct; Cr similarly)."

"swiftly arose" *utthitā drutam*: Ñ2,V1,2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samutthitāḥ*, "arose."

"presaging the destruction" *abhāvāya*: Literally, "for the nonexistence."

45. "The clouds rained down bones and hot blood." *asthīni meghā varṣanti uṣṇaṃ śoṇitam*: For blood raining down as an evil omen, see App. I, No.16, lines 9–10, following notes to 6.15.33; 6.26.22; 6.31.5; 6.41.33; 6.45.926*–36; 6.83.33; 6.94.15; and notes. Cf.

1674*, lines 5–7, following notes 6.76.21. Note the hiatus between *varṣanti* and *uṣṇam*. Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the perfect (*liṭ*) *vavṛṣuḥ*, "they rained," for *varṣanti*, "they rain."

"The ocean breached its shore" *velāṃ samudro 'py utkrāntaḥ*: Ñ2,V,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *velāṃ samudrāś cotkrāntāḥ*, "And the oceans breached the shore."

"and the mighty mountains shook" *calante cācalottamāḥ*: Literally, "and the foremost of immovable [ones] moved." Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *celuś cāpy atha bhūdharāḥ*, "those supporters of the earth [i.e., mountains] moved."

46. "Thousands of malevolent spirits whirled about, dancing" *bhūtāḥ paripatanti sma nṛtyamānāḥ sahasraśaḥ*: Literally, "Malevolent beings by the thousands ran about, dancing." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of two lines [107*, line 3; 106*]: "She-jackals of horrible appearance howled fearsomely.[107*, line 3] The very elements themselves appeared to be crashing down one after the other. [106*] (*vāśyantyaś ca śivās tatra dāruṇaṃ ghoradarśanāḥ* [107, line 3] / *saṃpatanty atha bhūtāni dṛśyante ca yathākramam* [106] /)."

See, too, notes to verses 47 and 48 below.

"with a sound like that of thunder" *ghananādasamasvanān*: The editors of the critical edition have marked the syllables *-nādasamasvanān* as uncertain. Ñ2,V1,2,B1,3,4,D6,7,10, 11,T1,2,3, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative plural *ghananādasamasvanāḥ*, which would then modify the "she-jackals" of 107*, line 3.

47. "And a great" *mahac cāpi*: The sequence *cāpi*, "and also," is marked as uncertain by the editors of the critical edition. Ś,Ñ,V,B1,2,D,T3,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *cātra*, "and here," for *cāpi*.

"wheeling flock of vultures" *gṛdhracakram*: Literally, "a circle of vultures." Ct and Cr gloss *gṛdhrasamūhaḥ*, "a mass *or* flock of vultures."

"circled above the *rākṣasas* like the wheel of time itself" *rākṣasānām upari vai bhramate kālacakravat*: Ñ2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *rakṣogaṇasyopariṣṭāt paribhramati kālavat*, "[it] wheeled about like Kāla above the *rākṣasa* hosts." T1,2,G1,3,M3,7, and KK and VSP read instead *rākṣasānām upari khe bhramate 'lātacakravat*, "wheeled in the sky above the *rākṣasas* like a wheel of flaming brands."

Following verse 47, Ñ2,B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [107*, lines 1, 2]. The textual evidence for the insertion of passage 106* (following notes to verse 46 above) and 107* is quite complex. We have followed the sequence of lines found in GPP, NSP, Gita Press, KK, and VSP. See, too, notes to verses 46 above and 48 below. "Doves with red feet[1] and *sārikās*[2] flew swiftly about. Crows cawed and two-footed cats[3] screeched (*kapotā raktapādāś ca sārikā vidrutā yayuḥ* [107, line 1] / *kākā vāśyanti tatraiva biḍālā vai dvipādikāḥ* [107, line 2])."

[1] "Doves with red feet" *kapotā raktapādāḥ*: The appearance of white doves with red feet is among the numerous evil omens that are said to presage the destruction of the *rākṣasas* in the *Yuddhakāṇḍa*. See notes to 6.26.28; cf. 6.67.5.

[2] "*sārikās*" *sārikāḥ*: Probably the common mynah bird, *Acridotheres tristis*. See notes to 6.26.29 and 6.94.25. Roussel (1903, vol. 3, p. 442), followed by Shastri (1959, vol. 3, p. 391), understands the reference to be to crows (*corneille*), who share the feature of "red-footedness" with the doves. Benoît (1999, p. 1236) understands similarly but takes the bird in question to be a blackbird (*merlette*). Based on the sequence at 6.26.28–29, it seems likely that only the doves are represented as having red feet.

[3] "two-footed cats screeched" *vāśyanti . . . biḍālā vai dvipādikāḥ*: We understand with

Cr that malformed cats are crying, along with the crows, etc., mentioned earlier in the verse (*kākādayo tatraiva vāśyanti*). Gita Press (7.6.58), KK (7.6.57), and VSP (7.6.57) read *dvipādayaḥ*, "elephants, etc.," in place of *dvipādikāḥ*, "two footed." This reading is clearly rendered only in the translation of Gita Press (1969, vol. 3, p. 1926). Raghunathan (1982, vol. 3, p. 388), who probably shares this reading, renders, oddly, "cats and other felines." We believe that he may have misread *dvipādayaḥ* as some form of *dvīpin*, a term used for a variety of jungle cats. Ñ2,V, and GPP (7.6.58) and NSP (7.6.58) read *biḍālāya dvipādakāḥ*, a collocation that seems virtually impossible to construe in this context and is probably a typographical error. Translators who normally render the texts of GPP and NSP seem to ignore the peculiar dative singular *biḍālāya* and translate it as if it were a nominative plural. Roussel (1903, vol. 3, p. 442), followed by Shastri (1959, vol. 3, p. 391) and Benoît (1999, p. 1236), translate in this way and understand that the cats merely appear rather than utter cries.

48. "But disregarding those dire omens" *tān acintya mahotpātān*: Literally, "not having thought about those great omens." Ñ2,V2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *utpātāṃs tān anādṛtya*, "having disregarded those omens."

"arrogant as they were in their strength" *balagarvitāḥ*: Literally, "arrogant through strength." V2,B2,D10,11,T2,G2,M1,3,5, and GPP, NSP, Gita Press, KK, and VSP the more or less synonymous *baladarpitāḥ*, "proud *or* arrogant through [their] strength."

Following verse 48, Ś,Ñ1,V1,3,B1,2,3 (after 47 due to omission),D1–5,8,9,12,T3 insert a passage of 3 lines [107*], while Ñ2,B4,D6,7,10,11 insert lines 1, 2 after verse 47 and line 3 after 46ab, and V2 inserts lines 1, 2 after 48ab and line 3 after 48cd. See notes to verses 46 and 47 above for a translation and discussion of the order of 106* and 107* in the printed editions consulted.

49. "night-roaming *rākṣasas*" *rajanīcarāḥ*: Ñ2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *sumahābalaḥ*, "of tremendous power." This epithet in the singular would refer exclusively to Mālin. KK and VSP (and noted in GPP) read instead the plural *sumahābalāḥ*, in which case the epithet would refer equally to all three brothers. This variant is not noted in the critical apparatus.

"preceded them, just as the three sacred fires precede the sacrificial rites" *āsan puraḥsarās teṣāṃ kratūnām iva pāvakāḥ*: Literally, "they were the forerunners of them just as are the fires of the rites." This somewhat awkward simile draws its inspiration, no doubt, from the text's frequent comparison of the three brothers to the *tretāgni*, or three fires of the vedic sacrifice. See note to 7.4.2 for the names of these fires. Ñ2,D5–7,10,11, and GPP, NSP, and Gita Press read instead *puraḥsarā rākṣasāṇāṃ jvalitā iva pāvakāḥ*, "They preceded the *rākṣasas* like blazing fires."

50. "the night-roaming *rākṣasas*" *niśācarāḥ*: Literally, "the night-roaming [ones]."

"placed their faith in" *āśrayante*: Literally, "they had recourse *or* sought refuge in."

"unshakable as Mount Mālyavān" *mālyavantam ivācalam*: Literally, "like the unshakable [one] (i.e., mountain), Mālyavān." We have attempted to bring out the underlying meaning of the common kenning for mountain, *acala*, "the unmoving [one]." According to Law (1954, pp. 21–22) the mountain Mālyavān is in the Kiṣkindhyā country, and a mountain of this name is found in the *Kiṣkindhākāṇḍa* (see 4.27.1 and note).

"all creatures" *dehinaḥ*: Literally, "embodied [ones]." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *devatāḥ*, "divinities."

"the Creator" *dhātāram*: The reference is, of course, to Brahmā. The first syllable, *dhā-*, is marked as uncertain by the editors of the critical edition.

51. "under Mālin's command" *mālivaśe sthitam*: Literally, "fixed in the control of Mālin."

52. "expedition" *samudyogam*: Literally, "effort, exertion." See notes to verses 10 and 21 above. Cf. note to verse 23.

"he resolved to fight" *dadhre yuddhe tato manaḥ*: Literally, "then he set his mind on battle." Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *cakre yuddhe tadā manaḥ*, "then he made up his mind with regard to battle."

Following verse 52, D6,7,10,11,G2,M1,2,5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of nine lines [108*]: "With his weapons and quivers at the ready, he mounted Vainateya, taking up his celestial armor, which was equal in radiance to a thousand suns.[1–2] Then the lotus-eyed Lord[1] tied on two shining quivers filled with arrows and fastened his sword-belt[2] and shining sword, along with those magnificent weapons—the conch, the discus, the mace, the horn bow,[3] and the sword.[4][3–5] Mounted upon Vainateya, who resembled a golden mountain,[5] Hari[6] sped onward for the destruction of the *rākṣasas*.[6–7] In his yellow garments, the dark lord Hari, mounted on Suparṇa's back, resembled a storm cloud laced with lightning on the peak of a golden mountain. [8–9]"

[1] "the lotus-eyed Lord" *kamalekṣaṇaḥ*: Literally, "the lotus-eyed [one]."

[2] "his sword-belt" *śroṇisūtram*: Literally, "hip-string." As Ct notes, this must be a belt or rope for fastening a sword (*khaḍgabandhanabhūtam*). Apte (s.v. *śroṇi-*) cites this passage for this sense of the term.

[3] "horn bow" *-śārṅga-*: This is the composite bow commonly associated with Viṣṇu. See below *Prakṣipta* II, *sarga* 5.16 and notes. See notes to 6.35.24; 6.62.28; and 6.105.14. See, too, Emeneau 1953, pp. 80–82.

[4] "sword . . . those magnificent weapons . . . and the sword" *khaḍgam . . . -khaḍgāṃś caiva varāyudhān*: KK and VSP, apparently in an effort to address partially the redundancy, substitute *-khaḍgākhyapravarāyudhān* for *khaḍgāṃś caiva*. This creates a compound with the sense "[and] those splendid weapons known as . . . sword."

[5] "who resembled a golden mountain" *suvarṇagirisaṃkāśam*: D10,11, and Gita Press, KK, and VSP read instead *suparṇaṃ girisaṃkāśam*, which lends the line the sense "mounted upon Suparṇa Vainateya, who resembled a mountain." GPP and NSP, perhaps as a result of a typesetter's error, read *saṃpūrṇam*, "full," for *suparṇam*, "Suparṇa," which is virtually impossible to construe in the context. This reading is not noted in the critical apparatus.

[6] "Hari" *hariḥ*: D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *prabhuḥ*, "lord."

53. "Lauded by the *apsarases* and the foremost *gandharvas* . . . together with the gods, perfected beings, seers, and great serpents, he" *sa devasiddharṣimahoragaiś ca gandharvamukhyāpsarasopagītaḥ*: As it stands it would appear that Viṣṇu advances to battle accompanied by the gods, perfected beings, and so on, as he is being lauded by the *gandharvas* and *apsarases*. The compound *gandharvamukhyāpsarasopagītaḥ* is problematic on several accounts. It can be read to mean either "lauded by the foremost of the *gandharvas* and the *apsarases*" or "the *gandharvas* and the foremost *apsarases*." Moreover, the *sandhi* between *apsarasaḥ* and *upagītaḥ* seems highly irregular, although well attested in the critical apparatus. Finally the syllables *-mukhyāpsara-* are marked as uncertain by the editors of the critical edition. Cv feels that the critical reading is the correct one (*samyakpāṭhaḥ*). For *gandharvamukhyāpsarasopagītaḥ*, Ñ2,3,V2,B2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the *facilior gandharvayakṣair upagīyamānaḥ*, which separates the words *gandharva-* and *yakṣa-* from the compound, thus allowing the compound *devasiddharṣimahoragaiḥ* to be governed by the participle *upagīyamānaḥ*, "being lauded." A translation of the line would then be "Being lauded by *gandharvas* and

yakṣas [as well as by the gods, perfected beings, etc.]." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *siddhadevarṣi-*, by transposition, which yields the same meaning.

"wielding his excellent discus, sword, ploughshare, and the rest" *cakrāsisīrapravarādidhārī*: Literally, "bearing the most excellent discus, sword, and ploughshare, etc." The compound could also be read to mean "bearing the discus, sword, the most excellent ploughshare, and the rest." The ploughshare (*sīra*) is not normally a weapon associated with Viṣṇu himself but rather with Balarāma, the co-*avatāra* of his manifestation as Kṛṣṇa. On the ploughshare as a weapon or a weapon shaped like a ploughshare, see note to 6.83.23–25 (*hala*). Ñ,V2,B1,2,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *cakrāsiśārṅgāyudhaśaṅkhapāṇī*, "with the discus, sword, horn bow, weapons, and conch in his hands." The compound could also be read as a *dvandva* with the sense "having the discus, sword, and horn bow for his weapons and the conch in hand."

"he advanced upon the army of the enemies of the gods" *samāsasādāmaraśatrusainyam*: V2,D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read *asura-*, "the *asuras*," for *amara-*, "the gods," while D10,11, and GPP, NSP, and Gita Press read *-sainyaśatruḥ* for *-śatrusainyam*. This lends the *pāda* the sense "That enemy of the armies of the *asuras* advanced." In addition to reading *asura-* for *amara-*, KK and VSP, not noted in the critical apparatus, read *-sainyaśatrūn*. This somewhat awkward reading lends the *pāda* the sense "he advanced upon his enemies, the army of the *asuras*." This reading is rendered only in the translation of Raghunathan (1982, vol. 3, p. 389).

The meter is *upajāti*.

54. "like a dark lord of mountains, its boulders shaken loose" *calopalo nīla ivācalendraḥ*: Literally, "like the dark lord of the mountains, whose rocks are shaken." Ñ2,3,V2,B3, D4,7,10,11, and GPP, NSP, and Gita Press read instead *calopalaṃ nīlam ivācalāgram*, "like a dark mountain peak whose boulders are shaken." KK and VSP have a reading similar to that of the critical edition but substitute the neuter *calopalam* for the critical edition's *calopalaḥ*. The meaning of this variant becomes somewhat obscure because the adjective, "whose boulders were shaken" or "by whom boulders were shaken," must now modify the army, the *upameya* (subject of comparison), rather than the mountain, the *upamāna* (object of comparison). Cg merely notes that the compound is a *bahuvrīhi*, but does not fully elucidate its meaning.

The meter is *upajāti*.

55. "sharp" *śītaiḥ*: D1–4, and KK and VSP read instead *śaraiḥ*, "with arrows."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 7

1. "Just as storm clouds pelt a mountain with torrential rains, thundering storm clouds in the form of *rākṣasas* pelted that mountain in the form of Nārāyaṇa with torrents of arrows." *nārāyaṇagiriṃ te tu garjanto rākṣasāmbudāḥ / avarṣann iṣuvarṣeṇa varṣeṇādrim ivāmbudāḥ* //: Literally, "But thundering, those *rākṣasa*-clouds showered the Nārāyaṇa mountain with arrow-showers as clouds do a mountain with showers." The verse is rhetorically awkward in its superimposition of a simile upon a metaphor with the same terms. Ct simply notes that the opening figure is a metaphor (*rūpakam idam*). Cr acknowledges the *rūpaka* implicitly by analyzing the compound *nārāyaṇagirim* to mean "a mountain in the form of him [Nārāyaṇa] (*nārāyaṇagiriṃ tadrūpaparvatam*)." Cs, seemingly disturbed by the redundancy of the figures, offers a rather odd interpretation, according to which there is no metaphor. Instead, he proposes that clouds having the characteristics of *rākṣasas* pelt with showers having the form of weapons a particular

mountain called Nārāyaṇa. Cs sees this as an example of the figure *nidarśana*, in which a specific instance serves as a general illustration. (*nārāyaṇagiriṃ nārāyaṇākhyaparvataviśeṣam astrarūpavarṣeṇārdayanto rākṣasalakṣaṇāmbudā abhipetur iti śeṣaḥ. varṣeṇevādrim ambudā iti sāmānyato nidarśanam.*) See verse 46 and notes below. See, too, 6.90.2 for a normative version of this simile.

"pelted . . . with torrents of arrows" *avarṣann iṣuvarṣeṇa*: Literally, "they showered with arrow-showers." V1,3,D1,7–12,T3, and GPP, NSP, and Gita Press read instead *ardayanto 'stravarṣeṇa*, "striking with showers of *astras*." KK and VSP read instead *vavarṣuḥ śaravarṣeṇa*, "they showered with showers of arrows."

2. "Surrounded . . . shrouded" *vṛtaḥ*: Literally, "surrounded."

"by the dark chieftains of the night-roaming *rākṣasas*" *nilair naktaṃcarottamaiḥ*: Literally, "by the black *or* dark blue most excellent [ones] among the night-roaming [ones]." The kenning *naktaṃcara-*, "night-roaming [one]," occurs only six times in the critical edition, four of them occurring in this *sarga* (verses 7,33,43,46), one in the *Sundarakāṇḍa* (5.4.7) and once more in the *Uttarakāṇḍa* (7.32.67).

"resembled" *ivāsīt*: Literally, "he was like." D10,11, and GPP, NSP, and Gita Press read instead *ivāyam*, "he, like."

"by clouds releasing torrential rains" *varṣamāṇaiḥ payodharaiḥ*: Literally, "by raining clouds."

3–4. "As locusts swarm into a field of grain" *śalabhā iva kedāram*: Literally, "like locusts, a meadow." As Cr notes, we must understand the term *kedāra*, "meadow, water-meadow," in the sense of "rice paddy or grain fields (*śālyādikṣetram*)."

"and flies enter a mountain" *maśakā iva parvatam*: Literally, "like flies, a mountain." The basis for this element in the *mālopamā* is far from clear. Commentators such as Cg and Cv, who share the critical reading, make no effort to elucidate it. Gorresio (1870, p. 21), the only translator consulted to have this reading, oddly renders, "*in una brocca di latte le mosche*." Ś,D1–5,7–12,T2, and Lahore, GPP, NSP, and Gita Press, perhaps in an attempt to make sense of the simile, read *pāvakam*, "fire," in place of *parvatam*, "mountain," lending the passage the sense "as flying insects enter a flame." Lahore (7.6.3) then corrects to the standard simile, reading *pataṃgā iva pāvakam*, "as moths [enter] the fire."

"as living beings might plunge into a pot of nectar" *yathāmṛtaghaṭaṃ jīvāḥ*: Literally, "like living things, a pot of *amṛta*." The word *jīvāḥ* is marked as uncertain by the editors of the critical edition. D7,10,11,T1,2,G1,3,M3,5,10, and GPP, NSP, Gita Press, KK, and VSP read *daṃśāḥ*, "biting *or* stinging insects," for *jīvāḥ*, "living things." The commentators who share this reading understand the creatures in question to be some kind of fly or wasp found in the forest (*vanamakṣikāḥ*— Ck, Cg, Ct, and Cr) and then understand *amṛta* to refer to honey (*madhu* or *kṣaudram*).

"or crocodiles" *makarā iva cārṇavam*: See notes to 5.7.6 and notes to verses 7–8 below. See, too, Hora 1952, p. 68.

"as all the worlds enter him at the time of universal destruction, so . . . did those arrows . . . plunge into Hari" *hariṃ viśanti sma śarā lokās tam iva paryaye*: Literally, "the arrows enter Hari as the worlds [enter] him at the inversion." As Ck, Cg, Ct, and Cr note, the reference here is to the notion that at the time of the periodic destruction of the universe, all beings are absorbed once more into the body of Lord Viṣṇu (*viparyaye pralayakāle lokā yathā hariṃ viśanti tadvat*—so Ct). D7,10,11,T2,M3, and GPP, NSP, Gita Press, KK, and VSP read the virtually synonymous phrase *lokā iva viparyaye*, "like worlds at the destruction [of the worlds]," for *lokās tam iva paryaye*.

"powerful as thunderbolts and swift as the wind or thought itself" *vajrānilamanojavāḥ*: The compound would appear to mean "possessing the speed of the *vajra*, the wind, and thought." However, since the *vajra*, either in the sense of "thunderbolt" or "weapon of

Indra," is conventionally known more for its powerful impact rather than its speed, we are inclined to follow Ck and Ct, who understand the compound to mean "whose strength was that of the *vajra* and whose speed that of the wind or thought (*vajrasārā anilamanovaj javo vego yeṣāṃ te*—so Ct). Cg similarly takes *vajra* separately from the other two *upamānas*, understanding that the arrows were like torrents of thunderbolts (*vajrā vajradhārā iva sthitāḥ*).

5–6. "elephant riders" *gajadhūrgatāḥ*: Literally, "[ones] located on top of elephants." V1,3,D6,7,10,11, and GPP, NSP, and Gita Press read the variant *gajamūrdhagāḥ*, "on the heads of elephants." KK and VSP read *-pṛṣṭhagāḥ* for *-dhūrgatāḥ*, lending the compound the sense "on the backs of elephants."

"with their splendid steeds" *sadaśvaiḥ*: Literally, "with good horses." V1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tathāśvaiḥ*, "and with horses."

"moving through the air" *ambarecarāḥ*: The syllables *-carāḥ* are marked as uncertain by the editors of the critical edition. Ś,D2,6–12,G1,M1,10, and GPP, NSP, Gita Press, KK, and VSP read instead *ambare sthitāḥ*, "standing in the sky." Ct appears to understand this variant to suggest that all of the *rākṣasa* warriors with their mounts, not just the foot soldiers, are hovering in the sky (*syandanādibhiḥ sahāmbare sthitās tadgatāḥ*).

"made Hari hold his breath as the exercise of breath control does a twice-born brahman" *nirucchvāsaṃ hariṃ cakruḥ prāṇāyāma iva dvijam*: Literally, "They rendered Hari devoid of breath as does breath control a twice-born [one]." The sense in which Hari is said to be rendered "breath-less" here is not entirely clear. The force of the simile would appear to suggest that, like a brahman practicing the yogic exercise of breath control, Hari is suspending his own breathing, either out of exertion or in his surprise at the intensity of the *rākṣasa* assault. On the other hand, the idea may be that the vast crush of *rākṣasas*, mounts, and weapons that are surrounding him have literally choked off Hari's air. Cg understands, "making Hari 'breath-less,' that is to say, lacking any room *or* time (*anavasara*) [to catch] his breath (*hariṃ nirucchvāsaṃ cakrur ucchvāsānavasaravantaṃ kṛtavantaḥ*)," which still leaves room for ambiguity. The syllable *-ma*[*ḥ*] of *prāṇāyāma*[*ḥ*] is marked as uncertain by the editors of the critical edition. Ś2,3,V1,2,B,D1,3–7,10–12,T,G,M5–7,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP show a variant that maintains the number parallelism of the simile, reading the plural *prāṇāyāmāḥ*, "breath control exercises." The term *prāṇāyāma* is rare in the *Rāmāyaṇa*. Outside of this occurrence, it is found only at 2.4.33.

7–8. "Harried . . . like a mighty whale by shoals of fish" *tudyamāno mīnair iva mahātimiḥ*: Literally, "like a great whale being prodded *or* wounded by fish." The image here appears to be of some large marine creature attacked by huge numbers of smaller predator fish. On the identity of sea creatures in the *Rāmāyaṇa*, see note to 5.7.6. On the identity of the term *timi*, see 6.4.78–80. See, too, Hora 1952, p. 68. The word *tudyamānaḥ*, "being prodded," is marked as uncertain by the editors of the critical edition. B3,D6,7,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *tāḍyamānaḥ*, "being struck." The compound *mahātimiḥ*, "great whale," is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahodadhiḥ*, "a great receptacle of waters," i.e., "the ocean." This lends the simile the somewhat odd sense "like the ocean lashed by fish." Perhaps the image here is that of a still body of water agitated by swarms of fish.

"by the night-roaming *rākṣasas*" *niśācaraiḥ*: Literally, "by the night-roaming [ones]."

"Viṣṇu . . . he cut into pieces no bigger than sesame seeds" *ciccheda tilaśo viṣṇuḥ*: Literally, "Viṣṇu cut into pieces by [i.e., like] sesame seeds." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *ciccheda viṣṇur niśitaiḥ*, "Viṣṇu cut with sharp [arrows]."

"horn bow" *śārṅgam*: See note to 108*, following note to 7.6.52.

"in that great battle . . . the bodies of the *rākṣasas*" *gātrāṇi rākṣasānāṃ mahāhave*: D6,7,10,11,T1,G1,3,M2–10, and GPP, NSP, Gita Press, KK, and VSP read instead *durdharṣo rākṣasebhyo 'sṛjac charān*, "The unassailable [Viṣṇu] released arrows at the *rākṣasas*." This variant, with its finite verb *asṛjat*, "he released," makes verse seven an independent syntactical unit.

"with his . . . thunderbolt-headed" *vajravaktraiḥ*: Literally, "having *vajra* faces." Ñ2,V3,B2,3,D6,7,11,M10, and GPP, NSP, and Gita Press read instead *vajrakalpaiḥ*, "like *vajras or* thunderbolts."

9. "Driving away that hail of arrows, as does the wind a shower of rain that has sprung up" *vidrāvya śaravarṣaṃ tam varṣam vāyur ivotthitam*: Literally, "having driven away that shower of arrows as does the wind a rain shower that has sprung up." D1,3,4,6,7,10,11,T1,2,G1,3,M3,5,6,10, and GPP, NSP, Gita Press, KK, and VSP read *śaravarṣeṇa*, "with [his] shower of arrows," for *śaravarṣaṃ tam*, "that shower of arrows." This reading deprives the gerund *vidrāvya*, "having dispelled," of a clear direct object and forces *varṣam*, "rain shower," to do double duty as the object in both the *upameya* and *upamāna* as shown by Cr (*varṣaṃ vāyur iva śaravarṣeṇa vidrāvya*). Cs attempts to rationalize this reading by understanding that the term *varṣam* refers to a mass of raining clouds, and also, by way of illustration, to the massed ranks of the *rākṣasas*. (*varṣaṃ pravarṣamāṇameghajātam. rākṣasajātaṃ ca dārṣṭāntike grāhyam.*) VSP (7.7.9) and GPP, noted as Cg's variant, read for *varṣaṃ vāyur* the compound *varṣavāyur*, literally, "rain-wind." This would lend the line the sense "Viṣṇu like a rainy-wind [gale?] with his shower of arrows." This variant is not noted either in the critical apparatus or in KK (7.7.9) and no translator renders it.

"Viṣṇu, the Supreme Spirit" *puruṣottamaḥ*: Literally, "Puruṣottama." The term *puruṣottama* is only used twice in this *kāṇḍa*: here and at 7.27.10, where it also refers to Viṣṇu. For Rāma identified as *puruṣottama* (or the Supreme Spirit), see 6.105.14,28; 6.107.17,30; and notes.

10. "Mightily" *sarvaprāṇena*: Literally, "with all his life breath." As in verse 40 below, the commentators agree that the phrase means "with all [his] strength *or* extreme effort" (*sarvabalena*—so Ck, Cg, and Ct; *atiprayatnena*—so Cr).

"that king of conches" *śaṅkharāṭ*: The term *rāj* (*rāṭ*) is also used at the end of a compound in a similar sense at 7.4.26. Roussel (1903, vol. 3, p. 443) and Benoît (1999, p. 1238) render, "*cette reine des conques*," apparently because the noun *conque* is feminine in French. Similarly, Roussel renders the masculine *ambujaḥ*, "born of the waters," as "*fille de l'eau*." Benôit renders, "*Née dans les eaux*."

"like a storm cloud at the end of a cosmic age" *yugānte jalado yathā*: D6,7,10,11, T1,2,G,M2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *trilokyaṃ vyathayann iva*, "terrifying, so it seemed, the three worlds."

11. "The" *so 'tha*: Literally, "Now, that." The sequence is marked as uncertain by the editors of the critical edition.

"as a lion, the king of beasts, does forest elephants in rut" *mṛgarāja ivāraṇye samadān iva kuñjarān*: Literally, "as the king of beasts in the forest [terrifies] rutting elephants." The simile is defective in two ways. First, the lion is compared directly to the sound of the conch, while no explicit reference is made to the lion's roar. Cs seeks to remedy this problem by glossing *siṃhadhvanir iva*, "like the lion's roar [lit., 'sound']." Gita Press (1969, vol. 3, p. 1928) and Raghunathan (1982, vol. 3, p. 390) render the *upamāna* in this fashion to complete the simile. Several manuscripts as well as Gorresio (7.7.11) read variants that correct the simile by making the *upamāna* the lion's roar, rather than the lion. Second, the simile exhibits the fault of *punarukti*, "redundancy," in using the comparative particle *iva* twice. See notes to verses 17 and 19–21 below.

12. "The horses could not keep their footing" *na śekur aśvāḥ saṃsthātum*: Literally, "the horses were unable to stand."

"the elephants were stripped of all their ardor" *vimadāḥ kuñjarābhavan*: Literally, "the elephants became devoid of excitement *or* rut." The adjective *vimada* contains a kind of pun, since *mada*, here "ardor [for battle]," also means, as in the previous verse, the state of rut or *musth* to which male elephants are subject. Dutt (1894, p. 1575) and Raghunathan (1982, vol. 3, p. 390) understand it in this latter sense. Ck, Cg, and Ct note the irregular *sandhi* between *kuñjarāḥ* and *abhavan* (Ck and Cg) and suggest that the imperfect has an irregular loss of its augment (Ck, Cg, and Ct).

"The warriors" *yodhāḥ*: V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vīrāḥ*, "the heroes."

"unmanned" *durbalāḥ*: Literally, "weak."

13. "horn bow" *śārṅgam*: See note to 108*, following note to 7.6.52.

14. "loosed from" *-dhanuścyutaiḥ*: Literally, "fallen from the bow." D3,6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *-karacyutaiḥ*, "loosed from the hand."

"the remaining" *cānye*: Literally, "and the others [*rākṣasas*]." The sequence is marked as uncertain by the editors of the critical edition, and the referent of *anye*, "others," is unclear. In the absence of the epic convention of repeating the pronoun *anye* to indicate "some . . . others," etc. (see, for example, 6.15.29, 6.48.44, and 6.62.49), the term is best understood here as differentiating the *rākṣasas* slain now from those who were felled earlier by the sound of Viṣṇu's conch in verse 12 above. D6,7,10,11,T1,2,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP avoid the problem, substituting *saṃkhye*, "in battle."

"fearsome" *bhīmāḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *bhūmau*, "to [lit., 'on'] the ground."

15. "Those injurious and inimical *rākṣasas* gushed forth blood in streams from the wounds inflicted by Adhokṣaja's arrows, just as mountains might a golden stream." *vraṇair vraṇakarārīṇām adhokṣajaśarodbhavaiḥ / asṛk kṣaranti dhārābhiḥ svarṇadhārām ivācalāḥ //*: Literally, "Through the wounds of the wound-causing enemies, produced by the arrows of Adhokṣaja, they flowed forth blood through streams as mountains do a golden stream." The verse as constructed by the critical edition is essentially impossible to construe meaningfully. Given the context, the implicit subject of the sentence must be the *rākṣasas*, who are mentioned in the preceding verse. Yet, even though the genitive plural compound *vraṇakarārīṇām*, "of the wound-causing enemies," in *pāda* a must similarly describe the *rākṣasas*, it is impossible to construe it with the implicit nominative plural subject. The idea expressed in the verse is, however, fairly clear and repeats the epic trope in which wounded and bleeding warriors are likened to mountains gushing streams tinted red with mineral ores. (Compare, for example, 267*, following notes to 7.14.2; and 1289*, lines 17–20, following notes to 6.58.51.) No printed edition, commentator, or translator reads with the critical text. In order to bring out the apparent sense of the verse, we read the genitive plural compound as if it were in apposition to the implicit nominative plural subject *rākṣasāḥ* and take it as a *karmadhāraya*, which refers to them as both injurious and enemies. A possible, but equally unattractive, alternative is to read the compound as a *tatpuruṣa*, in the sense of "the enemies of the wound-maker, i.e., Viṣṇu." But this does not address the syntactical difficulty. Textual evidence for *pādas* ab is scattered, with many manuscripts substituting readings that eliminate the problems addressed above. Ś,Ñ,V,B3,4,D1,2,4,5,7–12,T3, and Lahore substitute for *pādas* ab a passage of one line [112*]: "The wounds of those splendid elephants caused by Viṣṇu's arrows (*vraṇāni varanāgānāṃ viṣṇubāṇakṛtāni tu*)." D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vraṇāni paragātrebhyo viṣṇucakrakṛtāni hi* [Cg reads *vai* for *hi*]. This lends the lines the sense "From the limbs of the enemies, the wounds made by Viṣṇu's discus." In these variants, the subject of the finite verb in the sentence, *kṣaranti*, "they pour out," becomes *vraṇāni*, "wounds," rather than the implied *rākṣasas* of the critical reading. This, however, in turn, causes a rhetorical difficulty in the form of

a *liṅgabheda* in which the neuter *vraṇāni* becomes the *upameya* for the masculine *upamāna acalāḥ*, "mountains," in *pāda* d. It appears that only five Malayalam manuscripts (M4,6,7,8,9) support the critical reading, and we question the editor's reconstruction of *pādas* ab.

16. "The blare . . . the twang . . . and . . . war cry . . . the cries" *-ravaś cāpi . . .-ravas tathā . . . ravāṃś cāpi . . . -ravaḥ*: Literally, "the sound . . . the sound . . . the sounds . . . the sound." We understand with Cr that the final occurrence of the term *ravaḥ* refers specifically to a [war] cry uttered by Viṣṇu (*viṣṇumukhoccārito ravaḥ*). This is the understanding of the translators consulted, with the exceptions of Raghunathan (1982, vol. 3, p. 390) and Benoît (1999, p. 1238). Both translators understand the final term, i.e., the sound of Viṣṇu (*vaiṣṇavo ravaḥ*), to refer collectively to the sounds made by the conch and the bow. Ck and Ct understand that the particle *api*, following the plural accusative *ravān*, suggests that the sounds produced by Viṣṇu swallowed up not only the cries of the *rākṣasas* but their life breaths as well (*apinā prāṇāṃś ca*—so Ct).

"horn bow" *śārṅgam*: See note to 108*, following note to 7.6.52.

"drowned out" *grasate*: Literally, "it swallowed."

Following verse 16, Ñ2,V2,3 (after first occurrence),B continue after 113*, while D1, 3,4,6,7,10,11,S (except T3) insert, a passage of two lines [114*]: "With his arrows, Hari cut off their necks, and cut down their charioteers,[1] their arrows, bows, chariots, flag staffs, banners, and quivers (*teṣāṃ śirodharān sūtāñ śaradhvajadhanūṃṣi ca / rathān patākās tūṇīrāṃś ciccheda sa hariḥ śaraiḥ //*)."

[1] "cut off their necks, and cut down their charioteers" *śirodharān sūtān . . . ciccheda*: Literally, "he cut their necks and charioteers." D10,11,M7, and GPP, NSP, Gita Press, KK, and VSP read for *sūtān*, "charioteers," *dhūtān*, "shaking," which would then modify *śirodharān*, "necks."

17–18. "waves" *ūrmayaḥ*: Ś,Ñ1,V1,D2–3,5–12,T3,M2,4,6–10, and Lahore, GPP, NSP, and Gita Press read instead *vāryoghāḥ*, "torrents *or* floods of water."

"like serpent lords from a mountain" *parvatād iva nāgendrāḥ*: Literally, "like *nāga* lords *or* the best of *nāgas* from a mountain." Translators are divided as to whether to take *nāga* in its sense of "elephant *or* serpent." Both are possible given the context. We, however, agree with Cr, who glosses *mahāsarpāḥ*, "great serpents," as we believe the force of the *mālopamā* basically suggests linear objects proceeding in lines from a central point and that snakes fit the trope better than bulky elephants. V2,B, and the text of Gorresio substitute *pātālāt*, "from the underworld Pātāla," for *parvatāt*, "from a mountain." This reading would also accord better with the interpretation of *nāga* as "great serpents." Gita Press (1969, vol. 3, p. 1928) and Benoît (1999, p. 1238) translate as we do.

"torrents of water" *vāryoghāḥ*: Ŝ,V1,3,D2,3,5,12,T3,G1,M3,6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *dhāroghāḥ*, "torrents of streams."

"arrows—arrows loosed" *bāṇā vinirmuktāḥ . . . iṣavaḥ*: The terms *bāṇāḥ* and *iṣavaḥ* are basically synonymous. Cv, the only commentator to read with the critical edition, attempts to remove the redundancy by quoting the *Vaijayantī*, which notes that, among other meanings, the term *bāṇa* can refer specifically to a featherless type of arrow (*bāṇas tu gatapattriṇa iti vaijayantī*). D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *śarāḥ*, "arrows," for *bāṇāḥ*. This does little to address the redundancy. The commentators who share this variant attempt to deal with this in one of two ways. Cr, relying on the term's underlying root √*śrī*, "to rend *or* destroy," understands the term *śarāḥ*, "arrows," as *vighātakāḥ*, that is, as an adjective meaning "lethal *or* destructive," which then modifies *iṣavaḥ*, "arrows," in 18c. This interpretation is represented only in the translation of Gita Press (1969, vol. 3, p. 1928). Ck and Ct read the term with the

participle *vinirmuktāḥ*, "loosed," in 18a and understand the phrase to refer to the arrows only when they are on the point of being released and thus argue that the phrase should be construed separately from that in which the arrows (*iṣavaḥ*) actually "fly forth (*nirdhāvanti*)." (*vinirmuktā ādikarmaṇi ktaḥ. vinirmoktuṃ prakrāntāḥ śarā āsann iti pṛthagyojyam.*)

"horn bow" *śārṅgam*: See note to 108*, following note to 7.6.52.

"set in motion by Nārāyaṇa" *nārāyaṇeritāḥ*: V1,D10,11,T1,2,M5, and GPP and NSP read instead the ablative singular *nārāyaṇeritāt*, in which case the adjective modifies Viṣṇu's horn bow rather than his arrows.

19–21. Dutt's (1894, p. 1575) sequence of animals differs somewhat from that of the printed editions, the critical apparatus, and other translators. He renders, "and even as an elephant pursueth a tiger, a tiger a wolf, a wolf a dog, a dog a cat, a cat a snake, or a snake a rat." A term for wolves (*kokāḥ*) appears in place of *śvānaḥ*, "dogs," in only three manuscripts collated for the critical edition (B2,3,4).

"by a powerful Viṣṇu" *viṣṇunā prabhaviṣṇunā*: See note to 7.5.13.

"by a *śarabha*" *śarabheṇa*: This refers to a terrifying, mythical, eight-legged beast, which is said to be stronger than a lion (Apte, s.v. *śarabha*). For a description of the mythical creature called *śarabha*, see *Ṛtusaṃhāra* 1.23. See *Prakṣipta* I, *sarga* 5.5 and notes. See, too, notes to 6.31.39.

"leopards by a tiger" *vyāghreṇa dvīpino yathā*: The *pāda* is marked as uncertain by the editors of the critical edition.

"dogs by a leopard" *dvīpinā ca yathā śvānaḥ*: Literally, "like dogs by a leopard." D1,3,4,6,10,11,T1,2,G,M1,2,5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *dvīpineva yathā*, "as by a leopard like . . ." Note the repetition of the two comparative markers *yathā* and *iva*. See notes to verse 11 above and verse 27 below.

"cats by a dog" *śunā mārjārakā yathā*: Literally, "like cats by a dog." V2,3,D1,7,T1,2,G3,M1,2,4,7,8, and GPP, NSP, and Gita Press read instead the singular *mārjārakaḥ*, "a cat," which breaks the parallelism.

"some of the *rākṣasas* fled . . . while others lay sprawled on the ground" *te rākṣasāḥ . . . dravanti . . . śāyitāś ca mahītale*: Literally, "those *rākṣasas* ran and lay on the surface of the earth." Our understanding, following Cr, is that there are implicitly two groups of *rākṣasas*—those who flee and those who are killed (*drāvitāḥ santo dravanty anye ca mahītale śāyitā nihatā ity arthaḥ*). Cs understands that some of the *rākṣasas*, frightened by others who are fleeing from Viṣṇu, also flee, and as they bump into one another, they fall to the ground. (*viṣṇunā dravanti. taiś ca bhītair anye 'pi drāvitāḥ. parasparasaṃmardena mahītale śayitāś ca.*) Ck and Ct appear to understand that there is only one group, which lies on the ground after running (*anudrutyeti śeṣaḥ*).

"in battle" *yuddhe*: Ñ2,V3,B4,D1,4–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve*, "all [the *rākṣasas*]."

22. "he made his conch, born of the waters, resound, as the king of the gods does a storm cloud" *vārijaṃ nādayāmāsa toyadaṃ surarāḍ iva*: Literally, "he caused the water-born [one] to sound as the king of the gods [does] a water-giver." Note the similar kenning for conch, *ambuja*, "born of the waters," at verse 10 above. The syllables *nāda-* are marked as uncertain by the editors of the critical edition. V1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *pūra-* for *nāda-*, yielding the form *pūrayāmāsa*, "he caused to be filled up." With this variant the idea appears to be that Viṣṇu fills his conch with air, as Indra does a cloud [with water], and this is how the translators render the variant. Cr, apparently in an effort to avoid the differing notions of filling with air and with water, takes the term *vārija* to mean not "conch," but "ocean." Presumably, the idea is that Viṣṇu fills up the ocean with the bodies of the slain *rākṣasas* (*rākṣasānāṃ sahasrāṇi ni-*

hatya vārijaṃ samudraṃ pūrayāmāsa). See 1396* and notes, following notes to 6.61.67, for the practice of disposing of *rākṣasa* battle casualties in the ocean.

23. "Overwhelmed" *-grastam*: Literally, "swallowed up *or* afflicted." V1,3,D6,7,10, 11,G1,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *-trastam*, "frightened."

"*rākṣasa*" *rākṣasam*: The reading is marked as uncertain by the editors of the critical edition.

"broke ranks" *prabhagnam*: Literally, "was broken."

24. "had broken ranks" *prabhagne*: Literally, "when . . . had been broken."

"covered . . . with a hail of arrows" *śaravarṣeṇa āvavāra*: Literally, "He covered with a shower of arrows." Note the vowel hiatus. The word *-varṣeṇa* is marked as uncertain by the editors of the critical edition. D7,10,11,T1,2,G3,M2,6,10, and GPP, NSP, Gita Press, KK, and VSP read *nivavāra*, "he drove back *or* warded off," for *āvavāra*, "he drove back."

Following verse 24, Ś,Ñ,V,B,D2,3,5–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [116*]: "But he [Sumālin] covered him [Hari], as dense fog might the sun, and the *rākṣasas* recovered their strength and regained their fortitude.[1–2] Then, in a rage,[1] that *rākṣasa*, arrogant in his strength, uttering a mighty roar and seeming, as it were, to give new life to the *rākṣasas* . . . [3–4]."

[1] "Then, in a rage" *atha tenaiva roṣeṇa*: Literally, "Now, by that very rage." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *so 'bhyapatad roṣāt*, "he attacked out of anger."

25. "Raising a gold-ornamented hand, as an elephant might its trunk" *utkṣipya hemābharaṇaṃ karaṃ karam iva dvipaḥ*: Literally, "having thrown up a hand [*karam*] whose ornament was golden, like an elephant its trunk [*karam*]." Ś,Ñ1,V1,3,D2,5–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *lambābharaṇam*, "with pendant *or* hanging ornaments," for *hemābharaṇam*, "having golden ornaments." In addition, Ñ1,V1,D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read the participle *dhunvan*, "shaking *or* waving," for the first *karam*, "hand," in *pāda* b. This reading forces what is now the sole occurrence of the word *karam* to serve double duty in its senses of both "hand" and "trunk." According to Cr, this thus lends the half verse the sense of "having raised a hand on which the ornament was hanging, like an elephant shaking his trunk (*lambābharaṇaṃ lambāyamānam ābharaṇaṃ yasmin taṃ karam utkṣipya dvipaḥ karam iva dhunvan*). " Ct does not read *lambābharaṇam* as a *bahuvrīhi* compound, but rather as a simple *karmadhāraya*. Thus, for him, the line means "having thrown up, that is, having flung about, his pendant, i.e., hanging ornament, like an elephant [shaking] his trunk. (*lambābharaṇaṃ lambamānam ābharaṇam utkṣipya vimucya. dvipaḥ karam iva śuṇḍā-daṇḍam iva.*)"

26. "But even as Sumālin roared" *sumāler nardatas tasya*: Literally, "while *or* despite the fact that Sumālin roared." The *pāda* is marked as uncertain by the editors of the critical edition. We read the *pāda* as a genitive absolute of disrespect (*anādare ṣaṣṭhī*).

"so that the *rākṣasa*'s horses ran wild" *aśvāś ca bhrāntās tasya tu rakṣasaḥ*: Literally, "and the horses of that *rākṣasa* wandered *or* wheeled about." Ck, Cg, Ct, and Cr understand the participle *bhrāntāḥ*, "wandered about," as "of unregulated gait" (*anavasthitagatikāḥ*—Ck, Ct, and Cg; Cr similarly).

27. "The *rākṣasa* lord Sumālin was dragged away by those horses as they ran wild, just as is a man lacking self-control, by the horses in the form of the senses when they run wild." *tair aśvair bhrāmyate bhrāntaiḥ sumālī rākṣaseśvaraḥ / indriyāśvair yathā bhrāntair dhṛtihīno yathā naraḥ //*: Literally, "The *rākṣasa* lord Sumālin was caused to wander by those wandering horses just as is a man devoid of self-control by the wandering sense-horses." See *Kaṭhopaniṣad* 1.3.3–9 for the well-known metaphor of the body as the char-

iot and the horses as the senses. Once again we find the redundant repetition of a comparative word, here *yathā*. The first occurrence of the word *yathā*, "like," is marked as uncertain by the editors of the critical edition. Cv, who reads with the critical edition and is the only commentator to note the redundancy, states that the double occurrence of the word *yathā* is for the completeness [of the comparison] (*yathāśabdadvayasya nirvāhaḥ*). Ñ2,V2,B2–4,D10,11, and GPP, NSP, and Gita Press avoid the redundancy by substituting the *upasarga pari-*, "around *or* about," for the first *yathā*, "like." The *pari-* is added to the participle *bhrāntaiḥ*, lending the sense "wandering around." Although the critical apparatus ascribes the critical reading to Cg, both KK and VSP read, like GPP, *paribhrāntaiḥ*, "wandering around." See notes to verses 11 and 19–21 above.

Following verse 28, Ñ2,V2,3,B insert following 117*, while D6,7,10,11,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert after 27ab, a passage of one line [118*]: "Then [Mālin ran toward] great-armed Viṣṇu, who was advancing on the battlefield (*tato viṣṇuṃ mahābāhuṃ prapatantaṃ raṇājire* /)."

Following 118*, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while Ś,Ñ1,V1,3 (after first occurrence of 28ab),D1–5,8,9,12,T,G,M1–5,7–10 insert after 27, a passage of one line [119*]: "As Sumālin's chariot had been dragged off by the horses, [Mālin ran] toward the chariot of Viṣṇu[1] (*hṛte sumāler aśvais tu rathe viṣṇurathaṃ prati* /)."

[1] "toward the chariot of Viṣṇu" *viṣṇuratham*: According to Cv, the term is a kenning for Garuḍa (*viṣṇurathaṃ prati garuḍaṃ prati*). The syntax of the line might make it appear that the chariot is being drawn toward that of Viṣṇu, and, indeed, both Raghunathan (1982, vol. 3, p. 391) and Benoît (1999, p. 1239) translate in this fashion. We believe that Ck and Ct are correct in understanding that Sumālin's chariot is being dragged in all directions by the wild horses and that Mālin, who, according to Ck and Ct, has jumped off his chariot, is racing toward Viṣṇu (*sumāle rathe 'śvair hṛta itas tato 'pakṛṣyamāṇe sati rathād avaplutya viṣṇurathaṃ prati dhanuḥ pragṛhya yukto 'bhyadravat*—so Ct). Translators, except Raghunathan and Benoît as noted, understand similarly.

28. "a bow and arrows" *saśaraṃ dhanuḥ*: Literally, "a bow with an arrow *or* arrows." D6,7,10,11,M11, and GPP, NSP, and Gita Press read instead *sa śarāsanam*, "he . . . a bow."

"in battle" *yuddhe*: The word is marked as uncertain by the editors of the critical edition. D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the polysemic term *yuktaḥ*, which in this context could mean "ready *or* equipped." Translators render variously and the commentators are silent.

"Loosed from Mālin's bow" *māler dhanuścyutāḥ*: The sequence is marked as uncertain by the editors of the critical edition.

"adorned with gold" *kārtasvaravibhūṣitāḥ*: The word *kārtasvara*, "gold," is rare in the *Rāmāyaṇa*, and used only in two other instances: at 5.2.49 and 5.7.12.

"struck . . . and passed through" *viviśuḥ . . . āsādya*: Literally, "they entered, after having reached."

"like birds through Mount Krauñca" *krauñcaṃ patrarathā iva*: The trope is common; for a discussion of its relevance and use, see note to 6.55.12. This simile is used once more in the *Uttarakāṇḍa* (*Prakṣipta* I, *sarga* 3.33–34 = App. I. No. 1, lines 196–199).

29. "shaken . . . troubled" *cukṣubhe*: Literally, "he shook *or* was troubled."

"by worldly cares" *ādhibhiḥ*: Literally, "by mental troubles."

30. "twanging his bowstring" *maurvīsvanaṃ kṛtvā*: Literally, "having made the sound of a bowstring." G1 and Gita Press (7.7.34), KK, and VSP read the gerund *śrutvā*, "having heard," for *kṛtvā*, "having made." In this variant, the twanging sound would be that of

Mālin's bow. This reading is represented in the translations of Gita Press (1969, vol. 3, p. 1929) and Raghunathan (1982, vol. 3, p. 391).

"bearer of the sword and mace" *asigadādharaḥ*: T1,2,G2,3,N1,3,5, and KK and VSP read instead *ariniṣūdanaḥ*, "slayer of enemies." This reading is represented only in the translation of Raghunathan (1982, vol. 3, p. 391).

31. "the *vajra* or lightning" *vajravidyut-*: The term *vajra* can refer both to a thunderbolt or bolt of lightning, and the particular weapon of Indra. In this case, we have chosen the latter to avoid redundancy with *vidyut*, "lightning." Cs understands the compound to mean either that some of the arrows shone like lightning and others shone like the *vajra* or that all of them shone like one or the other at different times or places. (*kecid vidyutprabhāḥ kecid vajraprabhāḥ. kvacid kvacid iti vā.*)

"just as, long ago, the great serpents drank the nectar" *nāgā iva purāmṛtam*: Literally, "like the *nāgas* the nectar long ago." Although the *nāgas* never actually drink the *amṛta* or *soma*, the drink of immortality, they do lick the *darbha* grass upon which it rested before it was stolen by Garuḍa (*MBh* 1.29.8–10). This episode is said to be the rationale for why all serpents have split tongues (*MBh* 1.30.18–20). See Benoît's note (1999, p. 1714) to this passage where he refers generally to the episode of Garuḍa's stealing the nectar. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sudhārasam*, "essence of nectar," for *purāmṛtam*, "as long ago . . . the *amṛta*." Cs believes that this reference is to the legendary fondness of snakes for milk. He glosses, "milk-fluid (*kṣīrarasam*)."

32. "Hari powerfully . . . Mālin's diadem" *mālimauliṃ harir balāt*: Ñ,V2,B,D1,3,4,6,7,10, 11,M2,6,7,10, and Gorresio (7.7.37), GPP, NSP, Gita Press, KK, and VSP read instead *śaṅkhacakragadādharaḥ*, "the bearer of the conch, discus, and mace." The reference is to Viṣṇu.

"chariot, battle standard, bow, and" *rathaṃ ca sadhvajaṃ cāpam*: Literally, "the chariot together with its battle standard and the bow." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mālimauliṃ dhvajaṃ cāpam*, "Mālin's diadem, battle standard, [and] bow."

"forcing Mālin to retreat" *mālinaṃ vimukhaṃ kṛtvā*: Literally, "having made Mālin one whose face was averted." Cr takes the adjective *vimukham* somewhat differently, understanding that Viṣṇu actually disfigures Mālin's face with his arrows (*viṣṇur mālinaṃ śarair vimukhaṃ vikṛtānanaṃ kṛtvā*). Roussel (1903, vol. 3, p. 445) appears to take *vimukham* as a noun in the sense of "trouble *or* confusion." He renders, "*Dans le trouble où il jeta Māli.*" In this he is followed by Shastri (1959, vol. 3, p. 394).

33. "Robbed of his chariot" *virathaḥ*: Literally, "devoid of *or* lacking a chariot."

"foremost of night-roaming *rākṣasas*" *naktaṃcarottamaḥ*: Literally, "foremost among the night-roaming [ones]." See notes to verse 2 above.

"a mace . . . with it in hand" *gadām . . . gadāpāṇiḥ*: Literally, "mace . . . mace in hand."

34. Here, as earlier, the author employs multiple similes. As in verse 1 above, the two figures seem more or less redundant. Cs, concerned, as before (see note to verse 1), about the seeming redundancy of tropes, attempts to differentiate the two similes. He offers two alternative explanations for the double simile. In the first one, he suggests that the example of Indra and the mountain is unsuitable to the case of Mālin and Garuḍa [and therefore, presumably, a second and more appropriate illustration is provided]. Cs's second explanation is that the two illustrations supplement each other in that one is an example of concomitance (*anvaya*) and the other of non-concomitance (*vyatireka*). Presumably, in the case of Indra and the mountain, the example is of *anvaya*, or concomitance, because Indra's *vajra* invariably destroys the mountain, whereas the case of Yama and Śiva is an example of *vyatireka*, or non-concomitance, presumably because Śiva, like Garuḍa, is not destroyed. (*tātkālikaparāvṛttyanukūlaṃ vajreṇendro yathācalam iti nidarśanam. prācīnaṃ tv antato gatvā garuḍānanurūpam iti mantavyam. prācīnam anvayani-*

darśanaṃ dvitīyaṃ vyatirekanidarśanam iti vā vivekaḥ.) Compare, too, the *mālopamās* in verses 3–4 and 19–21 above.

"With that mace . . . Garuḍa . . . in battle" *sa tayā garuḍaṃ samkhye*: Literally, "he [struck] Garuḍa with it in battle." D6,7,10,11,T2,G1,3,T2,M2,4,5,10, and GPP, NSP, Gita Press, KK, and VSP read instead *gadayā garuḍeśānam*, "[he struck] with the mace the lord of *garuḍa*(*s*)." Ck, Cg, and Ct, who share this reading, point out that the term *garuḍa* here must be taken as a synonym for birds (*garuḍānāṃ pakṣiṇām īśānaṃ garuḍam*—so Ck, Ct; Cg similarly).

"he struck" [*a*]*bhyahanat*: The sequence [*a*]*bhy-* is marked as uncertain by the critical editors. Note the unusual conjugation of *abhi* + √*han* in the first *gaṇa*.

"just as Yama, the ender of all things, struck Lord Śiva" *īśānam iva cāntakaḥ*: On the term Īśāna, see notes to 7.6.18. According to Ct and Cs, the reference is to a well-known purāṇic story in which a battle took place between Śiva and Yama Antaka for the purpose of protecting the sage Mārkaṇḍeya and some king in the Śveta forest. It is in the course of this battle that Yama is said to have struck Śiva with his weapon (*śvetāraṇye mārkaṇḍeyarakṣaṇārthaṃ kasyacid rājño rakṣaṇārthaṃ ceśānāntakayor yuddham abhūt tadāntakena rudroparyāyudhāprakṣepaḥ kṛta iti purāṇaprasiddheyaṃ kathā*—so Ct). Dutt (1894, p. 1577) refers to this story as well in his note. The story of Mārkaṇḍeya's austerities and his boon of immunity from old age and death is told at *Bhāgavatapurāṇa* 12.8–10, esp. 12.10.36. See, too, O'Flaherty 1976, pp. 231–37, esp. p. 232.

The word *antakaḥ* is marked as uncertain by the editors of the critical edition, although the textual evidence does not seem to support this notation. Ñ2,B2,3, and the text of Gorresio read instead *andhakaḥ*, a reference to a demonic foster son/foe of Śiva, slain by his father for lusting after his mother. See, for example, *MatsyaP* 55.16; 156.11–12; 179.2–40; 252.5–19, etc. Other than this, a number of additional northern manuscripts (Ś,V1,D2,3,5,8,12) read a substitute passage [121*] as does one southern manuscript (T3). But according to the principles of the critical edition (G. H. Bhatt 1960, p. xxxiv), this does not seem sufficient evidence to mark the term as uncertain.

35. "reeling from the pain" *vedanāturaḥ*: Literally, "afflicted with pain."

"forced the god to retreat from the battlefield" *raṇāt parāṅmukhaṃ devaṃ kṛtavān*: Literally, "[he] made the god one with a face turned away from battle *or* the battlefield."

36. "After Mālin had made Garuḍa force the god to retreat from the battlefield" *parāṅmukhe kṛte deve mālinā garuḍena vai*: Literally, "When the god had been made to face away by Mālin indeed by [means of] Garuḍa." We understand *mālinā* to be the subject (*kartṛ*) of the participle *kṛte* and *garuḍena* to be the instrument (*karaṇa*). Cr, the only commentator to note the construction, understands that Mālin and Garuḍa are acting in concert. He glosses, "Mālin together with Garuḍa (*mālinā garuḍena saha*)."

"a mighty roar" *mahānādaḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *mahāñ śabdaḥ*, "a great sound."

37. The critical edition incorrectly numbers this as a second verse "36."

"Even turn though he had been forced to retreat" *parāṅmukho 'pi*: Literally, "even though his face was averted." See verses 35 and 36 and notes above.

"Viṣṇu, the younger brother of Indra of the tawny steeds" *harihayānujaḥ*: Literally, "the one born after him of the tawny *or* bay steeds." For the use the epithet *harihaya*, *haryaśva*, and the like, for Indra and the commentator's understanding of this term, see notes to 6.78.27; 6.90.5–7; and 6.95.15.

"the roar of the roaring" *nadatāṃ nādam*: Note the alliteration. The sequence is marked as uncertain by the editors of the critical edition. M9 and GPP, NSP, and Gita Press read *ruvatām*, "crying," for *nadatām*, "roaring," while D1,3,4,6,7,9–11,T1,2,G1,3, M1,2,4–8, and VSP and KK 7.7.41 read *ravatām*, "crying," for *nadatām*, "roaring," and D3, 6,10,11,T1,2,G,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *ravam*, "cry,"

for *nādam*, "roar." These variants enhance the alliteration of the *pāda*, reading *rakṣasāṃ ruvatāṃ* (or *ravatāṃ*) *rāvam*.

"hurled" *utsasarja*: Literally, "he released."

"his discus in his desire to kill Mālin" *cakraṃ mālijighāṃsayā*: D6,7,10,11,T1,2,G, M2–5,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead synonymous *māleś cakraṃ jighāṃsayā*, "his discus out of a desire for the destruction of Māli."

Following 37ab, D6,7,10,11,G2,M3,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [125*]: "Twisting about on the lord of birds[1] in his anger, the holy Lord Hari [hurled his discus] (*tiryag āsthāya saṃkruddhaḥ pakṣīśe bhagavān hariḥ* /)."

[1] "Twisting about on the lord of birds" *tiryag āsthāya . . . pakṣīśe*: Literally, "Having mounted sideways *or* transversely on the lord of birds." Evidently, the idea here, as suggested by Ct, is that Viṣṇu, seated on the back of Garuḍa, who is facing away from the battlefield, now twists his neck around (*tiryag iti vimukhe pakṣīśe tiryag valitagrīvam āsthāya sthitvā*).

38. "Its radiance . . . lighting up . . . with its own radiance" *-ābhāsaṃ svabhāsā bhāsayan*: Literally, "[its] light lighting up with its own light." Note the alliteration.

"that discus, like the wheel of time itself" *kālacakranibhaṃ cakram*: Literally, "the wheel resembling Kāla's *or* time's wheel." Ct argues that the discus is like the spinning wheel of time, which consists of days, months, etc., and that what the simile expresses is the impossibility of thwarting it. (*dinamāsādirūpeṇa parivartamānakālacakrasadṛśam. tenāpratighātyatvam uktam.*) Dutt (1894, p. 1577) observes in a note that Crā makes a similar comment.

"severed" *apātayat*: Literally, "it caused to fall."

39. "just as did Rāhu's long ago" *purā rāhuśiro yathā*: Literally, "just as Rāhu's head, long ago." Rāhu is the demon of the eclipse, whose bodiless head is thought to periodically swallow the sun and moon for their role in betraying him as the thief who stole the nectar of immortality. According to the legend of the churning of the ocean, Rāhu stole the nectar of immortality and had just begun to drink it when, alerted by the sun and the moon, Viṣṇu beheaded him. Since he had partially swallowed the nectar, his head remained immortal. See *MBh* 1.17.3–8 and *BhāgP* 8.9.24–26.

40. "the gods . . . shouting" *suraiḥ . . . /. . . vādibhiḥ*: Literally, "by the gods who were saying."

"uttered with all their might" *sarvaprāṇasamīritaḥ*: Literally, "uttered with all life breath[s]." As in verse 10 above, the commentators understand *sarvaprāṇena* to mean "with all strength *or* extreme effort (*sarvabalena*—so Ck, Cg, and Ct; *atiprayatnena*—Cr).

41. "they fled back to Laṅkā" *laṅkāṃ prati vidhāvitau*: D6,7,10,11,G1,M2,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *laṅkām eva pradhāvitau*.

42. "Once . . . had recouped his strength and turned back" *samāśvastaḥ saṃnivṛtya*: Literally, "comforted, having turned back." The idea, as Cr notes, is that Garuḍa [now having recovered from the injury from Mālin's mace] returns to the battlefield (*raṇabhūmim āgamya*).

"great-minded" *mahāmanāḥ*: M10 and GPP, NSP, Gita Press, KK, and VSP read instead *yathā purā*, "just as before."

"he . . . drove . . . before him" *drāvayāmāsa*: Literally, "he caused to run *or* flee."

Following verse 42, V2,B3,D6,7,10,11,T1,G1,M6, and GPP, NSP, Gita Press, KK, and VSP read verses 48–49.

43. "the night-roaming *rākṣasas*" *naktaṃcarān*: Literally, "the night-roaming [ones]." See notes to verse 2.

"just as great Indra, armed with lightning, might with his thunderbolts" *yathāśanībhiḥ sataḍin mahendraḥ*: Literally, "as [might] Mahendra with lightning with [his] thunderbolts." D7,10,11,T1,2,G1,3,M2–4, and GPP, NSP, Gita Press, KK, and VSP read *mahābhraḥ*, "a great storm cloud," for *mahendra*. In this case, the simile has the sense of "as might a great storm cloud laced with lightning with its thunderbolts." Cr, the only commentator to remark on the simile, understands the reference here to be, in fact, to Viṣṇu, whose dark body is imaginatively fancied as a storm cloud and whose characteristic yellow garments thus resemble lightning (*sataḍin mahābhraḥ tadabhimānideva iva śarīrasya mahābhropamā pītāmbarasya taḍidupamā*). Cv notes the gender discrepancy of the masculine *abhraḥ* for the expected neuter *abhram* (*abhraśabdasya puṃstvam ṛṣinipātanāt*). VSP and KK (7.7.50) both read the masculine nominative plural *mahābhrāḥ*, which is unnoted by the critical apparatus. This variant creates a problem because it violates the norm of number agreement between the *upameya* and the *upamāna*. The only translator who appears to grapple with this reading is Raghunathan (1982, vol. 3, p. 392), who treats the simile very freely, rendering, "as the thunderbolt scatters the great rain-clouds with lightning playing on them."

The meter is *upajāti*.

44. "their bodies scattered and torn" *apadhvastaviśīrṇadeham*: D6,7,10,11,T1,2,G1,3, M3–5,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *apadhvastavinītaveṣam*. This lends the compound the sense "with garments disordered and carried away." Ck and Ct, however, understand the compound somewhat differently. They interpret it to mean that the arrows have removed the army's orderly garments (*śarair apadhvasto durīkṛto vinītaveṣaḥ saumyaveṣo yasya tat*—so Ct; Ck similarly).

"their entrails spilling forth" *viniḥsṛtāntram*: The sequence -[*ā*]*ntram* is marked as uncertain by the editors of the critical edition.

"seemed to have gone mad" *unmattanibhaṃ babhūva*: Literally, "it became as if mad." D10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read *unmattataram* for *unmattanibham*, lending the phrase the sense "went completely mad." Ck, Cg, and Ct understand that the army has completely lost its ability to distinguish between its comrades and its enemies (*unmattataram atiśayena vismṛtasvaparavivekam*). Cr understands simply that the troops had lost the ability to discriminate (*vismṛtavivekaṃ babhūva*).

The meter is *upajāti*.

45. "flailing" *vegāḥ*: Literally, "agitated *or* violent movements."

"of the night-roaming *rākṣasas*" *niśācarāṇām*: Literally, "of the night-roaming [ones]."

"were similar to the screams and flailing of those who were slaughtered by the one who was himself a lion long ago" *purāṇasiṃhena vimarditānām*: Literally, "of those slaughtered by the ancient lion." The complex simile is awkward and overdetermined. As Cg and Ct and the translators agree, this must be a reference to the story of the destruction of the *asuras* and their leader Hiraṇyakaśipu by Viṣṇu in his *avatāra* as the man-lion, Narasiṃha (*purāṇasiṃhena narasiṃhena*—so Ct). A number of manuscripts, as well as Gorresio, no doubt in an effort to gloss the slightly obscure reading, read *purā nṛsiṃhena*, "long ago by the man-lion," for *purāṇasiṃhena*, "by the long-ago lion." The story is widely known in the mythological literature, with the earliest known version being found in the *Mahābhārata* (3.27*53–62). See, for example, *HariVaṃ* 31.32–43 and *ŚivaP Rudrasaṃhitā* 2.5.4–43.

The meter is *upajāti*.

46. "Covered" *saṃchādyamānāḥ*: Literally, "[They] being covered." D6,7,10,11,G2,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *te vāryamāṇāḥ*, "they, being driven back." Cr reads the variant participle in its other possible sense, glossing *āvriyamāṇāḥ*, "being covered," to make it synonymous with the critical reading. Translators consulted who share the vulgate variant understand it in one or the other of these senses.

"those black storm clouds in the form of the night-roaming *rākṣasas* . . . like black storm clouds" *naktaṃcarakālameghāḥ . . . iva kālameghāḥ*: Literally, "those black-clouds [that were] night-roaming [ones] . . . like black clouds." Once again the author has combined a metaphor and simile with the same *upamāna* (*kālamegha*), resulting in the comparison of something to itself. See notes to verse 1 above. On the kenning *naktaṃcarā-*, see notes to verse 2 above.

"dropping" *samutsrjantaḥ*: Literally, "releasing." We believe that the context supports the interpretation of Ck, Cg, and Ct, who gloss, "[they] abandoned (*tyaktavantaḥ*)." The idea here clearly is that the broken ranks of *rākṣasas* are dropping their weapons as they flee. Several of the translators consulted, however, probably under the influence of the text's repetition of the compound *bāṇajāla*, "masses of arrows," understand that the retreating *rākṣasas* are still shooting their arrows. See Dutt (1894, p. 1578), Gorresio (1870, p. 25), and Benoît (1999, pp. 1240–41).

"driven by the wind" *vāyupraṇunnāḥ*: Ñ1,B1, and KK and VSP read instead *vāyuprabhinnāḥ*, "scattered by the wind."

The meter is *upajāti*.

47. "hacked to pieces" *bahudhā vibhaktāḥ*: Literally, "divided many times *or* many ways." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dvividhā vibhinnāḥ*, "cut in two."

The meter is *upajāti*.

48–49. V2,B3,D6,7,10,11,T1,G1,M6, and GPP, NSP, Gita Press, KK, and VSP read these two verses after verse 42.

"Their necks were lopped off by the ploughshare." *lāṅgalaglapitagrīvāḥ*: We follow Ck, Ct, and Cr, who gloss *glapitāḥ*, normally, "exhausted *or* heated," as "removed (*hṛtāḥ*)"—so Ct; Ck and Cr similarly. Apte (s.v. *glapita*) cites this verse alone in support of this meaning.

50. "As they were being hurled down with their necklaces and earrings slipping off, the night-roaming *rākṣasas*, resembling black storm clouds, completely filled the sky so that it looked as if it were filled with black mountains that were being hurled down." *tadāmbaraṃ vigalitahārakuṇḍalair niśācarair nīlabalāhakopamaiḥ / nipātyamānair dadṛśe nirantaraṃ nipātyamānair iva nīlaparvataiḥ //*: Literally, "Then the sky, [filled] without interval by the night-roaming [ones] who, with slipped necklaces and earrings, were comparable to black storm clouds and who were being thrown down, looked as if it [were completely filled] with black mountains that were being thrown down." This verse is contextually and rhetorically deficient even by the relatively low standards of this whole section. The image of the sky being covered with falling *rākṣasas*, as with mountains, appears awkward and the explicit or implicit substitution of the earth (see note below) seems little better because in the preceding verse the *rākṣasas* were said to be falling from the sky into the ocean. On the whole, we are inclined to agree with Ck's judgment (the variant he knows contains the term *kṣitiḥ*, "earth"). He rejects the verse on the grounds of its inherent inconsistency and regards it as unworthy of comment. (*tadā kṣitir ityādika ekaślokaḥ kvacid asti. tad avyākhyeyam asaṃgatasvarūpatvāt.*)

"slipping off . . . the sky then" *tadāmbaraṃ vigalita-*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the metrically correct *vilambamānair maṇi-* "[with their] pendant-jeweled [necklaces and earrings]." This reading deprives the verse of an explicit subject to be modified by the adjective *nirantaram*, "without a gap," i.e., "completely covered," in *pāda* c. Ct and Cr suggest that the implicit subject is the earth (*bhūmaṇḍalam*—Ct, *bhuvasthalam*—Cr), and most of the translators consulted who follow the vulgate reading supply the term accordingly. A few manuscripts (T1,2,G3) actually substitute the phrase *tadā* (*tathā*—T2) *kṣitiḥ*, "then, the earth."

The meter is *vaṃśasthavila* (*vaṃśastha*), with a hypermetric *pāda* a in *rucirā*.

Sarga 8

1. "as the retreating army was being slaughtered" *hanyamāne bale tasmin . . . pṛṣṭhataḥ*: Literally, "as that army was being slaughtered from the rear." The idea, as Ck, Cg, and Ct understand it, is that we should construe the adverb with the participle *hanymāne*, "as . . . being slaughtered," and add the gerund *anudrutya*, "having pursued," to indicate that Viṣṇu is slaughtering the fleeing *rākṣasas*. (*pṛṣṭhata iti. anudrutyeti śeṣaḥ.*) Cr construes the adverb with the participle *saṃnivṛttaḥ*, "turned back," in *pāda* c, but this seems redundant.

"by the lotus-navelled Viṣṇu" *padmanābhena*: Literally, "by the lotus-navelled [one]." This is a common epithet of Viṣṇu. It derives from the version of the creation myth in which a lotus rises from the navel of the sleeping Viṣṇu. From that lotus emerges Brahmā, who proceeds with the actual work of creation. See *Prakṣipta* III, *sarga* 3.44–45. See, too, 6.105.16 and note.

"when it has gone beyond its shore" *velātigaḥ*: V3,D7,10,11,T1,2,G3,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *velām etya*, "having reached the shore."

2. "with rage" *kopāt*: Ś2,D5–7,10,11,M5, and GPP, NSP, and Gita Press read instead the synonymous *krodhāt*.

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"then . . . harsh" *paruṣaṃ tadā*: D1,3,4,6,7,10,11,T1,2,G,M, and GPP, NSP, Gita Press, KK, and VSP read instead *puruṣottamam*, "[he spoke to] Puruṣottama."

"to the lotus-navelled Viṣṇu" *padmanābham*: Literally, "to the lotus-navelled [one]." See note to verse 1 above.

3. "immemorial" *sanātanam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *purātanam*, "ancient."

"code of the warrior" *kṣatradharmam*: V1,3,B1,D10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead the *taddhita* derivation *kṣātra-*, "pertaining to the kshatriyas," for *kṣatra*, "warrior." This turns the *tatpuruṣa* compound into a more or less synonymous *karmadhāraya*.

"like some commoner" *yathetaraḥ*: Literally, "like another." We understand that the term refers to someone of low or simple nature, as do Ct, Cr, and Cg, who gloss, respectively, "like an ordinary person (*prākṛtajana iva*)," "like an evil person (*pāpātmeva*)," or "like a lowly person (*kṣudrajana iva*)."

"broken" *bhagnān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhītān*, "frightened."

"and have no heart to fight" *ayuddhamānasaḥ*: Literally, "not battle-minded."

4. "O Lord of the gods . . . commits" *karoti sureśvara*: T1,2,G1,2,M1,2,4,7–10, and KK and VSP read instead the nominative singular *karoty asuretaraḥ*, "[a god] one other than an *asura* [who] commits." Ck takes the term in a wider sense to refer to anyone whose nature is other than that of an *asura* (*anasuraprakṛtikaḥ*).

"A killer who" *yaḥ . . . sa hantā*: The construction also lends itself to a slightly different interpretation: "He who commits the sin of killing a fleeing foe, he is a mere murderer *or* assassin and therefore does not attain heaven." Some translators have interpreted in this way.

"of slaying a fleeing foe" *parāṅmukhavadham*: Literally, "the slaying of one whose face is averted."

"of the virtuous" *puṇyakarmaṇām*: Literally, "of those whose actions are meritorious."

"after death" *gataḥ*: Literally, "departed." We understand, with Ct, that the reference is to the afterlife. He glosses, "having left this body (*ito dehād gataḥ san*)." A number of manuscripts (Ñ,V2,B,D3,T1,G2,M3,5), and the text of Ck (noted as a v.l. by Ct) and Gor-

resio read the *facilior hataḥ*, "killed, slain." Ct glosses the variant as "slain by fate (*daiva-hata ity arthaḥ*)." Cv glosses, "dead (*mṛtaḥ*)."

5. "But if you still crave combat" *yuddhaśraddhātha vā te 'sti*: Literally, "or [if] there is of you desire *or* welcome of battle."

Following verse 5, Ś2,Ñ,V,B,D1,4,6,7,10,11,T1–3,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [131*]: "Seeing that Mālyavān had taken his stand like Mount Mālyavān (*mālyavantaṃ sthitaṃ dṛṣṭvā mālyavantam ivācalam* /)." See 7.6.50. The textual evidence indicates that this line should have been included in the critical text. The editors of the critical edition are silent as to the reasons for its relegation to the critical apparatus.

6. "addressed . . . saying" *uvāca*: Literally, "he said *or* spoke to."

"I promised protection . . . in the form of the annihilation of the *rākṣasas*" *mayā-bhayam* / *rākṣasotsādanaṃ dattam*: Literally, "by me fearlessness, that is, the annihilation of the *rākṣasas*, was granted."

"This is the fulfillment of that." *tad etad anupālyate*: Literally, "so that [vow] is being kept *or* protected." Ck, Cg, and Ct understand Viṣṇu's rationalization [i.e., that he is keeping his vow] to suggest that he is not, in fact, guilty of the sin of which he has been accused by Mālyavān (*parāṅmukhavadhoktadoṣaḥ svapratijñāpālanaparasya nāstīti*—so Cg).

7. "even if it costs me my life" *prāṇair api*: Literally, "even with life breaths."

"you all" *vaḥ*: Literally, "you [plural]."

"even should you flee to the underworld Rasātala" *rasātalagatān api*: Literally, "even if [you] have gone to Rasātala." See notes to 7.3.25.

8. "But even as the god . . . was speaking in this fashion" *devam evaṃ bruvāṇaṃ tu*: D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *devadevaṃ bruvāṇaṃ tam*, "as that god of gods was speaking."

"and roared" *rarāsa ca*: D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *bhujāntare*, "between the arms," that is, "in the chest," thus describing the locus of the javelin strike.

9. "shooting from a storm cloud" *meghasthā*: Literally, "located in a cloud."

10. "beloved of the javelin-wielder Skanda" *śaktidharapriyaḥ*: Literally, "beloved of *or* fond of the javelin bearer." The *śakti*, "javelin," is the characteristic weapon of Skanda. All the commentators identify this deity by one or the other of his names or epithets. Ck, Ct, and Cr all identify the figure as Guha, while Cg identifies him by his name Subrahmaṇya. Cg notes, "This is to be considered worship *or* homage pertaining to Maheśvara *or* (possibly) to the son of Maheśvara (i.e., Skanda) (*māheśvarārcanaṃ cintyam*)." The identification is further confirmed by the simile in verse 11 below. See *MBh* 3.214–221 and L'Hernault 1978.

"pulled out" *cotkṛṣya*: Literally, "and having pulled out." The sequence is marked as uncertain by the editors of the critical edition.

"taking aim, hurled it at Mālyavān" *mālyavantaṃ samudiśya cikṣepa*: Literally, "having designated Mālyavāṇ, he hurled."

11. "Govinda's" *govinda-*: This is the only occurrence of the Vaiṣṇava epithet Govinda, normally used of Kṛṣṇa, in the critical text of the *Rāmāyaṇa*.

"sped onward" *prāyāt*: Literally, "it proceeded *or* went forward."

"heading straight for" *kāṅkṣantī*: Literally, "seeking *or* desiring." Cr glosses, "being [one] desiring to kill (*hantum icchantī satī*)."

"like a blazing meteor heading straight for a mountain of collyrium" *maholke-vāñjanācalam*: Literally, "like a great meteor *or* comet [toward] a collyrium mountain." The simile draws its force from the comparison of the *śakti*, "javelin," to a bolt of lightning (see verse 9 above) and the huge dark body of the *rākṣasa* to a mountain of collyr-

ium. T1,G1,3,M3, and KK and VSP read *māhendrīva*, "like [the javelin] belonging to great Indra," in place of *maholkeva*, "like a blazing meteor."

12. "It fell" *apatat*: Ś,Ñ2,V,B2,D5,10,G1,M1,2, and GPP, NSP, and Gita Press read instead *āpatat*, "it rushed toward."

"splendid with the luster of his necklace" *hārabhāsāvabhāsite*: Literally, "radiant with the radiance of a necklace." Ś,Ñ1,V1,3,D1,2,4,8–11,M5, and Lahore (*hārabhārasamanvite*), GPP, NSP, and Gita Press read *-bhāra-*, "weight *or* mass," for *-bhāsa-*. This lends the compound, as Ck and Ct note, the sense of "shining with the multitude of necklaces (*hārabhāro hārasamūhas tenāvabhāsite*)."

13. "His armor pierced by that javelin" *tayā bhinnatanutrāṇaḥ*: Literally, "his body-protector pierced by that." As Cr notes, the meaning here is that Mālyavān's body itself is pierced (*bhinnagātra ity arthaḥ*).

"fell into a profound stupor" *prāviśad vipulaṃ tamaḥ*: Literally, "he entered a deep darkness." Ck, Cg, Ct, and Cr gloss "stupor (*moham*)" for "darkness (*tamaḥ*)."

14. "a lance of black iron" *kārṣṇāyasaṃ śūlam*: On the meaning of the terms *kārṣṇāyasam* and *kālāyasa*, see notes to 6.3.12 and 6.60.22. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *kālāyasam*.

"in the middle of his chest" *stanayor antare*: Literally, "between the breasts."

15. "And then . . . having struck the younger brother of Vāsava" *tathaiva . . . vāsavānujam / tāḍayitvā*: Literally, "And in the same way having struck the younger brother of Vāsava." The compound *vāsavānujam*, a common epithet of Viṣṇu, is marked as uncertain by the editors of the critical edition. Northern manuscripts (Ś,Ñ,V,B,D1–5, 8,9,12), and Gorresio (7.8.16) and Lahore (7.7.15) read instead *so 'ruṇānujam*, "he [also struck] [Garuḍa], the younger brother of Aruṇa." Since verse 16 below makes it clear that Mālyavān had struck both Viṣṇu and Garuḍa, this reading might be viewed as a type of correction of the southern and critical reading, which fail to mention the attack on Garuḍa at this point.

"that night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"stepped back" *apakrāntaḥ*: Literally, "[he] strode away." Ck and Cg understand that Mālyavān steps backward (*pṛṣṭhata iti śeṣaḥ*). According to Ct, Mālyavān turns his back on Viṣṇu (*pṛṣṭhataḥ parāvṛttaḥ*—so Ct).

16. "a mighty cheer" *mahāñ śabdaḥ*: Literally, "a great sound." As Cr indicates, we should add "on the part of the *rākṣasas* (*rākṣasānām*)."

18. "turned toward Laṅkā and . . . fled" *laṅkām abhimukho yayau*: Literally, "facing Laṅkā, he went."

19. "fled" *yayau*: Literally, "he went."

20. "Rāma" *rāma*: T1,G3,M3, and KK and VSP read instead *tena*, "by him," which must then construe with *hariṇā*, "by Hari," in *pāda* b.

"their foremost leader slain" *hatapravaranāyakāḥ*: The *bahuvrīhi* compound is ambiguous, because it could refer to the death of one or more of the *rākṣasa* leaders. Since, however, their principal chief, Mālin, is the only *rākṣasa* leader actually mentioned as having been killed, we, unlike the translations consulted, understand the reference to be to Mālin alone. But compare Benoît's note to the passage (1999, p. 1715).

21. "to stand against Viṣṇu in battle" *viṣṇuṃ pratiyoddhum*: Literally, "to fight against Viṣṇu."

"overcome with fear" *bhayārditāḥ*: V1,3,D6,7,9–11,T3, and GPP, NSP, and Gita Press read instead *balārditāḥ*, "afflicted with [Viṣṇu's] strength *or* power." Cs notes that it is Viṣṇu's strength or power (*viṣṇubalārditāḥ*). Dutt (1894, p. 1580) renders, "inflated with pride," evidently misreading *baladarpitāḥ* for *balārditāḥ*.

"the underworld known as Pātāla" *pātālam*: Literally, "Pātāla." See 138*, following notes to verse 25 below, where the *rākṣasas* are said to go to Rasātala as they do at 7.3.25.

Cf. 7.9.1–2 and 7.11.1, where the *rākṣasa* Sumālin leaves Rasātala. See, too, App. I, No. 9, lines 28–29, following notes to 6.13.5, where it states that Rāvaṇa may enter the underworlds known as Rasātala or Pātāla. Here the two names appear to be regarded as interchangeable, generic designations of the underworld.

22. "delight of the Raghus" *raghunandana*: The compound is marked as uncertain by the editors of the critical edition. Ñ2,D1,4,6,7,10,11,T1,G1,3,M1–3,6,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *raghusattama*, "best of the Raghus."

"in the lineage of Sālakaṭaṅkaṭā" *vaṃśe sālakaṭaṅkaṭe*: Ck and Ct remind us that Sālakaṭaṅkaṭā is the wife of Vidyutkeśa. Thus, she is the grandmother of Mālin, Sumālin, and Mālyavān, and so the matriarch of the *rākṣasa* lineage (*sālakaṭaṅkaṭa iti sālakaṭaṅkaṭā mālyavadādeḥ pītāmahī vidyutkeśasya patnī tasyā ayaṃ sālakaṭaṅkaṭaḥ*—so Ck). Cg understands similarly but adds that the adjective *prakhyātavīryāḥ*, "of renowned valor," refers specifically to the *rākṣasas* of that lineage. (*sālakaṭaṅkaṭā mālyavadādīnāṃ pitāmahī vidyutkeśapatnī tasyāḥ saṃbandhī sālakaṭaṅkaṭaḥ. tasmin vaṃśe prakhyātavīryāḥ.*) See 7.4.20 and notes. See, too, Introduction, "*Rākṣasas*," pp. 45–46.

"rallied around the *rākṣasa* Sumālin" *sumālinaṃ samāsādya rākṣasam*: Literally, "having reached or approached the *rākṣasa* Sumālin." The idea, no doubt, is that Sumālin has succeeded his slain elder brother Mālin as lord.

"dwelt there" *sthitāḥ*: Literally, "[they] stayed."

23. "Now the *rākṣasas* that you yourself killed, illustrious Rāma, were known as the Paulastyas. But Sumālin, Mālyavān, Mālin, and their followers were all much more powerful than Rāvaṇa." *ye tvayā nihatās te vai paulastyā nāma rākṣasāḥ / sumālī mālyavān mālī ye ca teṣāṃ puraḥsarāḥ / sarva ete mahābhāga rāvaṇād balavattarāḥ //*: The syntax of the verse is somewhat ambiguous and lends itself to two possible interpretations. Our translation follows the interpretation of Ck, Cg, Ct, and Cr, who understand the Paulastya *rākṣasas* referred to in *pādas* a and b to be those of the current generation, i.e., Kumbhakarṇa, etc., whom Rāma and his allies slew in the *Yuddhakāṇḍa* (*paulastyāḥ pulastyavaṃśyās tvayā ye kumbhakarṇādayo hatās tebhyas tathā rāvaṇāc ca mālyavadādayo balavattarāḥ*—so Ct). It is also possible, however, to understand that the entire verse refers only to the earlier generation of *rākṣasas*, whom Rāma in his proper form as Nārāyaṇa killed in ancient times. This latter interpretation, as far as we can determine, is clearly reflected only in the translations of Roussel (1903, vol. 3, p. 448) and Shastri (1959, vol. 3, p. 397). The translations of Dutt (1894, p. 1580) and Raghunathan (1982, vol. 3, p. 394) appear to avoid the issue by failing, in effect, to translate *pādas* ab (or, in the case of Raghunathan, the entire verse).

"illustrious Rāma" *mahābhāga*: Literally, "blessed *or* illustrious [one]." Ś,Ñ,V,B2,D2,5–12,M1,4,6,7, and GPP, NSP, and Gita Press read instead the masculine plural *mahābhāgāḥ*, which would then make the epithet refer to the *rākṣasas* of old.

24. "There is no one, conqueror of citadels, even among the gods, who could kill those *rākṣasas*" *na cānyo rakṣasāṃ hantā sureṣv api puraṃjaya*: Literally, "there is no other killer of *rākṣasas* even among the gods, conqueror of citadels." D6,7,10,11,G, M1,2,4,5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *na cānyo rākṣasān hantā surārīn devakaṇṭakān*, "There is no other one to kill the *rākṣasas*, those enemies of the gods, those thorns in the side of the gods." See notes to 7.6.7. Ck, Ct, and Cs note that the construction of *hantā*, "killer" with the sixth (genitive case) is prohibited here by *Pā* 2.3.69. (*rākṣasān hantā tṛn. na loka iti ṣaṣṭhīniṣedhaḥ*—so Ct; Ck and Cs similarly.)

25. "four-armed" *caturbāhuḥ*: The word *-bāhuḥ*, "arm," is marked as uncertain by the editors of the critical edition.

"the unconquerable" *ajeyaḥ*: Ś1,Ñ,V2,3,B,D1,2,4–6,8,9,T1,3,G2,3,M1–4,6–10, and Lahore, Gorresio, KK, and VSP, in order to avoid the hiatus, read instead *hy ajeyaḥ*, "for the unconquerable." D7,10,11,G1,M5, and GPP, NSP, and Gita Press read instead *hy ajayyaḥ*,

"for the unconquerable," while Ś2,3,D12 read *tv ajeyaḥ*. Given the manuscript evidence, it is hard to understand the choice of the editors (of the critical edition), because only V1,D3,T2 read with the critical edition.

Following verse 25, Ś,Ñ,V,B1–3,D1 (following 136*),2,3,4 (following 136*),5–8,9 (following 138*),10–12,T3, Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [137*]: "The Creator, who in age after age restores righteousness when it has been destroyed,[1] who is always prepared[2] to kill the *dasyus*, but is loving toward those who seek refuge with him . . . (*naṣṭadharmavyavasthātā kāle kāle prajākaraḥ / nityodyato dasyuvadhe śaraṇāgatavatsalaḥ /*)."

[1] "who . . . restores righteousness when it has been destroyed" *naṣṭadharmavyavasthātā*: Ñ1,D7,10,11, and GPP, NSP, and Gita Press read instead the genitive plural *naṣṭadharmavyavasthānām*, literally, "of those by whom the establishment of righteousness is destroyed." Cr, the only commentator to remark on this elliptical reading, understands that the compound must be read closely with the term *kāle*, "in time," which follows it and which then refers to the time of destruction. Thus, according to Cr, the sense of the phrase is that Viṣṇu is born at the time of the destruction of the *rākṣasas*, who destroy the establishment of righteousness. (*naṣṭādharmavyavasthā yais teṣāṃ rakṣasāṃ kāle vināśasamaye kāle . . . viṣṇur utpadyate.*)

[2] "who is always prepared" *nityodyataḥ*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *utpadyate*, "is born."

Following 137*, Ñ,V2,B1–3,B4 (following 25),D1,4,6,7,9 (following 25),10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of eight lines (consisting of two four-*pāda* verses) [138*]: "Now, lord of kings, I have narrated to you the entire history of the origin[1] of the *rākṣasas* just as it occurred. Now, foremost of the Raghus, you should learn all about the origin and unequalled power[2] of Rāvaṇa and his sons.[1–4] For a long time, the mighty *rākṣasa* Sumālin, together with his sons and grandsons, wandered through the underworld known as Rasātala,[3] oppressed with fear of Viṣṇu. Therefore, the lord of wealth occupied Laṅkā.[5–8] (*eṣā mayā tava narādhipa rākṣasānām utpattir adya kathitā sakalā yathāvat / bhūyo nibodha raghusattama rāvaṇasya janmaprabhāvam atulaṃ sasutasya sarvam*[1–4] // *cirāt sumālī vyacarad rasātale sa rākṣaso viṣṇubhayārditas tadā / putraiś ca pautraiś ca samanvito balī tatas tu laṅkām avasad dhaneśvaraḥ*[5–8] //)"

[1] "the entire history of the origin" *utpattiḥ . . . sakalā*: Literally, "the entire origin."

[2] "the origin and unequalled power" *janmaprabhāvam atulam*: Literally, "the incomparable birth and power."

[3] "the underworld known as Rasātala" *rasātale*: Literally, "in Rasātala." Ñ,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rasātalam*, "[roamed about] Rasātala." See verse 21 and note above, where Sumālin and the *rākṣasas* are said to have relocated to Pātāla, whereas at 7.9.1 Sumālin leaves Rasātala.

The meter of lines 1–4 is *vasantatilakā*.

The meter of lines 5–8 is *vaṃśasthavila* (*vaṃśastha*).

Sarga 9

1–2. "left Rasātala" *rasātalāt*: Literally, "from Rasātala." The syntax is elliptical and the commentators suggest supplying a gerund, such as *nisṛtya*, "having left" (so Ct), *āgamya*, "having come" (so Cr), or *tyaktvā*, "having abandoned" (so Cg). See 7.8.21, where the

residence of Sumālin and his *rākṣasas* is first said to be in Pātāla. Cf. 138*, note 3, following notes to 7.8.25, where Sumālin is said to have resorted to Rasātala.

"his unmarried daughter" *kanyāṃ duhitaram*: Since the terms *kanyā* and *duhitṛ* can both mean "daughter," Ct and Cr attempt to narrow the semantic range of the former term. Ct glosses the expected meaning, "unmarried (*avivāhitām*)." However, Cr, deriving the term from the root √*kan*, which Whitney (1885, p. 17) identifies as "doubtless the same" as √*kam*, "to desire," glosses, "desirable (*kamanīyām*)."

"who was like Śrī but for the lotus" *vinā padmam iva śriyam*: Literally, "like Śrī without a lotus." The lotus is one of the characteristic attributes of the goddess of fortune. See verse 5 below, where Kaikasī is compared to Śrī with her lotus.

"Then" *atha*: D6,7,10,11, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"Kubera, the lord of wealth" *dhaneśvaram*: Literally, "the lord of wealth."

"going by in the flying palace Puṣpaka" *gacchantaṃ puṣpakeṇa*: Literally, "going with the Puṣpaka." Cs addresses the elliptical phrase by noting that we should add the adverb "along with (*saha*)," and understands that Kubera is mounted in the flying palace (*puṣpakeṇa vimānena saha gacchantaṃ tadārūḍham iti yāvat*). For a description of the Puṣpaka and Rāvaṇa's acquisition of it, see 7.15.29–31 and notes. See, too, 293*, following notes to 7.15.30, where its construction is also mentioned.

Following 2cd, Ñ,V2,3,B,D6,7,10,11,T1,G,M1–5,7–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [139*]: "But that lord of the *rākṣasas* then, wandering over the earth[1] (*rākṣasendraḥ sa tu tadā vicaran vai mahītalam* /)."

[1] "over the earth" *mahītalam*: Ñ,V2,3,B,D7,10,11(D7,10,11—first time),M1, and Gorresio, GPP, NSP, and Gita Press read instead the locative singular *mahītale*, "on the earth."

Following verse 2, D3,5,6,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [141*]. See note to verse 3 below for translation.

3. "him going by . . . and resembling Agni, the purifier" *gacchantaṃ pāvakopamam*: Literally, "[him] going, who was similar to Pāvaka." Ck and KK and VSP read *svacchandam* for *gacchantam*, "going." This variant can be read either as an adjective in the sense of "wild *or* wanton," or, more probably, as an adverb with an implicit verb of motion, as suggested by Ck, who glosses, "coming and going at his own free will (*svacchandaṃ gamanāgamanam*)." KK and VSP in addition read for *pāvakopaman*, "similar to Pāvaka," *tapanopamam*, "similar to the blazing [one, i.e., the sun]."

"who was called by the name Kaikasī" *kaikasīṃ nāma nāmataḥ*: Literally, "named Kaikasī by name." This redundant expression is not uncommon in the poem. For its use elsewhere in the *Rāmāyaṇa*, see notes to 6.38.25. See, too, 7.23.19; 7.32.26; 7.67.3; and notes.

GPP, NSP, Gita Press, KK, and VSP repeat a number of lines following verse 2 and between 3ab and cd. The sequence of verses in those texts is as follows: 2ab; 2cd; 139*; 2ef; 141*; 3ab; 142*; 2ab (repeat); 139* (repeat); 3cd.

". . . [taking with him his unmarried daughter, who was like Śrī but for the lotus.][2cd] Then the lord of the *rākṣasas*, roaming the surface of the earth,[139*] [spied the lord of wealth (Kubera) going by in the Puṣpaka,][2ef] who was going to see his father [Viśravas], the brahman[1] son of Pulastya.[141*] [He (Sumālin) saw him (Kubera) going by, looking like an immortal god and resembling (Agni,) the purifier.][3ab] That[2] exceedingly wise [*rākṣasa*], filled with astonishment, returned to Rasātala from the world of men. For the benefit[3] of the *rākṣasas* he thought: 'What would be the best action[4] such that we might prosper?'[142*, lines 1–3] [He who with his earrings of burnished gold resembled a black storm cloud,] [2ab] that lord of the *rākṣasas*, roaming the surface of the earth [139*] . . ."

[1] "brahman" *dvijam*: Literally, "twice-born." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vibhum*, "lord."

[2] "That" *saḥ*: D1,3–7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *san*, "being," lending the line the sense "being entered into Rasātala."

[3] "For the benefit" *hitārtham*: Literally, "for the sake of the well-being *or* welfare." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ity evam*, "in this fashion."

[4] "best action" *kṛtaṃ śreyaḥ*: D5–7,10,11,G3,M2,9,11, and GPP, NSP, and Gita Press read the gerund *kṛtvā*, "having done," for *kṛtam*, "action, [what was] done." This lends the line the sense "having done what virtuous action?"

4. B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP show the sequence of lines somewhat differently, reading 4ab, 5cd, 4cd, 5ab. The sequence would thus read:

> "Your youth is passing, daughter, it is time to give you away.[4ab] Still, you have not been chosen by any suitor out of fear of rejection.[5cd] Intent on practicing righteousness, we have all made every effort on your behalf.[4cd] For you, dear daughter, are endowed with every virtue, like Śrī with her lotus.[5ab]"

"Intent on practicing righteousness, we have all made every effort on your behalf." *tvatkṛte ca vayaṃ sarve yantritā dharmabuddhayaḥ*: Literally, "For your sake, with minds on righteousness, we are all controlled." Ck, Cg, and Ct are in general agreement that *yantritāḥ*, normally, "controlled *or* disciplined," here means "having made exertion *or* effort (*kṛtaprayāsāḥ*—so Ck, Cg, and Ct)." Cv is more explicit, glossing, "We have all made efforts on your behalf for the sake of acquiring a distinguished groom (*tvatkṛte tava viśiṣṭavaraparigrahārthaṃ yantritāḥ*)."

5. "dear daughter" *putrike*: On the term *putrikā*, see note to verse 6 below.

"like Śrī with her lotus" *śrīḥ sapadmeva*: V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śrīḥ sākṣād iva*, "like Śrī incarnate." Compare verses 1–2 above, where Kaikasī is said to be like Śrī without her lotus.

"Still, you have not been chosen by any suitor out of fear of rejection." *pratyākhyānāc ca bhītais tvaṃ na varaiḥ pratigṛhyase*: Literally, "You are not taken by grooms, who are frightened of rejection." Ck and Ct propose that one could alternatively understand the line to mean that Kaikasī has not been married because her own family is fearful of rejection by potential grooms ([*yadvā*—Ct] *pratyākhyānabhītair asmābhis tvaṃ varaiḥ parigṛhyase pratigrahaṃ na kāryase*—Ck and Ct). Cs expands upon this, saying: "If one were to say that '[for fear] of rejection,' then one might ask, "Why '[for fear] of rejection?' It is because of the fear of being humiliated by not being chosen by the immensely powerful (*mahābalasya*) Sumālin. [And] since it is said that a girl is powerless (*abalātvena*) [to accept on her own?], we are unable to ask [for her]. Thinking thus, the suitors, who are seeking a maiden, are afraid and have not asked for you. (*pratyākhyānān neti vadet kimiti pratyākhyānād apuraskaraṇe tiraskaraṇaśaṅkāyā mahābalasya sumālinaḥ. kila bālāyā abalātvena varaṇe na śaktir asmākam iti bhītaiś ca varaiḥ kanyākāmukair na parigṛhyase na yācyase.*)"

For the sequence of verses in B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP, see note to verse 4 above.

6. "a burden" *duḥkham*: Literally, "misery *or* pain.

"dear daughter" *putrike*: As in verse 5 above, we take the suffix *-kā* as a diminutive in its sense of endearment. D6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *kanyake*, "dear girl *or* daughter." See 7.12.11 and note. On the term *putrikā* and its use, primarily in the *Mahābhārata*, see Brodbeck 2009, pp. 49–56, 64–65, passim; and Brodbeck 2011a. See, too, S. Goldman 2016.

"who might wish to marry" *varayet*: Literally, "he might ask *or* sue for."

7. "A young girl will always remain a source of suspicion for three families" *kulatrayaṃ sadā kanyā saṃśaye sthāpya tiṣṭhati*: Literally, "A young girl, having placed a threesome of families in suspicion, remains always." As Cg, Ck, and Ct note, the idea here is that family members always worry that the woman might lapse from the path of virtue (*katham asyāś cāritrabhraṃśo na bhaviṣyatīty evaṃ kulatrayaṃ cintākrāntaṃ bhaviṣyatīty arthaḥ*). See 7.12.11 and note.

"she is given" *pradīyate*: Ñ2,V,B2,D6,10,11,T1,M6, and GPP, NSP, and Gita Press read instead *ca dīyate*, "and she is given."

8. "you must approach" *gaccha*: Literally, "[you] go." Ñ1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhaja*, "worship, resort to." Ct glosses, "serve, wait upon (*sevasva*)."

"that foremost of eminent sages" *munivaraśreṣṭham*: The syllable *-ra-* is marked as uncertain by the editors of the critical edition. Ś2,3,Ñ,V,B2–4,D2,5–9,12,T3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read *munivaraṃ śreṣṭham*, "the excellent foremost of sages."

"ask him yourself to marry you" *varaya svayam*: Literally, "[you] ask for *or* sue for [him] yourself." The idea, as Ck notes, is that Kaikasī is to approach Viśravas on her own without the intervention of her father and ask the sage be her husband (*viśravasaṃ svayam eva gatvā bhartāraṃ varaya*).

9. "sons . . . who will be just like the lord of wealth" *īdṛśās te bhaviṣyanti putrāḥ . . . yādṛśo 'yaṃ dhaneśvaraḥ*: Literally, "just as is Dhaneśvara, so will be your sons."

"equal in blazing energy to the sun" *tejasā bhāskarasamāḥ*: Literally, "equal to the maker of light through blazing energy." D6,7,10,11,T1,2,G2,3,M1,2,4,5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read the masculine singular *tejasā bhāskarasamaḥ*, making the phrase modify Kubera, lord of wealth. This, in turn, causes some consternation on the part of Cs, since Kubera, as his name suggests, is generally represented as having an ugly or deformed body (*kutsitaṃ beruṃ śarīraṃ yasya*). Cs therefore argues that Kubera is to be regarded as splendid as the sun by virtue of his blessedness or good fortune rather than by any physical beauty (*bhāskarasama ityādikaṃ saubhāgyād eva na saurūpyānurūpyāt*).

Following verse 9, Ñ,V2,3,B,D1,3,4,6,7,10,11,T1,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while Ś,V1,D2,5,8,9,12,T3, and Lahore insert line 2 after verse 9, a passage of two lines [145*]: "Once the young girl had heard those words, out of respect for her father,[1] she[1] approached and stood waiting at the place where Viśravas was performing austerities.[2] (*sā tu tadvacanaṃ śrutvā kanyakā pitṛgauravāt* [1] / *tatropagamya sā tasthau viśravā yatra tapyate* [2] //)."

[1] "she" *sā . . . sā*: Literally, "she . . . she." Cs, evidently disturbed by the repetition of the pronoun, argues on the basis of the *Viśvakośa*'s definition of the term *saḥ* (*sā*) in the sense of either "anger *or* effectuator (*saḥ kope sādhake ca*)" that one occurrence of the pronoun should be read as an adjective, indicating that Kaikasī is either harboring some mental resentment that her father has failed to take an active hand in arranging her marriage or that the term *sā* (*saḥ*) simply indicates that she must effectively arrange the marriage on her own (*sā saḥ kopo 'syā astīti sā. pitā svayaṃvaravaraṇaṃ kṛtvā na vivāhitavān iti mānasaroṣavatī . . . sa bhāvapradhānaḥ. sādhakatāsyā astīti sā*).

Since virtually all manuscripts collated for the critical edition admit line 2, its omission from the critical text is highly questionable.

10. "resembling a fourth sacrificial fire" *caturtha iva pāvakaḥ*: Literally, "like a fourth purifier." The idea here is that by virtue of his own inherent blazing splendor, Viśravas

resembles an additional sacrificial fire, along with the standard three of the rite he is performing. See note to 7.4.2 for the names of the three sacred fires.

"was performing the *agnihotra* rite" *agnihotram upātiṣṭhat*: Literally, "he performed the *agnihotra*." The *agnihotra* is a sacrifice performed at sunrise and sunset, during which oblations of milk, ghee, and gruel are offered to Agni, the fire god. Ck, Cg, and Ct believe that this must have been the *agnihotra* performed in the evening (rather than the morning rite). (*upātiṣṭhat pradoṣe 'gnihotraṃ kṛtavān ity arthaḥ*.)

11. "that fearsome hour" *tāṃ dāruṇāṃ velām*: Ck, Cm, and Ct remind us that this is the dread evening hour (*pradoṣakālam ity arthaḥ*). Shastri (1959, vol. 3, p. 399) in his notes to verse 17, mentions that the inauspiciousness derives not so much from the time itself as from the interruption of the sage's devotions. Benoît (1999, p. 1716), however, notes that the twilight hour is the one at which the *rākṣasas* and other demons begin to roam about. Raghunathan (1982, vol. 3, p. 632) refers to a similar incident in the *Bhāgavatapurāṇa* (3.14) in which Diti is cursed by her husband Kaśyapa for the same poor choice of approaching him during twilight. As a result of this transgression, she, too, is cursed to beget two fearsome demons (*Hiraṇyakaśipu* and *Hiraṇyākṣa*).

"out of respect for her father" *pitṛgauravāt*: We understand the compound as in 145* (following note to verse 9 above) to refer to Kaikasī's natural deference to her father's authority, which leads her to follow his instructions regardless of the inappropriateness of the hour. This is in agreement with Cg's understanding of the compound (*pitṛgauravāt pitari bahumānāt*). Ck and Ct, however, understand that Kaikasī, because of her father's venerableness (*pitṛgauravāt*), that is to say, his great power and fame, intrudes upon the sage, thinking that as the daughter of so lofty a personage as Sumālin, she cannot be treated lightly by some ordinary seer (*mahābalaparākramatvena* [*jagat*—Ck] *khyātasya sumālinaḥ putry aham ato na prākṛtenarṣiṇānādaraṇīyety āśayenety arthaḥ*).

"before the seer" *agratas tasya*: Literally, "before him."

"her gaze lowered to her feet" *caraṇādhomukhī*: Literally, "she whose face was lowered to the feet." Ck, Cg, Ct, and Cs understand that Kaikasī has lowered her face to put her gaze on or near the feet. This is presumably a gesture of bashfulness (*caraṇam avalokayad adhaḥ pravartitaṃ mukhaṃ yasyāḥ sā caraṇādhomukhī*—so Ck and Ct). Based on their next line (146*, see below), we believe that they, as do we, think she is looking down at her own feet. Cr, however, understands that Kaikasī has fixed her gaze on the seer's feet (*caraṇādhobhāge mukhaṃ yasyāḥ sā. ṛṣicaraṇam avalokayantīty arthaḥ*). Raghunathan (1982, vol. 3, p. 396), Shastri (1959, vol. 3, p. 398), and Gita Press (1969, vol. 3, p. 1935) all understand as we do, while Dutt (1894, p. 1582), alone, explicitly understands with Cr, translating, "hanging her head down towards his feet." The translations of Gorresio (1870, p. 30), Roussel (1903, vol. 3, p. 449), and Benoît (1999, p. 1244) are ambiguous in this respect. See 7.22.26 and notes.

Following verse 11, D1,3,4,6,7,10,11,S insert a passage of one line [146*]: "That charming woman repeatedly scratching the ground with the tip of her big toe[1] . . . (*vilikhantī muhur bhūmim aṅguṣṭhāgreṇa bhāminī* /)."

[1] "with the tip of her big toe" *aṅguṣṭhāgreṇa*: Cg, the only commentator to offer an explicit interpretation of the gesture, believes that it is a physical manifestation of her worry or anxiety (*cintānubhāvaḥ*).

12. "Looking" *vīkṣya*: Literally, "having looked." KK and VSP read instead the synonymous *prekṣya*.

"blazing, as it were, with his vital energy" *dīpyamāna ivaujasā*: V2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dīpyamānāṃ svatejasā*, "[she] blazing with her own splendor," which makes the phrase refer to Kaikasī rather than the sage.

13. "Where have you come from and for what reason? What can I do for you?" *kuto vā tvam ihāgatā / kiṃ kāryaṃ kasya vā hetoḥ*: Literally, "From where have you come here? What is to be done and for what reason?" We agree with Cg, who understands the adverb *kutaḥ* in a spatial sense, glossing, "from what region *or* country (*kasmād deśāt*)." Cr, on the other hand, understands it in its sense of "why," glossing, "from what reason (*kuto hetoḥ*)." This then becomes redundant with the phrase *kasya vā hetoḥ*, "for what reason," a phrase for which Cr offers no gloss. We agree with Ck, Cg, Ct, and Cr that by the phrase *kiṃ kāryam*, "What is to be done?" Viśravas is asking how he can be of service (*kiṃ kāryaṃ mayā kartavyam*—so Cg; Ck, Cg, and Cr similarly).

14. "intention" *me matam*: Ck, Cg, and Ct gloss, "desire (*abhimatam*—Ck and Ct; *abhilāṣitvam*—Cg). They understand that her intention is to obtain the sage as her husband (*me mataṃ tvadbhartṛkatvābhilāṣitvam*—so Cg; Ck and Ct similarly).

"through your own power" *ātmaprabhāvena*: as noted by Cr, the reference here is to the supernatural power of omniscience that the sage would have acquired through the practice of austerities (*ātmanaḥ svasya prabhāvena tapobalena*). As Ck, Cg, and Ct point out, Kaikasī appeals to Viśravas's power of omniscience. Because of the force of her embarrassment in his presence, she believes that to speak in her own words would be inappropriate (*tasya lajjāvaśāt svavācā kathanam anucitam iti bhāvaḥ*—so Ct).

15. "But, brahman, you must know that I" *kiṃtu viddhi hi māṃ brahman*: D1,3,4, 6,7,10,11,M6,7, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṃtu māṃ viddhi brahmarṣe*, "But, brahman-seer, you must know that I."

"I am known by the name Kaikasī" *kaikasī nāma nāmnāham*: Literally, "I am named Kaikasī by name." See note to verse 3 above.

16. "Entering into meditation" *gatvā . . . dhyānam*: Literally, "having gone to meditation."

Following verse 16, Ñ,V,B,D1,3,4,6,7,10,11,S insert a passage of one line [148*]: "You desire sons from me, woman whose gait is that of a rutting elephant[1] (*sutābhilāṣo mattas te mattamātaṅgagāmini* /)."

[1] "woman whose gait is that of a rutting elephant" *mattamātaṅgagāmini*: Some translators, apparently disturbed by the comparison of a woman's gait to that of a male elephant in rut, attempt to modify the sense of the epithet. Gorresio (1870, p. 31) and Benoît (1999, p. 1244) simply feminize the elephant and understand the animal to be excited by love. Roussel (1903, vol. 3, p. 449) appears to understand the term *-gāminī*, "possessing the gait," in the sense of "approaching," and understands that Kaikasī has come in order to find a rutting elephant, i.e., the potent sage himself. He renders, "*toi qui viens trouver un éléphant ivre de Mada*."

17. "at a fearsome hour" *dāruṇāyāṃ velāyām*: See notes to verse 11 above.

"now learn" *śṛṇu*: Literally, "[you] hear!"

18. "fearsome, fearsome . . . fearsome" *dāruṇān dāruṇa- . . . dāruṇa-*: Since Kaikasī had approached Viśravas at a fearsome or inauspicious hour (*dāruṇā velā*), the sage predicts that her children's character will be similarly fearsome (*dāruṇa*). See note to verse 11 above.

19. "sons such as these are not worthy of you, a descendant of Lord Brahmā" *nedṛśāḥ putrās tvatto 'rhā brahmayonitaḥ*: Literally, "Such sons are not worthy of you, whose origin is Brahmā." D6,7,10,11, and Gorresio (7.9.25), GPP, NSP, Gita Press, KK, and VSP read a variant of *pāda* cd and then insert an additional passage of one line [152*]: *bhagavan īdṛśān putrāṃs tvatto 'haṃ brahmavādinaḥ* [19cd variant] / *necchāmi sudurācārān prasādaṃ kartum arhasi* [152*] //, "Holy one, I do not want sons of such bad character as these from you, an expounder of the *vedas*. Please grant me your favor."

Following 152*, D6,7,10,11, and Gorresio (following verse 19), GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [151*]: "And when Viśravas that bull among sages had been addressed in this fashion[1] by that young girl, he spoke to Kaikasī once again as might the full moon to Rohiṇī[2] (*kanyayā caivam uktas tu viśravā munipuṃgavaḥ / uvāca kaikasīṃ bhūyaḥ pūrnendur iva rohiṇīm //*)."

[1] "And . . . in this fashion" *caivam*: Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tv evam*, "but in this fashion." The variant is not noted in the critical apparatus.

[2] "as might the full moon to Rohiṇī" *pūrṇendur iva rohiṇīm*: Rohiṇī is the name of the ninth *nakṣatra* and is considered to be the principal wife of Candra, the moon.

20. "Then, regarding her concern, the sage said, 'Your youngest son' " *athābravīn munis tatra paścimo yas tavātmajaḥ*: Literally, "Then, regarding that, the *muni* said, 'He who [will be] your last son . . . ' " Ñ,V2,B,D1,3,4,6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP, some of which mark the beginning of the quote with 151* (see 151*, following note to verse 19 above) read instead *paścimo yas tava suto bhaviṣyati śubhānane*, "your youngest son, fair-faced woman, shall be . . ."

"shall be" *bhaviṣyati*: Literally, "he shall be." Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *na saṃśayaḥ*, "no doubt." These manuscripts and editions place the verb *bhaviṣyati*, "he shall be," in the prior half of the verse. See note above.

"worthy of . . . lineage" *vaṃśānurūpaḥ*: Literally, "conformable to the lineage."

21–22. For additional descriptions of Rāvaṇa, see, for example, 3.30.5–20; 5.8.5–26; 5.20.24–27; and 5.47.2–14.

"very fearsome child" *sudāruṇam*: Literally, "very fearsome [one]." The passage contains ten descriptive adjectives but no specific substantive.

"He had ten heads" *daśaśīrṣam*: Literally, "having ten heads." Ñ2,V3,B4(*daśagrīva-*), D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *daśagrīvam*, "having ten necks."

"He had . . . hair that glowed like fire" *dīptamūrdhajam*: Literally, "possessing blazing hair."

23. For passages in the *Yuddhakāṇḍa* listing various inauspicious omens, see index ("omens, inauspicious"). Compare the omens at the birth of Duryodhana (*MBh* 1.107.28–30).

"The moment he was born" *jātamātre tatas tasmin*: Literally, "Then, when he was just born." Ś,Ñ1,V1,3,D2,5,8,9,12,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tasmiñ jāte*, "when he was born, for *jātamātre*, "when [he] was just born." KK and VSP read *tu tatkāle*, "but at the time of that [birth]."

"jackals, their mouths emitting flames" *sajvālakavalāḥ śivāḥ*: Literally, "jackals having flaming mouthfuls." The idea is clearly the conventional one that these jackals are belching or vomiting flame. See 6.45.34; 6.53.42; and notes, for examples of jackals emitting flames from their mouths as an inauspicious omen.

"circled in a clockwise direction" *apasavyāni maṇḍalāni pracakrire*: Literally, "they made non-leftward *or* contrary circles." The term *apasavyāni* can be understood as referring to either the left or the right, as several of the commentaries note in their comments at 6.45.33 (see notes to 6.45.33). The idea that they propose is that the normally auspicious clockwise circling (*pradakṣiṇa*) is rendered inauspicious when it is done by inauspicious creatures, such as jackals. The phrase is used a number of times in the *Yuddhakāṇḍa*, where the commentators expend considerable energy in explicating its precise meaning or meanings. Here, however, they evince no particular interest in the phrase. As in earlier occurrences (6.45.33; 6.53.42; 6.94.4), the translators differ among them-

selves and, in some cases, even in their own interpretations of different occurrences of the phrase. Gorresio (1870, p. 31), as in the *Yuddhakāṇḍa*, declines to specify the direction in which the creatures are moving, rendering merely, "*in cerchi infausti*." Dutt (1894, p. 1583) here understands, "began to gyrate on the left," whereas at 6.45.33 (1894, p. 1269), he renders, "at the right hand," and at 6.53.42, he translates (1894, p. 1311), "at the left." Roussel (1903, vol. 3, p. 450) here understands, "*à droite*." Earlier, at 6.45.33, Roussel (1903, vol. 3, p. 166) reads, "*de gauche à droite*," and at 6.53.42, he has "*à sa droite*" (1903, vol. 3, p. 201). Shastri (1959, vol. 3, p. 399) translates here, "circling from left to right," as he did in the *Yuddhakāṇḍa* (1959, vol. 3, pp. 141, 175). Gita Press (1969, vol. 3, p. 1936) translates, "circled from left to right," whereas at 6.45.33 (1969, vol. 3, p. 1567), it renders, "anti-clockwise," while at 6.53.42 (1969, vol. 3, p. 1616), "right to left." Raghunathan here renders, "from right to left" (1982, vol. 3, p. 397), but earlier at 6.45.33 and 6.53.42 (1982, vol. 3, pp. 140, 175) he translates "left to right." Pagani in the *Yuddhakāṇḍa* (1999, p. 1001) first translates, "*de droite à gauche*," at 6.45.33, while at 6.53.42 (1999, p. 1033) she settles for, "*vers la gauche*." Benoît (1999, p. 1245) translates here, "*de droite à gauche*." For additional discussions of this issue, see 6.45.33; 6.53.42; 6.94.4; and notes, especially note to 6.53.42. Ñ,V2,B,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pracakramuḥ*, "they walked," for *cakrire*, "they made." Gorresio reads *vicakramuḥ*, "they advanced."

24. "The god rained down blood" *vavarṣa rudhiraṃ devaḥ*: Cg, as earlier, identifies the god in question as Parjanya, the vedic rain god associated with or even identified with Indra. For blood raining down as an omen, see 6.26.22 and notes. On Parjanya as the rain god, see 6.116.88 and notes.

"and the clouds made a harsh rumbling" *meghāś ca kharanisvanāḥ*: See, for example, 6.45.926*–36 and notes, where the harsh rumbling of clouds is included among the inauspicious omens.

"The sun vanished from the sky" *prababhau na ca khe sūryaḥ*: Literally, "and the sun did not shine in the sky." Compare 6.83.32; and notes. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sūryo vai*, "the sun, indeed," for *khe sūryaḥ*, "the sun in the sky," lending the phrase the sense "and the sun did not shine." For examples of the sun not shining or vanishing from the sky, see 6.45.35; 6.83.36; and notes.

"and great meteors crashed to the ground" *maholkāś cāpatan bhuvi*: Literally, "great meteors fell on the ground." See, for example, 6.45.35; 6.83.36; and notes.

Following verse 24, Ś,Ñ,V,B,D,T3,4,M3, and Lahore (7.8.26), Gorresio (7.9.32), GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [153*]: "The earth shook,[1] very fierce winds blew, and the ocean, imperturbable lord of rivers, was agitated (*pṛthivī pracakampe ca vavur vātāḥ sudāruṇāḥ / akṣobhyaḥ kṣubhitaś caiva samudraḥ saritāṃ patiḥ //*)."

[1] "The earth shook" *pṛthivī pracakampe ca*: Literally, "and the earth shook." Ñ2, V2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *cakampe jagatī caiva*, "and indeed the world shook."

25. "He was born with ten heads, and so he shall be called Daśagrīva, 'Ten Necks.'" *daśaśīrṣaḥ prasūto 'yaṃ daśagrīvo bhaviṣyati*: Literally, "born having ten heads, this one will be 'Daśagrīva.'" Ś,Ñ,V1,3,D2,6–12, and GPP, NSP, Gita Press, KK, and VSP read *daśagrīvaḥ*, "having ten necks," in place of *daśaśīrṣaḥ*, "having ten heads," thus making the name and the description identical. Ct brings up the issue—discussed by the commentators at earlier points in the poem—of why Rāvaṇa sometimes is said to have ten heads and twenty arms, while at others he is said to have only one head and two arms. Since his natural state, as we see from this passage, appears to be the ten-headed one, Ct

observes that through his power of assuming any form at will, Rāvaṇa assumes the one-headed two-armed form when he is in such places as the women's quarters (*daśagrīva iti kāmarūpatvāc cāntaḥpurādāv ekavaktratvaṃ dvibhujatvaṃ cāsyeti bodhyam*). See notes to 6.47.106; 6.50.11; 6.90.31; and 6.92.20 for a discussion of when Rāvaṇa does and does not have multiple heads and arms. See, too, 5.8.5–9,13,19; 5.20.24; 5.47.2–14; and notes. Cf. 7.19.14, where Rāvaṇa has just one head even though he is in a battle situation. In the previous *kāṇḍas*, the term *daśagrīva* is understood to be an epithet of Rāvaṇa and has been rendered as "ten-necked Rāvaṇa." However, Daśagrīva does not obtain his best-known epithet Rāvaṇa until *sarga* 16 (7.16.27) of the present *kāṇḍa*. Therefore, to avoid the anachronism, we do not use the term Rāvaṇa unless it actually appears in the text.

26. "whom no one in this world exceeded in sheer size" *pramāṇād yasya vipulaṃ pramāṇaṃ neha vidyate*: Literally, "greater than the measure of whom no measure here exists." Cr explains, "than whose bodily size no greater bodily size exists (*yasya pramāṇāc charīravaipulyād vipulam adhikaṃ pramāṇaṃ vaipulyaṃ na vidyate*)." Cg suggests that we add the phrase "among beings that are standards of measurement (*pramāṇabhūteṣv iti śeṣaḥ*)." Compare 7.1.17 and note, where the same phrase occurs.

27. "youngest" *paścimaḥ*: Literally, "last." Cr glosses, "youngest (*kaniṣṭhaḥ*)." See notes to verse 20 above.

Following verse 27, Ñ2,V2,3 (line 1 only),B1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [155*]: "When that exceedingly virtuous *rākṣasa*[1] was born, a shower of flowers fell. And the war drums[2] of the gods sounded in the heavens, and then[3] a voice was heard in the sky, crying, 'Wonderful! Wonderful![4]' "

[1] "that exceedingly virtuous *rākṣasa*" *mahāsattve*: Literally, "the one of great virtue *or* strength." The semantic range of the term *sattva* includes "character, spirit, consciousness, virtue, strength, courage, wisdom," etc. Translators have rendered variously.

[2] "the war drums" *dundubhayaḥ*: The *dundubhi* is normally identified as a war drum (6.53.27 and notes), but this drum can also be used for celebratory events (6.116.30). See 7.19.25; 7.26.45; and notes.

[3] "And . . . then" *tathā* /. . . *tadā*: Literally, "and, then." KK and VSP read instead *tadā* / . . . *tathā*, "then . . . and," by transposition.

[4] "a voice was heard . . . crying, 'Wonderful! Wonderful!' " *vākyam . . . sādhu sādhv iti tat*: Literally, "that speech, 'Excellent! Excellent!' " Ct completes the elliptical expression by adding the verb "there was (*āsīt*)," while Cr adds, "it was heard (*aśrūyata*)."

28. "There, in the great forest, they grew to be immensely powerful beings. But among them, it was the cruel Daśagrīva who was a source of terror to the worlds." *te tu tatra mahāraṇye vavṛdhuḥ sumahaujasaḥ* / *teṣāṃ krūro daśagrīvo lokodvegakaro 'bhavat* //: Ś,Ñ,V,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tau tu tatra mahāraṇye vavṛdhāte mahaujasau* / *kumbhakarṇadaśagrīvau lokodvegakarau tadā* //, "There in the great forest, those two—Kumbhakarṇa and Daśagrīva—grew to be immensely powerful and sources of terror to the worlds." Ck, Cg, and Ct identify the forest as the locus of their father's, Viśravas's, ashram (*pitur viśravasa āśramāraṇye*—so Ck and Ct).

29. "evil . . . terrifying the three worlds" *trailokyaṃ trāsayan duṣṭaḥ*: D10,11,T3, and GPP, NSP, and Gita Press read instead *trailokye nityāsaṃtuṣṭaḥ*, "[roamed about] in the three worlds, never sated." As Ct explains, the idea here is that no matter how much Kumbhakarṇa eats, he is never sated (*kiyad api bhakṣaṇe na kadācid api saṃtuṣṭaḥ*). KK and VSP read *trailokyaṃ bhakṣayan nityāsaṃtuṣṭaḥ*, "devouring [the great seers, he roamed] the three worlds, never sated." KK and VSP read *bhakṣayan nityāsaṃtuṣṭaḥ*, by transposition.

"who were devoted to righteousness" *dharmasaṃśritān*: Literally, "clinging to *or* supported by *dharma*." The word *-saṃśritān* is marked as uncertain by the editors of the critical edition. Ñ2,V2,B,D6,7,10,11, and Gorresio (7.9.38), GPP, NSP, Gita Press, KK, and VSP read instead *dharmavatsalān*, "loving righteousness."

The word *ha*, the final syllable of *pāda* d, is marked as uncertain by the editors of the critical edition.

30. "never deviating from the path of righteousness" *nityaṃ dharmapathe sthitaḥ*: Literally, "always standing on the *dharma*-path." Ñ2,3,V2,3,D7,10, and GPP, NSP, and Gita Press read *dharmavyavasthitaḥ*, "established in *dharma*," for *dharmapathe sthitaḥ*, "standing on the *dharma*-path," while Ñ1,B,D6,9,11, and Gorresio, KK, and VSP read *dharme vyavasthitaḥ*, "established in *dharma*." See note to 7.10.3.

"with his senses controlled" *niyatendriyaḥ*: Literally, "by whom the senses were restrained." Ñ2,V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vijitendriyaḥ*, "by whom the senses were conquered."

"practicing vedic study and restricting his diet" *svādhyāyaniyatāhāraḥ*: The construction of the compound is awkward and its meaning somewhat ambiguous. Translators and commentators alike have offered various interpretive strategies. We more or less follow the interpretation of Ck and Ct, who read the central term *niyata*, "restrained, fixed, constant," both forward and backward, with the first and last members of the compound. The compound thus means that Vibhīṣaṇa is both constant in his practice of vedic recitation and restricted or controlled in his diet. (*svādhyāyaniyato niyatāharaś cety arthaḥ*—so Ct.) Cr takes the compound as a *bahuvrīhi* incorporating a *caturthī tatpuruṣa* and having the sense "whose diet was restricted for the purpose of vedic study (*svādhyāyāya vedādhyayanāya niyata āhāro yasya*)." Cs understands similarly (*svādhyāyārthaniyato niyamita āhāro yasya*). Cg appears to take the term *āhāraḥ*, "food, diet," as some sort of derivative of the term *ahaḥ* (*ahan*) "day." Thus, he understands the compound to mean that Vibhīṣaṇa practices daily vedic recitation. (*svādhyāyaṃ niyatam āhāraḥ. ahar ahar iti svādhyāyaniyatāhāraḥ.*) A number of northern manuscripts and Lahore (7.8.32) and Gorresio (7.9.39) read the *facilior*, which is similar to the interpretation of Ck and Ct. This reading breaks up the compound into two separate elements: *svādhyāyī*, "one practicing vedic recitation," and *niyatāhāraḥ*, "one who controls his diet." Translators consulted generally agree with the interpretation of Ck and Ct. Roussel (1903, vol. 3, p. 450), however, understands the compound in a way that is grammatically possible but culturally improbable. He takes it to mean that Vibhīṣaṇa's vedic study constitutes his constant diet. He renders, "*il faisait de l'étude des Vedas sa constant nourriture*." In this he has been followed by Shastri (1959, vol. 3, p. 400), who renders, "the study of the Veda being his chief nourishment." Cf. 7.2.7,13,14,27 and 7.3.2.

31. "divine lord of wealth" *vitteśvaro devaḥ*: Literally, "the lord of wealth, the god." Ś,Ñ,V2,3,B,D6,7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vaiśravaṇaḥ*, "Vaiśravaṇa," for *vitteśvaraḥ*, "lord of wealth."

"came" *āgacchat*: V3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āgataḥ*, "[he] came."

"in his flying palace, the Puṣpaka" *puṣpakena*: Literally, "by *or* with the Puṣpaka." See notes to verse 1–2 above.

"immensely powerful" *mahaujasam*: Ñ,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead, *dhaneśvaraḥ*, "the lord of wealth."

32. "When Kaikasī saw Kubera" *taṃ dṛṣṭvā kaikasī*: Literally, "Kaikasī, having seen him."

"thinking like a *rākṣasa*" *āsthāya rākṣasīṃ buddhim*: Literally, "having recourse to a *rākṣasa* thought." Among the editions and translations consulted, only Gorresio's reading (7.9.41) is somewhat similar to that of the critical edition. He reads *āgamya rākṣasīṃ*

buddhim, which he translates, "*eccitata dalla sua mente di Rācsasa*" (Gorresio 1870, p. 32). Ñ2,V3,B3,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āgamya rākṣasī tatra*, "that *rākṣasa* woman, having come there."

33. "even though your status as his brother makes you his equal" *bhrātṛbhāve same cāpi*: Literally, "even though the state of being brothers is the same."

"just look at your own condition" *paśyātmānam īdṛśam*: Literally, "you should see yourself as such." The commentators agree that Kaikasī is contrasting Daśagrīva's wretched condition with the splendor of his brother's state. Ck, Cg, and Ct explain, "[yourself] which has the form of some common *rākṣasa*, utterly devoid of the divine splendor that is Kubera's (*kuberavaddivyavaibhavarahitaṃ prākṛtarakṣorūpam ity arthaḥ*—so Ct)." Cg understands the reference to be specifically to Daśagrīva's impoverished state (*daridram ity arthaḥ*).

34. "my son . . . you will quickly become" *bhavasi me putra śīghram*: Ñ2,V,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tvam api me putra bhaveḥ*, "you, too, my son, should become."

35. "intolerable envy" *amarṣam atulam*: Literally, "unequaled impatience *or* anger."

36. "mother . . . soon" *acirān mātaḥ*: Ñ,V2,3,B,D1,3,4,6,7,9–11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead [*o*]*jasā caiva*, "and with power," lending the line the sense "I shall soon become the equal to or even greater than my brother in power."

"my brother's equal or" *tulyo bhrātrādhiko 'pi vā*: Literally, "equal or even superior to my brother." Ñ2,V2,3,B,D6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātṛtulyo 'dhiko 'pi vā*, "the equal of *or* with my brother or even superior."

37. "Filled with that jealous rage" *krodhena tenaiva*: Literally, "with that very anger *or* passion." The reference is to Daśagrīva's "intolerable envy" mentioned in verse 35. KK and VSP read instead the synonymous *tenaiva kopena*. This variant is not noted in the critical apparatus.

"Gokarṇa" *gokarṇam*: The word *gokarṇa* as a place-name occurs two other times in the *Rāmāyaṇa* (see 1.41.12; 5.33.73; and notes). In both places the reference appears to be to a mountain in the Himalayas rather than to the well-known Śaivite pilgrimage site on the western coast of India in modern Karnataka. The *Mahābhārata* apparently knows a Gokarṇa located in the Himalayas (1.32.2; and possibly 1.209.24). But compare *MBh* 3.83.22, 3.86.12; *RaghuVa* 8.33; etc., where references to Gokarṇa clearly indicate a location in the south.

Following 37ab, Ś,Ñ2,V,B1–3,D,T3,4 (after second occurrence of 37ab), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [157*]: "Wishing to accomplish an all-but-impossible[1] feat, he set his mind on austerities (*cikīrṣur duṣkaraṃ karma tapase dhṛtamānasaḥ* /) ."

[1] "all-but-impossible" *duṣkaram*: Literally, "difficult to accomplish."

Following verse 37, Ñ,V2,3,B,D1,3,4,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [159*]: "The *rākṣasa* of fearsome valor practiced[1] unequaled austerities there together with his younger brothers.[1–2] Thus he gratified the lord, Grandfather Brahmā, who[2] being gratified, granted him boons assuring him a victory.[2–4] (*sa rākṣasas tatra sahānujas tadā tapaś cacārātulam ugravikramaḥ* / *atoṣayac cāpi pitāmahaṃ vibhuṃ dadau sa tuṣṭaś ca varāñ jayāvahān* /)"

[1] "practiced" *cacāra*: B2 and KK and VSP read instead *cakāra*, "he made *or* practiced."
[2] "who" *saḥ*: Literally, "he."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 10

1. "asked the twice-born brahman" *abravīd dvijam*: Literally, "he spoke to the twice-born [one]." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *munim*, "sage," for *dvijam*, "twice-born [one]."

"How . . . practice their austerities . . . and what . . . was the nature of their austerities" *katham . . . kīdṛśaṃ tu tadā . . . tapas ceruḥ*: Literally, "And how then did they perform austerity of what sort?" Ñ2,V2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tepuḥ*, "they practiced austerities," for *ceruḥ*, "they performed," but this has no semantic impact on the verse.

"of great ascetic vows" *mahāvratāḥ*: Literally, "those having great vows." D6,7,10,11, G1,2,M2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalāḥ*, "those having great power."

2. "And regarding that . . . there" *tu . . . tatra . . . /. . . tatra*: The repetition of the adverb *tatra* in the verse is awkward. We take the first occurrence to be in reference to Rāma's question and the second to the Gokarṇa ashram where Rāvaṇa and his brothers were practicing austerities (see 7.9.37 and note). See, too, 160*, following notes to 7.9.3.

"whose thoughts were focused" *prayatamānasam*: Literally, "of controlled *or* restrained mind." The compound, or its synonymous variant *prayatātman*, can also refer specifically to a pious or devoted person, as in *Bhagavadgītā* 9.26. Indeed, a few manuscripts, V1,B4,T3, and Gorresio's edition (7.10.2), read the term in the nominative as an epithet of the sage Agastya, in which case this latter interpretation is particularly apposite. Gorresio (1870, p. 33) renders, "*Agastya il cui animo è sempre mai tenuto in freno*." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *suprītamānasam*, "whose heart *or* mind was delighted." Compare 7.10.5 and note below.

3. "At that time" *tadā*: D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "after that."

"constantly devoted to righteousness" *nityaṃ dharmaparāyaṇaḥ*: D6,7,10,11,T2,3,G,M (except M8), and GPP, NSP, Gita Press, KK, and VSP read instead *nityaṃ dharmapathe sthitaḥ*, "always standing on the *dharma*-path." This *pāda* equals 7.9.30b.

"practiced the austerity of the five fires" *tatāpa . . . pañcaṣv agniṣv avasthitaḥ*: Literally, "practiced austerities positioned among five fires." The reference is to the well-known ascetic practice in which one surrounds oneself during the hot season with four blazing fires, with the summer sun overhead counting as the fifth. The *pañcāgnitapaḥ* is well documented in the literature. See, for example, *MBh* 1.81.15; *YājñaSm* 3.52; *ManuSm* 6.23; etc. D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatāpa . . . pañcāgnīn paritaḥ sthitah*. This awkward reading is rendered more intelligible by Cr, who suggests that we read the participle *sthitaḥ*, "standing," as an unmarked causative, lending the passage the sense "having established five fires, he practiced austerities (*pañcāgnīn sthitaḥ sthāpitaḥ san tatāpa*)."

"during the hot season" *graiṣmike kāle*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *grīṣmakāle tu*, "but in the hot season."

4. "During the rainy season, drenched with rainwater" *varṣe meghodakaklinnaḥ*: Literally, "in the rainy season, wet with cloud-water." Ś,Ñ,V,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *meghāmbusikto varṣāsu*, "during the rains, wet with cloud-water." Compare *ManuSm* 6.23 and the commentaries of Kullūka, Medhātithi, etc.

"the heroic posture" *vīrāsanam*: This is a yogic or meditative posture. According Ck, Cg, and Ct, it consists of placing the right leg on the left thigh (*vāmorūpari dakṣiṇajaṅghāṃ pratiṣṭhāpya sthitir vīrāsanam*). According to the *Haṭhayogapradīpikā* 1.21, the position involves sitting cross-legged, i.e., with one foot on the opposite thigh and the other

under the opposing thigh (*ekaṃ pādaṃ tathaikasmin vinyased uruṇi sthiram / itarasmiṃs tathā coruṃ vīrāsanam itīritam* //). See, too, *Gheraṇḍasaṃhitā* 2.17 (*ekapādam athaikasmin vinyased ūrusaṃsthitam / itarasmiṃs tathā paścād vīrāsanam itīritam* //). Neither of these postures seems to correspond to what contemporary yoga teachers call the *vīrāsana*, in which both feet are folded back against the thighs on their respective sides of the body.

"during the cold season" *śaiśire kāle*: Ŝ1,Ñ,V,B,D3,5,6,8,10,11,M4,7, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *śiśire* [*śiśiram*—V1] *kāle*.

"he remained constantly immersed in water" *jalamadhyapratiśrayaḥ*: Literally, "whose shelter was in the midst of the waters." This appears to be a variation on the practice mentioned at *ManuSm* 6.23 and *YājñaSm* 3.52, where the ascetic should wear wet clothing in the winter.

5. "passed" *aticakramuḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *apacakramuḥ*, "they glided by *or* slipped away."

"intent" *prayatamānasya*: Literally, "of him piously exerting [himself]." Compare verse 2 and note above.

6. "he stood on one foot" *pādenaikena tasthivān*: Standing on one foot is one of the classic self-mortifications. Compare *MBh* 1.81.15, where Yayāti is said to have stood on one foot for six months.

7. "became agitated" *kṣubhitāḥ*: Literally, "[were] agitated." The critical reading, although sound textually, seems odd contextually. It is a commonplace in the literature for the gods to be shaken or agitated by the extreme ascetic practices of individuals. But in this case, especially in light of the dancing of the *apsarases* and the raining of flowers, which are conventional signs of pleasure, the agitation of the gods seems somehow misplaced. Ñ1,V,B2–4,D7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *tuṣṭuvuḥ*, "they praised [him]."

8. "For yet another five thousand years" *pañca varṣasahasrāṇi . . . caiva*: Literally, "and for five thousand years." As becomes clear in the following verse, the total period of Vibhīṣaṇa's asceticism is, like his brother's, ten thousand years. Ck and Cg believe that by the conjunctive particle *ca*, "and," we are to understand that Vibhīṣaṇa continues to stand on one foot (*cakāreṇa pūrvavad ekapādasthitiḥ samuccīyate*).

"gazed steadily" *anvavartata*: Literally, "he followed." Staring at the sun is another one of the forms of self-mortification. Apte (s.v. *anu* +√*vṛt*) cites this passage in support of his contention that the verb can mean "to serve *or* to worship." Gita Press (1969, vol. 3, p. 1938), alone among the translators consulted, renders it in this fashion. The reading is marked as uncertain by the editors of the critical edition.

"and his mind fixed upon vedic recitation" *svādhyāyadhṛtamānasaḥ*: D1,4,6,7,10,11,M1, and GPP, NSP, and Gita Press read instead the synonymous *svādhyāye dhṛtamānasaḥ*.

9. "passed . . . whose mind was tightly controlled . . . as they might for a heavenly being in the Nandana garden" *gatāni niyatātmanaḥ . . . /. . . svargasthasyeva nandane*: Literally, "[years] passed of [him] whose mind was controlled, as of one situated in heaven in Nandana." We, like several other translators, agree with Ck, Cg, and Ct, who take the term *svargasthasya*, "[one] situated in heaven," as a kenning for "god (*devasya*)." It is also possible, perhaps, to take it as an adjective referring directly to Vibhīṣaṇa, lending the simile the sense "as if he were in heaven in the Nandana garden." This interpretation is represented in the translations of Gorresio (1870, p. 34), who renders, "*come egli fosse nel Nandana in cielo*," and Gita Press (1969, vol. 3. 1938), which translates, "as though he stayed in the Nandana Vana." According to Cr, the simile suggests that Vibhīṣaṇa is completely without any [negative] mental impressions (*etad upamālaṅkāreṇa vibhīṣaṇasya vāsanārāhityaṃ sūcitam*). It is not entirely clear what Cr means by this. Either he is suggesting that the denizens of heaven no longer recall the impressions of

their previous lives or that Vibhīṣaṇa in his state of inner concentration has no such recollections of either his previous lives or his painful penances.

D6,7,10,11,T1,2,G,M1,5,7–10, and GPP, NSP, Gita Press, KK, and VSP transpose *pādas* b (*gatāni niyatātmanaḥ*) and d (*svargasthasyeva nandane*).

10. "their ten-faced brother" *daśānanaḥ*: Literally, "the ten-faced [one]."

"he offered one of his heads into the fire as an oblation" *śiraś cāgnau juhāva saḥ*: Literally, "and he offered a head into the fire."

12. "Now at the end of the tenth period of a thousand years" *atha varṣasahasre tu daśame*: Literally, "now, but in the tenth [set of] a thousand years."

"the righteous *rākṣasa* was just about to sever" *chettukāmaḥ sa dharmātmā*: Literally, "that righteous [one] desired to cut." D6,7,10,11,G2,M2,3,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *chettukāme daśagrīve*, "when Daśagrīva was desirous of cutting."

"when Grandfather Brahmā came there" *prāptaś cātra pitāmahaḥ*: Literally, "and the grandfather came here." Ñ1,V2,B2–4,D6,7,10,11,M3,7,10, and GPP, NSP, Gita Press, KK, and VSP read *prāptas tatra*, "[he] arrived there," for *prāptaś cātra*, "[he] arrived here."

Following verse 12, M2,9, and KK [in brackets as 13ab] insert, while G2 substitutes for 13ab, a passage of one line [162*]: "along with the gods, *gandharvas*, perfected beings, seers, and *kinnaras* (*devagandharvasiddhaiś ca ṛṣibhiḥ kiṃnaraiḥ saha* /)." Note the hiatus.

13. "My child! My child!" *vatsa vatsa*: D6,7,10,11,M4,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tava tāvat*. The indeclinable *tāvat* here can be read in at least two ways. It can be read as a particle of emphasis to indicate that Brahmā is highly pleased, or in its sense of "to such an extent *or* so much," to indicate that Brahmā is gratified with what Rāvaṇa has done up until this point, i.e., in cutting off nine of his ten heads. Of those translators who appear to render the term, Dutt (1894, p. 1583), Gita Press (1969, vol. 3, p. 1938), Roussel (1903, vol. 3, p. 452), and Benoît (1999, p. 1246) read it in the former sense, while Raghunathan (1982, vol. 3, p. 399) appears to take it in the latter, rendering, "You have done enough to propitiate me."

14. "Shall I grant a wish for you" *kiṃ te kāmaṃ karomi*: The neuter *kim* must be taken as an interrogative particle, rendering these words of Brahmā a question. The word *kim* is marked as uncertain by the editors of the critical edition. Ś,Ñ1,V1,3,D1–4,7,8,10–12,T3,4,G1, and GPP, NSP, and Gita Press read instead the masculine singular pronoun *kaṃ kāmam*, yielding the different sense of "what desire of yours shall I grant?" B2,3, and KK and VSP read the demonstrative pronoun *tam* for *kim*, yielding the sense "I shall grant that desire of yours."

15. "Then" *tataḥ*: The word is marked as uncertain by the editors of the critical edition. D3,6,7,10,11,S (except T3,4), and GPP, NSP, Gita Press, KK, and VSP read instead *atha*, "now."

16. "and so" *ataḥ*: The word is marked as uncertain by the editors of the critical edition. D1,3,4,6,7,10,11,S (except T3,4), and GPP, NSP, Gita Press, KK, and VSP read instead *aham*, "I."

"immortality" *amaratvam*: In the critical text, Rāvaṇa himself immediately qualifies his request by asking to be invulnerable only to supernatural beings (verses 17,18). Compare 321* and notes, following notes to 7.16.29. For Rāvaṇa's qualified boon of invulnerability, see 1.14.12–15 and notes. On the motif of Rāvaṇa's boon, see Pollock 1991, pp. 21–43. See, too, 5.49.23–26. See also note to verse 30 below.

Following verse 16, Ñ,V2,3,B,D2,4,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [163*]: "Addressed in this fashion, Brahmā then said to Daśagrīva, 'There can be no total immunity from death[1] for you. You must choose[2] a dif-

ferent boon.'[1–2] Then, O Rāma, when Daśagrīva had been addressed in this fashion[3] by Brahmā, the creator of the universe,[4] he cupped his hands before him in reverence and said this.[3–4]"

[1] "total immunity from death" *sarvāmaratvam*: Literally, "total immortality." See note to verse 30 below.

[2] "You must choose" *vṛṇīṣva vai*: Literally, "you must surely choose." D3,4,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *me*, "from me," for the emphatic particle *vai*.

[3] "When Daśagrīva had been addressed in this fashion" *evam uktas . . . daśagrīvaḥ*: Literally, "Daśagrīva addressed in this fashion." D3,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *ukte* for *uktaḥ*, turning the phrase into an elliptical absolute construction with the sense "when this had been said [by Brahmā], Daśagrīva."

[4] "by . . . the creator of the universe" *lokakāriṇā*: D3,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *lokakārtṛṇā*.

17. "let me be" *syām*: Literally, "may I be." V3,D6,7,10,11,S (except T3,4,M6) read instead the pronoun [*a*]*ham*, "I." This leaves the verse without an explicit finite verb, a lack that Cr seeks to remedy by supplying the verb *bhaveyam*, "may I become."

"forever" *śāśvatam*: D5,8,10,11,T1,3,G2,3,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative singular *śāśvata*. This would then construe with the vocative *prajādhyakṣa*, "Lord of creatures," in *pāda* a, yielding the sense "O eternal Lord of creatures."

18. "O Lord worshiped by the immortal gods" *amarapūjita*: Literally, "O [you] worshiped by immortals."

"I do not care" *na . . . cintā mama*: Literally, "of me there is no care *or* anxiety."

"Indeed, I regard all . . . as if they were mere straws" *tṛṇabhūtā hi me sarve*: Literally, "indeed, for me, all [creatures] . . . are *or* become straw." Ś,V3,D2,6–12,T1,2,M1,3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *te*, "those," for *me*, "of me," while V2,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP *manye*, "I think," for *sarve*, "all." On other uses of the word *tṛṇa*, "straw," as an idiomatic metaphor for something taken lightly, see 3.54.1; 5.19.2–3; 5.56.7; and notes and note to 6.31.50.

19. "Rāma" *rāma*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *devaḥ*, "the god *or* lord," which then construes with *brahmā*, "Brahmā."

20. "It will be just as you wish" *bhaviṣyaty evam evaitat tava*: Literally, "This will be just so for you." D6,7,10,11,T1,2,4,G,M2,5,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *bhaviṣyaty evam etat te vacaḥ*, literally, "These words of yours will be thus," that is to say, "Your words shall come to pass in this fashion."

"And now, since I am pleased, hear my additional auspicious words." *śṛṇu cāpi vaco bhūyaḥ prītasyeha śubhaṃ mama*: Literally, "And also hear the additional auspicious speech of me who am pleased now *or* here." The word *bhūyaḥ*, which we have rendered here as an adjective of speech, in the sense of "more *or* additional," can also be read adverbially in the sense of "further *or* once more," which would then construe with the verb *śṛṇu*, "hear." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varaḥ . . . śubhaḥ*, "auspicious boon."

Following 20ab, D6,7,10,11, M10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [164*]: "And, Rama, having spoken in this fashion to Daśagrīva, Grandfather Brahmā[1] . . . (*evam uktvā tu taṃ rāma daśagrīvaṃ pitāmahaḥ* /)."

[1] "Grandfather Brahmā" *pitāmahaḥ*: Literally, "the Grandfather."

21. Following verse 21, Ñ,V,B1,3,4,D1,3,4,6,7,9–11,S, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read a passage of two lines [165*]: "And I will grant another handsome form,[1] so difficult to obtain, which according to your will, will conform to what you desire with your mind (*vitarāmi ca te saumyarūpam anyat sudurlabham / chandatas te 'nurūpaṃ ca manasā yat tavepsītam //*)." According to the critical reading, it appears that Brahmā is granting Daśagrīva two boons here. One is the handsome form that is described earlier in the poem at *Sundarakāṇḍa* 8.5–9 and 47.2–14, and the second boon is that Daśagrīva will be able to change his form to be able to take on any form at will. This latter boon seems somewhat otiose in light of the fact that the capacity to change one's form at will (*kāmarūpitvam*) seems in the epic to be shared by virtually all of the *rākṣasas*, not to mention the *vānaras*, the gods, and powerful ascetics. See, for example, 7.24.33; 7.57.22; 7.98.17; and notes. See also Goldman and Goldman 2009, pp. 25–26. Cs notes that we should understand that this boon is the sowing of the seed of Rāvaṇa's destruction (*idam eva rāvaṇamāraṇabījāvapanam iti mantavyam*). Presumably he is referring to Rāvaṇa's fatal error in taking on the form of a sage to enable him to abduct Sītā (*Araṇyakāṇḍa sarga* 44ff.).

[1] "another handsome form" *saumyarūpam anyat*: Cv, who reads largely with the critical text, but substitutes *anyaiḥ*, "by others," for *anyat*, "another," understands that the handsome form granted to Daśagrīva here will be his permanent, natural form, not the temporary, optional form that he will be able to assume at will and that will be unattainable by others (*vitarāmi ca te saumyarūpam anyaiḥ sudurlabham ity ukte sarvadā saumyarūpam eva na kāmarūpam iti śaṅkitvā tat parihārārtham āha chandata ityādi tena rāvaṇasya saumyarūpatvaṃ nityam asaumyarūpatvam āgantukam ity uktam*). See notes to 7.9.25. The phrase *saumyarūpam anyat* could also be read as *saumya rūpam anyat*, lending the line the sense "I shall give you another form, O gentle one."

GPP, NSP, Gita Press, KK, and VSP read a slight variant on these lines, which gives Daśagrīva only one boon. They read instead:

vitarāmīha te saumya varaṃ cānyaṃ durāsadam /
chandatas tava rūpaṃ ca manasā yad yathepsitam // [GPP 7.10.24cd–25ab]

"And,[1] gentle sir, I shall give you another boon, difficult to obtain: Your appearance shall be just as you desire in your mind, according to your will."

[1] "And" *ca*: GPP omits the word *ca*, "and."

Following 165*, GPP (in brackets 7.10.25cd) and KK and VSP (7 ..10.25cd) insert a passage of one line, noted in the errata to the critical apparatus (p. 666) [165(1)*]: "This will come to pass for you without a doubt, *rākṣasa*, as a result of my boon (*bhaviṣyati na saṃdeho madvarāt tava rākṣasa*)."

22. "When . . . had been addressed in this fashion by Grandfather Brahmā" *evaṃ pitāmahoktasya*: Literally, "thus, of him who had been addressed by the grandfather." D9 and GPP, NSP, and Gita Press read instead *evaṃ pitāmahoktaṃ ca*, which gives the sense "and such was the speech of the grandfather."

"those heads . . . materialized" *śīrṣāṇi yāni tāny utthitāni vai*: Literally, "which heads, those indeed sprang up." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *punaḥ* for *yāni*, lending the phrase the sense "those heads indeed sprang up once more," while KK and VSP read *uditāni*, "grew," for *utthitāni*, "sprang up," lending the sense "those heads indeed grew back once more."

23. "Prajāpati" *prajāpatiḥ*: V1,D6,7,10,11,M1,5, and GPP, NSP, Gita Press, KK, and VSP read instead *pitāmahaḥ*, "the Grandfather."

24. "knower of righteousness" *dharmajña*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmātman*, "O righteous one."

"with you, for your mind is focused on righteousness" *tvayā . . . dharmasaṃhitabuddhinā*: Literally, "by you whose mind is concentrated on *dharma*."

25. "as is the moon with its beams" *candramā iva raśmibhiḥ*: Ś,Ñ,V,B,D,T3,4,M6, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *candramā raśmibhir yathā*.

26. "in that you, the *guru* of the worlds, have appeared in person before me" *yan me lokaguruḥ svayam*: Literally, "since the *guru* of the worlds in person for me." The *pāda* is elliptical, and we agree with Cr that it is best fleshed out by adding words to the effect that Brahmā has actually come into Vibhīṣaṇa's presence (*lokagurur bhavān yat svayaṃ me samīpam āgata iti śeṣaḥ*).

"But if you are pleased . . . what boon you should give to me" *prīto yadi tvaṃ dātavyaṃ varaṃ me*: Literally, "If you are pleased, a boon should be given to me." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prītena yadi dātavyo varo me*, "If a boon is to be given to me by the one who is pleased . . ."

Following verse 26, Ñ,V2,3,B,D1,3,4,6,7,10,11,T,G1,3,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [167*]: "May my mind always be on righteousness,[1] even should I be in dire straits.[2] And, holy one, may the divine weapon-spell of Brahmā reveal itself to me, even though it has not been taught.[3] (*paramāpadgatasyāpi dharme mama matir bhavet / aśikṣitaṃ ca brahmāstraṃ bhagavan pratibhātu me //*)"

[1] "righteousness" *dharme*: Ct argues on the basis of the quote that "Rāma is *dharma* incarnate" (3.35.13), that here, by the term "*dharma*," "Nārāyaṇa" is meant. For otherwise, Ct continues, Vibhīṣaṇa's wish would become redundant in light of the wish he expresses in verse 27. (*mama dharme nārāyaṇe matir bhavet. rāmo vigrahavān dharma ity ukter atra dharmapadena nārāyaṇaḥ. anyathā sā sā bhavatu dharmiṣṭhety anena paunaruktyaṃ syāt.*)

[2] "even should I be in dire straits" *paramāpadgatasyāpi . . . mama*: Literally, "[the mind] of me, even having come to the greatest catastrophe." Ck and Ct understand the reference to be to the calamitous condition that one might obtain through entanglements in worldly life (*paramāpadgatasya sāṃsārikavyavahārataḥ paramām āpadaṃ prāptasyāpi*).

[3] "the divine weapon-spell of Brahmā . . . even though it has not been taught" *aśikṣitaṃ . . . brahmāstram*: Literally, "the untaught *brahmāstra*." Cg understands, as do we, that the reference is to the *mantra*, or weapon-spell, that controls the great, destructive weapon of Brahmā (*brahmāstraṃ brahmāstramantram*). Ck and Ct, however, understand the term far more broadly to refer to knowledge of the absolute or *brahmavidyā*, which, they believe, Vibhīṣaṇa is requesting to have imparted to him, even without the instruction of a qualified *guru*. They understand that this boon is for the purpose of the elimination of the obstacles to the perfect mastery of the entire knowledge of the absolute Brahman. (*aśikṣitam. sadgurūpadeśaṃ vināpy ity arthaḥ. brahmāstraṃ brahmavidyā . . . etad varaṇam aśeṣabrahmavidyāsiddhipratibandhakanivṛttaye*—so Ct; Ck similarly.)

27. "each and every stage of life in this world . . . And may I always uphold the righteous conduct appropriate to every stage." *yeṣu yeṣv āśrameṣv iha /. . . taṃ taṃ dharmaṃ ca pālaye*: Literally, "in each and every stage of life here . . . may I protect each and every *dharma*." V1,B1,2,D6,7,10,11,M5,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read

ca, "and," for *iha*, "here." KK and VSP read *taṃ tu*, "but that," for *taṃ tam*, "that that." Our interpretation, like that of Dutt (1894, p. 1587), Gita Press (1969, vol. 3, p. 1940), and Raghunathan (1982, vol. 3, p. 400), follows that of Cr, who understands the phrase to refer elliptically to the modes of proper behavior appropriate to the different *āśramas*, or the four stages of life, prescribed in the brāhmaṇical texts. (*yeṣu yeṣv āśrameṣu brahmacaryādiṣu yā yā me buddhir jāyate jayeta sā sā dharmiṣṭhā tattadāśramocitadharmaviśiṣṭā bhavatv ata eva taṃ taṃ dharmam ahaṃ pālaye pālayeyam.*) Gorresio (1870, p. 35) simply understands that Vibhīṣaṇa wishes to do his duty whatever it may be. In this interpretation he appears to have been followed by Roussel (1903, vol. 3, p. 453), Shastri (1959, vol. 3, p. 403), and Benoît (1999, p. 1248). See 2.98.57–58 and notes; see notes to 6.80.52 (*varṇa*), and Brockington 1998, p. 428.

28. "Most munificent Lord" *paramodāra*: Literally, "O supremely generous [one]."

"beyond the reach" *durlabham*: Literally, "hard *or* impossible to obtain."

29. "Since you are so supremely righteous" *dharmiṣṭhas tvaṃ yathā*: Ñ,V1,2,B2,D2,5,7,9–11,T3,4,G,M3,6, and GPP, NSP, and Gita Press read the vocative singular *dharmiṣṭha* for the nominative singular *dharmiṣṭhaḥ*. This lends the passage, according to Cr, the sense "O supremely righteous [one], just as you are [righteous], so is this request of yours. Therefore, all this shall surely come to pass. (*he dharmiṣṭha! yathā tvaṃ tathaiva etat tava prārthanam ata etad bhaviṣyaty eva.*)" According to the critical apparatus, Cv reads the vocative as well. However, the transcriptions of the manuscripts of Cv available to us are ambiguous in this respect. The version generously made available to us by the director of the Oriental Institute, Baroda, gives both readings, without, however, indicating that either is a variant. The Adyar Library version appears to read with the critical edition; however, the "-*ṣṭhaḥ*" in question has been written in superscript, which raises the question as to whether it is a simple mistake, an emendation, or a correction on the part of the transcriber.

30. "dragger of your foes" *amitrakarṣaṇa*: D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *amitranāśana*, "O destroyer of your foes."

"no thought of yours is ever unrighteous" *te . . . nādharme jāyate buddhiḥ*: Literally, "of you a thought is not born in unrighteousness."

"immortality" *amaratvam*: It will be recalled that immortality was the boon requested by Rāvaṇa at verse 16 above. In the critical text, he himself immediately qualifies his request by asking to be invulnerable only to supernatural beings (verses 17,18). In many northern manuscripts (Ñ,V2,3,B,D2,4,7,10,11) and in Gorresio, GPP, NSP, Gita Press, KK, and VSP, however, Brahmā specifically refuses to grant complete freedom from death to Rāvaṇa (163*, see notes following verse 16 above), thus forcing Rāvaṇa to choose the lesser, conditional boon. Ck and Ct here offer what amounts to an explanation of the differential treatment of the two brothers, arguing that it is precisely because the selfless and virtuous Vibhīṣaṇa does not ask for the boon of immortality that Brahmā grants it to him. This, the commentators conclude, should lead us to understand that the selfless worship of god is, in fact, the means to accomplish all ends. (*evam aprārthitam amaratvaṃ brahmaṇaḥ sakāśād dharmabalāl labdhaṃ vibhīṣaṇeneti niṣkāmatayā devopāsanaṃ sarvārthasādhanam iti bodhyam*—so Ct; Ck similarly.) The question still remains as to what exactly constitutes *amaratva* in the mind of the poet and his audience. Cr glosses simply, "the state of being devoid of death *or* deathlessness (*maraṇarāhityam*)." Ck glosses, "the state of being eternal (*nityatvam*)." We are not, however, to understand that Vibhīṣaṇa is, like Kubera, made an immortal on a par with the gods (7.3.18), or even like his ancestor Sukeśa, who is granted immortality by Śiva (7.4.29). Instead, we understand, as suggested by Cs, that the particular type of immortality granted here is that of becoming a *cirajīvin*, or "long-lived one (*cirajīvitām*)," a condition that enables individuals to

live on, from age to age, without exactly becoming divinities. This interpretation is in keeping with the traditional inclusion of Vibhīṣaṇa as one of the seven eminent beings—among humans, demons, and monkeys—who are regarded as *cirajīvins*. The traditional list includes the following seven figures drawn from the epic and purāṇic texts: Aśvatthāman, Bali, Vyāsa, Hanumān, Vibhīṣaṇa, Kṛpa, and Paraśurāma (*aśvatthāmā balir vyāso hanumāṃś ca vibhīṣaṇaḥ / kṛpaḥ paraśurāmaś ca saptaite cirajīvinaḥ //*). See 720* and notes, following notes to 7.36.21; and 7.98.22–23 and notes.

31. "But, Rāma, tamer of your foes, just as . . . was about to grant a boon to Kumbhakarṇa" *kumbhakarṇāya tu varaṃ prayacchantam ariṃdama*: Literally, "as [he] was granting a boon to Kumbhakarṇa, O tamer of your foes." D6,7,10,11,G2,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *ity uktvā kumbhakarṇāya varaṃ dātum avasthitam* (G2 [*-tuṃ*] *vyavasthitam*; M10 and KK and VSP *upasthitam*), "to him [Prajāpati], who, having spoken in this fashion, was prepared to grant a boon to Kumbhakarṇa."

32. "evil-minded wretch" *durmatiḥ*: Literally, "evil-minded one."

33. "He has devoured . . . he has also devoured" *anena bhakṣitāḥ*: Literally, "were devoured by him." We have broken the verse into two sentences to distinguish Kumbhakarṇa's heavenly depredations from his earthly ones.

"seers and men" *ṛṣayo mānuṣāḥ*: Cr suggests that we add the word "many (*bahavaḥ*)."

Following verse 33, D7,10,11,T2,4,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [170*]: "Since the *rākṣasa* did this even without first having obtained a boon,[1] he would surely devour the three worlds if he[2] were to get one (*alabdhavarapūrveṇa yat kṛtaṃ rākṣasena tu / yady eṣa varalabdhaḥ syād bhakṣayed bhuvanatrayam //*)."

[1] "Since the *rākṣasa* did this even without first having obtained a boon" *alabdhavarapūrveṇa yat kṛtaṃ rākṣasena*: Literally, "since it was done by the *rākṣasa* who had previously not obtained a boon." D7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *alabdhavarapūrṇeṇa*, "non-fulfilled through an obtained boon." Cr explains: "Since this, that is to say, the devouring of many, was done by the *rākṣasa* Kumbhakarṇa, who had not obtained a full boon, that is to stay, a state of fulfillment, therefore, if he were to obtain a boon, that is to say, to have reached a state of fulfillment, then he would devour the three worlds (*alabdhavarapūrṇena na labdho varaḥ pūrṇaḥ pūrṇāvasthā ca yena tena rākṣasena kumbhakarṇena yad yasmād dhetoḥ kṛtaṃ bahūnāṃ bhakṣaṇam iti śeṣaḥ. tasmād dhetor yady eṣa pūrṇāvastho varalabdhaḥ syāt tarhi bhuvanatrayaṃ bhakṣayet*)."

[2] "if he" *yady eṣaḥ*: KK and VSP read instead *tad eṣaḥ*, "then, he."

34. "And so the welfare of the worlds will be assured, and he himself will be brought down." *lokānāṃ svasti caiva syād bhaved asya ca saṃnatiḥ*: Literally, "And there would surely be welfare of the worlds and of him there would be a lowering." Cg, the only commentator to remark on the critical reading, glosses, "discipline *or* punishment (*śikṣā*)," for *saṃnatiḥ*, "lowering." Ñ,V,B,D1–4,9–11,T3,4,M3,8 and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *evaṃ*, "in this way," for *eva*, "surely." Ñ2,V3,B1–3,D10,11,T3,M5, and Gorresio, GPP, NSP, and Gita Press read *saṃmatiḥ*, "wish *or* honor," for *saṃnatiḥ*, "lowering." Ck, Ct, and Cr understand the term in its sense of *saṃmānam*, "honor." The idea being, no doubt, that Kumbhakarṇa, though tricked, will still be spared the dishonor of being denied a boon. This interpretation has been followed by Dutt (1894, p. 1587), Gita Press (1969, vol. 3, p. 1940), and perhaps by Raghunathan (1982, vol. 3, p. 400), who renders, "while giving him satisfaction." Roussel (1903, vol. 3, p. 453), followed by Shastri (1959, vol. 3, p. 403), understands the phrase to mean that Kumbhakarṇa will receive his

"just deserts." He renders, "*et lui aura sa juste récompense.*" Benoît (1999, p. 1248) paraphrases the expression, rendering, "*sans toute fois provoquer la colère du rākṣasa à ton égard.*" Gorresio (1870, p. 36) takes the term *saṃmatiḥ* in its sense of "wish *or* desire," rendering, "*ed abbia colui ciò che gli sta in mente.*"

35. "called to mind the goddess Sarasvatī . . . she, called to mind" *acintayat . . . cintitā . . . devī sarasvatī*: Literally, "he thought of [her] . . . thought of, the goddess Sarasvatī." We agree with the commentators and translators in understanding that Sarasvatī must be supplied as the object of the verb *acintayat*, "he thought." Sarasvatī, the goddess of speech, learning, and the arts, is frequently represented as the wife of Brahmā. Dutt (1894, pp. 1587–88) appears to misunderstand what is happening. He takes the verb √*cint* in its senses of "to think" and "to worry." He understands that the goddess Sarasvatī is already present among the other gods, and thus he translates, "Brahmā . . . pondered. The goddess, Saraswati, who was by his side was also agitated with anxiety." The goddess is known elsewhere in the *Rāmāyaṇa* (6.105.21).

37. "O goddess of speech! You must become the speech that the gods desire to hear from the *rākṣasa* lord." *vāṇi tvaṃ rākṣasendrasya bhava yā devatepsitā*: Literally, "O speech! You become [that speech] which the gods desire of the *rākṣasa* lord." The syntax of the critical reading is elliptical and unique among printed editions and translations that we have consulted, even though it is apparently textually fairly well supported (Ñ2,3,V1,3,D5,6,G,M [except 3,5]). We have fleshed out the meaning in keeping with our understanding of what Brahmā is asking Sarasvatī to do. Most editions and commentators include a specific nominative form of the word "speech" by reading the nominative *vāṇī*, "speech," in place of the vocative *vāṇi*, "O speech," in *pāda* c, as in the case of Lahore (7.10.36) and Ś,B4,D1–4,8,9; by substituting the nominative singular *vāk*, "speech," for the feminine relative pronoun *yā*, "which/that," in *pāda* b as in the case of Ñ1,B2,D7,10, 11,T1,2,M3,5, and GPP, NSP, and Gita Press; or both, as does Gorresio (7.10.43cd). The sense of these variants is, thus, much the same as the fleshed-out reading of the critical edition that we propose. Only KK and VSP (= 7.10.43cd) read both the vocative *vāṇi* and the pronoun *yā* with the critical edition. In addition, KK and VSP read the variant *rākṣasendrāsye*, "in the *rākṣasa* lord's mouth," for *rākṣasendrasya*, "of the *rākṣasa* lord." This variant is translated only by Raghunathan (1982, vol. 3, p. 400), who renders, "Occupy the tongue of the great Rākshasa." This reading partially remedies the ellipsis by yielding the sense "O speech! Become that which the gods desire in the mouth of the *rākṣasa* lord." Ct, who does not, of course, follow this reading, alludes to its intent at any rate, glossing, "You must become that speech which the gods desire in his mouth (*asyāsye devatepsitā devānām iṣṭā vāg bhava*)."

38. "she entered the *rākṣasa*'s mouth" *praviṣṭā sā*: Literally, "she entered." As Cr suggests, one must supply the words indicating that she entered Kumbhakarṇa's mouth (*praviṣṭā kumbhakarṇasya mukha iti śeṣaḥ*).

39. "What I desire is to sleep for many years." *svaptuṃ varṣāṇy anekāni . . . mamepsitam*: Ct recapitulates his earlier elaborate discussion of the exact length of time of Kumbhakarṇa's periods of sleep, arguing that the period mentioned here is not in contradiction with the period of six months mentioned at 6.48.12. He argues that this is so because the earlier curse of Brahmā only specifies the minimum period during which Kumbhakarṇa must sleep and that his actual sleep might be much longer. (*evam ity atra ṣaṇmāsād arvāg jāgaraṇaṃ neti niyamaḥ. tadadhikā nidrā tu bhavaty eveti varasvarūpaṃ bodhyam. ata eva ṣaṇmāsān svapitīti pūrvaṃ vibhīṣaṇoktyā varṣāṇy anekānīti kumbhakarṇoktyā ca na pūrvoktasya virodhaḥ.*) Cr quotes Ct at length, but claims that the latter's opinion is dubious on the grounds that we are dealing with a completely different boon here and that you cannot really extract the same meaning from the current *śloka* (*bhaṭṭoktiś cintyā tasya varāntaratvād atratyavarabodhakaślokenedṛśārthālābhāc ceti*

dik). For a detailed discussion of the curse/boon of Kumbhakarṇa, see note to 6.48.12 and R. Goldman 2006.

40. "Grandfather Brahmā . . . together with the gods" *saha devaiḥ pitāmahaḥ*: Literally, "The Grandfather together with the gods." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *brahmā suraiḥ samam*, "Brahmā together with the gods."

"left him and proceeded to heaven" *muktvā taṃ prayayau divam*: Literally, "having left him, he went to heaven." D6,7,10,11,T1,2,G,M1,2,4,5,6,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasaṃ taṃ jahau punaḥ*, "once again, he left that *rākṣasa*."

Following verse 40, Ñ,V2,3,B,D1,3,4,6,7,10,11,T1,2,G1,3,M1–3,5(line 2 only),6,8–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [176*]: "Now once the gods together with Brahmā had gone[1] to the heavens, Kumbhakarṇa,[2] released by Sarasvatī, came to his senses[3] (*brahmaṇā saha deveṣu gateṣv atha nabhastalam / vimukto 'sau sarasvatyā svāṃ saṃjñām agamat tataḥ* //)."

[1] "Now once . . . had gone" *gateṣv atha*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *gateṣu ca*, "And once."

[2] "Kumbhakarṇa" *saḥ*: Literally, "he."

[3] "came to his senses" *svāṃ saṃjñām agamat tataḥ*: Literally, "then he went to his own consciousness." Cr glosses, "natural state (*prakṛtim*)," for "his own consciousness (*svāṃ saṃjñām*)." The idea here is that with the departure of Sarasvatī, Kumbhakarṇa is once more able to think and speak for himself.

41. "in his misery" *duḥkhitaḥ*: Literally, "miserable *or* unhappy."

"What kind . . . why" *kīdṛśaṃ kiṃ nu*: Literally, "of what kind, what indeed." To avoid the redundancy, we follow Cr, who glosses *kim*, "what," as *kim artham*, "why." Ñ,V2,3,B,D1,3–7,10,11,T,G2,M2,5,6,9, and Gorresio and GPP, NSP, Gita Press, KK, and VSP read instead *īdṛśaṃ kim*, lending the sequence the sense "What kind of speech is this?"

Following verse 41, D6,7,10,11,T1,2,G,M1–5,7–9, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [179*]: "I think that I have been deluded by the gods acting in concert[1] (*ahaṃ vyāmohito manye devair iti samāhitaiḥ* /)."

[1] "I think that I have been deluded by the gods acting in concert." *ahaṃ vyāmohito manye devair iti samāhitaiḥ*: Literally, "I think that I am deluded by the gods, who had assembled together." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ahaṃ vyāmohito devair iti manye tadāgataiḥ*, lending the line the sense "I think that I have been deluded by the gods, who had come at that time."

42. "a forest of *śleṣmātaka* trees" *śleṣmātakavanam*: According to Ck, Cg, and Ct, this would be the three brothers' father's (i.e., Viśravas's) penance grove, which, according to them, had a large number of this type of tree (*śleṣmātakavanaṃ tatpracuraṃ pitus tapovanam*). For the ritual use of *śleṣmātaka* wood, see 1.13.18 and note. Brockington (1984, p. 107) identifies the *śleṣmātaka* as the *uddāla* (*Cordia myxa* [L.]).

Sarga 11

1. "those night-roaming *rākṣasas*" *tān vai niśācarān*: Literally, "those very night-roaming [ones]." Ñ1,V1,D5–7,10,11,T,G,M1,3,5,8, and GPP, NSP, Gita Press, KK, and VSP read instead *caitān niśācarān*, "and those night-roaming [ones]."

"came up from Rasātala" *udatiṣṭhat . . . rasātalāt*: Literally, "he arose from Rasātala." For the persistent variation in the identification of the *rākṣasas*' underworld refuge between Pātāla and Rasātala, see note to 7.8.21.

2. "filled with bitter indignation" *susaṃrabdhāḥ*: Literally, "greatly infuriated *or* enraged." The idea is that the ministers are filled with resentment at having been driven out of Laṅkā and confined to the underworld through fear of Viṣṇu. See 7.3.25; 7.8.21; and notes.

3. "And surrounded by all those bulls among *rākṣasas*, Sumālin" *sumālī caiva taiḥ sarvair vṛto rākṣasapuṃgavaiḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *sumālī sacivaiḥ sārdhaṃ vṛto rākṣasapuṃgavaiḥ*. This variant reading lends the line the sense "Together with his ministers, Sumālin, surrounded by the bulls among the *rākṣasas*." As Cr observes, this variant makes a distinction between Sumālin's ministers and his general supporters (*rākṣasapuṃgavair vṛtaḥ sumālī sacivaiḥ sārdham*).

4. "my son" *putra*: Literally, "O son." D5–7,10,11,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *vatsa*, "dear child."

"long-cherished" *cintitaḥ*: Literally, "thought *or* brooded about."

"such a boon" *varam īdṛśam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varam uttamam*, "most excellent *or* supreme boon."

"from the ruler of the triple world" *tribhuvanaśreṣṭhāt*: Literally, "from the most excellent *or* best [one] in the triple world."

5. "banished" *gatam*: Literally, "gone."

"O great-armed hero" *mahābāho*: Literally, "O great-armed [one]."

6. "For, broken by him again and again" *asakṛt tena bhagnā hi*: D6,7,10,11,M10, and GPP, NSP, and Gita Press read instead *asakṛt tadbhayād bhagnāḥ*, "broken again and again from fear of him." KK and VSP read instead *asakṛt tadbhayād bhītāḥ*, "frightened again and again from fear of him."

"fleeing" *vidrutāḥ*: Literally, "fled."

7. "once inhabited by the *rākṣasas*" *rākṣasoṣitā*: Literally, "inhabited by the *rākṣasas*." KK and VSP read instead *rākṣasocitā*, "fit for *or* suitable for the *rākṣasas*." This reading is rendered only by Raghunathan (1982, vol. 3, p. 401), who translates, "and would be a worthy residence for us Rākshasas."

8. One might also, perhaps, read the two optative verbs, *syāt* and *bhavet*, found in this verse, as markers of two conditional clauses, which would then be resolved only by the future forms of √*bhū* in verse 9 (*bhaviṣyasi*, "you will be"). This would make the two verses one complex sentence with the sense "If it were possible to win back Laṅkā, and if one were to do it, then you [Daśagrīva] would become the lord of Laṅkā and ruler of the *rākṣasas*." This interpretation is more or less followed by Raghunathan (1982, vol. 3, p. 401).

"by conciliation, bribery, or force" *sāmnā dānena . . . tarasā vā*: These are three of the four strategic means (*upāyas*) specified in the *dharma-* and *nītiśāstra* by which kings achieve their objectives: viz., conciliation (*sāman*), gifts or bribery (*dāna*), the sowing of discord (*bheda*), and violence or coercion (*daṇḍa*). The use of the word *taras*, "force," is somewhat unusual, as the more common terms are *daṇḍa*, "coercive force," or *yuddha*, "war." One of this classical list, *bheda*, or sowing dissension, is omitted here for some reason. Benoît, in his note to the passage (1999, p. 1717), argues that this is because the adversary in question, Vaiśravaṇa, is Rāvaṇa's half brother. This set of four *upāyas* is a commonplace of the literature. See, for example, *ArthŚā* 9.6.56–61 and 9.7.68–80; and *ManuSm* 7.198. See 5.2.27; 5.34.16; and notes. See, too, 6.9.8; and notes. Cf. notes to 6.31.48–49.

"it ought to be done" *kṛtaṃ bhavet*: Literally, "it should *or* would be done." Ck, Cg, and Ct understand, "If that were possible then our purpose would be accomplished (*sāmādinā laṅkāṃ pratyānetuṃ yadi nāma śakyaṃ syāt tadā naḥ kāryaṃ kṛtaṃ bhavet*—so Ck and Ct; Cg similarly). Cr understands similarly, glossing, "then our purpose would be accomplished (*tadā kṛtam asmatprayojanaṃ sādhitaṃ syāt*)."

9. See note to verse 8 above.

"immensely powerful warrior" *mahābala*: Literally, "O immensely powerful [one]."

Following 9ab, V1,D7,10,11,T,3,4,M3 (inserts after verse 9), and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [183*]: "And through you, the *rākṣasa* race, although it has been in decline,[1] shall be raised up once more[2] (*tvayā rākṣasavaṃśo 'yaṃ nimagno 'pi samuddhṛtaḥ*)."

[1] "although it has been in decline" *nimagno 'pi*: Literally, "even though sunk."

[2] "shall be raised up once more" *samuddhṛtaḥ*: Literally, "raised up *or* saved." The spatial metaphor of descent and ascent here echoes the actual anticipated physical ascension of the *rākṣasas* from the underworld, Rasātala, to the lofty peaks of Mount Trikūṭa.

10. "You must not speak in this fashion." *nārhasy evaṃ prabhāṣitum*: D6,7,10,11, T1,2,G,M1,2,4,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *nārhase vaktum īdṛśam*, "You should not utter such [words]." Compare this variant with that found at notes to verse 12 below.

"revered elder" *guruḥ*: Literally, "*guru*." Kubera is, it will be recalled, Rāvaṇa's elder half brother.

Following verse 10, D6,7,10,11,T1,2,G1,3,M1,3,6,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [187*]: "Sumālin,[1] rebuked by the even more powerful[2] lord of the *rākṣasas* (*sumālī rākṣasendreṇa pratyākhyāto balīyasā* /)."

[1] "Sumālin" *sumālī*: D7,10,11, and GPP, NSP, and Gita Press read instead *sāmnā hi*, "through conciliation *or* gently," while KK and VSP read *sāmnāpi*, "even through conciliation."

[2] "the even more powerful" *balīyasā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *garīyasā*, "even more important *or* even more authoritative."

Following 187*, these same manuscripts and editions continue with a passage of one line [188*]: ". . . knowing what he had in mind,[1] the *rākṣasa* [Sumālin] said nothing (*kiṃcin nāha tadā rakṣo jñātvā tasya manogatam*)."

[1] "what he had in mind" *tasya manogatam*: Literally, "that which had gone to his mind." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasya cikīrṣitam*, "what he intended to do."

Following 188*, T1,M1,3,10, and KK and VSP insert, while Ś,Ñ,V,B,D1–5,7–12,T2–4, G1,3,M6, and Lahore, Gorresio, GPP, NSP, and Gita Press substitute for 11ab, a passage of one line [189*]: "Now after some time,[1] to Rāvaṇa, who was living there . . . (*kenacit tv atha kālena vasantaṃ tatra rāvaṇam* /)."

[1] "after some time" *kenacit . . . kālena*: Ñ2,V2,B2–4,D1,3,4,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kasyacit . . . kālasya*.

11. Ś,Ñ,V,B,D1–5,7–12,T2–4,G1,3,M6, and Lahore, Gorresio, GPP, NSP, and Gita Press substitute for 11ab a passage of one line [189*] (translated following note to verse 10 above).

"the night-roaming *rākṣasa" niśācaraḥ*: Literally, "the night-roaming [one]."

"purposeful" *sakāraṇam*: D6,7,10,11,T1,2, and GPP, NSP, and Gita Press read instead *sa rāvaṇam*, "he . . . to Rāvaṇa."

12. "you should not speak in this fashion" *nārhas tvaṃ vaktum īdṛśam*: Literally, "you are not worthy to speak such." D1,3,4,6,7,10,11,M4,7,10, and GPP, NSP, and Gita Press read instead the finite verbal form *nārhase*, "you should not," for *nārhas tvam*. This variant makes the *pāda* identical with the variant reading found at note 10 above.

"these words of mine" *cedaṃ vaco mama*: The phrase is marked as uncertain by the editors of the critical edition.

13. "It is said . . . together" *sahite kila*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read either *hi te*, "for, those two" (GPP, NSP, Gita Press), or *hite* "[those two] affectionate *or* beneficent" (KK, VSP), in place of *kila*, the marker of a received narrative, commonly translated as "it is said." Cg, the only commentator to remark on the reading, takes the term *hite* together with *sahite* to mean mutually affectionate (*anyonyānurakte*). Only Raghunathan (1982, vol. 3, p. 402) translates the two terms separately, rendering, "They were greatly attached to each other and lived in perfect amity," while Benoît (1999, p. 1250), who reads the text as it appears in GPP, Gita Press, and NSP, renders only the adjective *sahite* as "*si liées*."

"Aditi and Diti" *aditiś ca ditiś ca*: The two sisters, well known throughout the literature, are the mothers of the gods and demons, respectively. See 1.44.14 and notes.

14. "the *daityas*" *daityān*: VSP (7.11.16) and KK (7.11.16) read instead *putrān*, "sons."

"They were all sons of Kaśyapa." *kaśyapasyātmasaṃbhavān*: Literally, "those who were born from the body of Kaśyapa." The syntax of the verse would make it appear that the epithet refers only to the *daityas*. However, the mythological background, as well as the particular thrust of Prahasta's argument, makes it clear that both the gods and demons are sons of Kaśyapa by his two wives. Of the translators consulted who share the critical reading, only Dutt (1894, p. 1590) fails to make it clear that both the gods and the demons are the sons of Kaśyapa. The northern manuscripts and editions—Ś,Ñ,V, B,D2,5,8,9,12,T,3,4, and Lahore (7.11.15ab) and Gorresio (7.11.16ab)—substitute for *pādas* ab a passage of one line [191*]: "The gods, lords of the triple world, were born to Aditi (*adityāṃ jajñire devās tasyāṃ tribhuvaneśvarāḥ*)." This reading places the gods and demons in different syntactical structures and thus prevents at least the grammatical ambiguity.

15. "long ago this earth" *pureyam . . . mahī*: B1,D6, and KK and VSP read instead the awkward *purīyam* for *pureyam*. This reading would seem to add the city (presumably, Laṅkā) to the list of the *daityas'* properties. No commentator or translator appears to acknowledge this variant.

"together with its forests, oceans" *savanārṇavā*: Ś2,3,D7,8,12,T2, and GPP, NSP, and Gita Press read the inferior and awkward *vasanārṇavā*, an apparent case of metathesis of the syllables *sa* and *va*. The most intelligible rendering of this variant would be to take it as a *bahuvrīhi* compound with the sense of "with its dwellings and oceans," although this is far from satisfactory. Those translators who render this variant—Dutt (1894, p. 1590); Raghunathan (1982, vol. 3, p. 402); and Roussel (1903, vol. 3, p. 455), followed by Shastri (1959, vol. 3, p. 405)—read it as if it were an appositional *karmadhāraya* with a *paranipāta*, i.e., *arṇavavasanā*, "having the oceans for its garment *or* covering." The commentators are silent.

"Thus, they became the more powerful." *te 'bhavan prabhaviṣṇavaḥ*: Literally, "they became powerful." The idea here is that, as rulers of the earth, the *daityas* became more powerful than their half brothers. On the word *prabhaviṣṇavaḥ*, see note to 7.5.13.

16. "the powerful Lord Viṣṇu" *prabhaviṣṇunā viṣṇunā*: Literally, "by the powerful Viṣṇu." See note to 7.5.13.

17. "You, sir, would not be the only one to engage" *na . . . eko bhavān eva kariṣyati*: Literally, "you, sir, indeed will not do [this] alone." The word *eva* is marked as uncertain by the editors of the critical edition.

"in such enmity" *etat . . . viparyayam*: Literally, "this enmity." Ck, Cg, and Ct note that the enmity here is fraternal treachery (*bhrātṛdroharūpam*). Cr takes the term more generally to refer to the appropriation of cities, etc., belonging to others (*parasvāmikapurādisvādhīnīkaraṇam*).

"for it was engaged in long ago by the gods themselves" *surair ācaritaṃ pūrvam*: Literally, "this was practiced formerly by the gods." Ś,V1,3,B3,D2,5–12,T3,4,G1, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *surāsurair ācaritam*, "practiced by the gods and the *asuras*."

"Therefore, you should do as I say." *kuruṣvaitad vaco mama*: Literally, "you must carry out *or* obey my words."

18. "by the evil-minded Prahasta" *prahastena durātmanā*: D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *prahṛṣṭenāntarātmanā*, "with a delighted heart *or* mind."

"Very well" *bāḍham*: The term *bāḍham* as an expression of agreement is rarely used in the *Rāmāyaṇa*. Other examples are found at 1.66.1; 2.91.8; 6.65.4; and 7.63.14.

19. "filled with delight" *tenaiva harṣeṇa*: Literally, "with that very same delight." Cr explains that Daśagrīva's delight springs from his resolution to seize the city of Laṅkā (*tena laṅkāpuraṃ prāpsyāmīti niścayajanitena harṣeṇopalakṣito daśagrīvaḥ*). The reading seems to fit contextually better with the variant reading noted in the preceding verse, which may have, in fact, inspired it.

"with the night-roaming *rākṣasas*" *kṣaṇadācaraiḥ*: Literally, "with the night-roaming [ones.]." See verse 40 and notes, below. See, too, 7.6.14; 7.26.26; and notes. See also 3.28.4; 3.28.9; 3.31.23; and 3.47.7.

"to the forest" *vanam*: Cg and Ck note that this is the *śleṣmātaka* forest mentioned earlier. Ck identifies this as Daśagrīva's father's [Viśravas's] ashram (*pitrāśramam*). See 7.10.42 and notes. According to the Baroda manuscript of Cv, the reference is to the wooded parklands around Laṅkā (*laṅkopavanam*) (p. 162). Ct, who reads 19cd with 20ab as a single verse (= GPP 7.11.21) understands with Cv that the forest mentioned must be in the vicinity of Laṅkā (*vanaṃ laṅkāsamīpavanam*). This interpretation seems more appropriate because we see from the following verse that Daśagrīva and his *rākṣasas* have gone to Mount Trikūṭa (see verse 20 and note below).

20. "When . . . had reached Mount Trikūṭa" *trikūṭasthaḥ sa tu tadā*: Literally, "and he, then, situated on Trikūṭa." Because the city of Laṅkā is located on Trikūṭa, this mountain is mentioned numerous times in the *Sundara-* and *Yuddhakāṇḍas* (for references, see the respective indices).

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"he dispatched Prahasta . . . saying" *preṣayāmāsa*: Literally, "he sent." The direct speech of Daśagrīva in the following verse is not introduced with any verbal element indicating speech.

"skilled in speech" *vākyakovidam*: D10,11, and GPP, NSP, and Gita Press read the nominative singular *vākyakovidaḥ* in place of the accusative singular, thus making the epithet apply to Daśagrīva himself.

21. "You must go" *gatvā tvam*: Literally, "having gone, you." B1,4,D6,7,10,11,M10, and Gorresio, GPP, VSP, Gita Press, KK, and VSP read instead the second person imperative *gaccha*, "you must go," for the gerund *gatvā*, "having gone." The word *tvam*, "you," is marked as uncertain by the editors of the critical edition.

"using my own words" *vacanān mama*: Literally, "from my speech." D6,7,10,11, and GPP, VSP, Gita Press, KK, and VSP read instead *vacasā mama*, "with my speech."

"that bull among the *rākṣasas*, sons of chaos" *nairṛtapuṃgavam*: Literally, "the bull among *nairṛtas*." The epithet seems a rather peculiar one to ascribe to Kubera, who is nowhere in the literature said to be a *rākṣasa*. On the other hand, he is said to rule in Laṅkā, which is repopulated by *rākṣasas* at 7.3.28. Only Cg attempts to grapple with the seeming inconsistency. He explains that the compound "bull among the *nairṛtas*" refers to Kubera and that Kubera is entitled to this epithet because he is the lord in Laṅkā of those *rākṣasas* who had previously [prior to Daśagrīva's return] stayed there. (*nairṛtapuṃgavaṃ kuberam. laṅkāyāṃ pūrvasthitanairṛtādhipatyāt.*) A large number of manuscripts (Ś,Ñ2,V,2,3,B,D5,7,8,12,T2,3,G1,3,M1,2,6–9) and Lahore and Gorresio avoid this awkward issue by reading the vocative *nairṛtapuṃgava*, "O bull among *nairṛtas*," or *rākṣasapuṃgava*, "O bull among *rākṣasas*," which are perfectly appropriate epithets for Daśagrīva. See 7.14.6 and notes.

22. "It is not right, gentle and blameless brother, that you have occupied it." *tvayā niveśitā saumya naitad yuktaṃ tavānagha*: Literally, "It has been occupied by you, gentle [one]. This is not proper for you, blameless [one]." The causative of *ni* + √*viś* has a number of meanings, including "to build, to found, *and* to populate." See notes to 201*, note 2, following notes to verse 25 and verse 34 below.

23. "If you . . . were to surrender it peacefully" *bhavān yadi sāmnaitāṃ dadyāt*: Literally, "If you were to give this [city] through conciliation." The sequence *sāmnai* is marked as uncertain by the editors of the critical edition. D7,10,11,G2,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *no hy adya*, which lends the passage the sense "for if you were to give [it] to us today."

"you would be doing me a favor while adhering to righteousness" *kṛtā bhaven mama prītir dharmaś caivānupālitaḥ*: Literally, "a favor of mine would be done and righteousness would be observed *or* protected."

24. D5–7,10,11,S (except M6) substitute for 24ab ("Addressed in this fashion, Prahasta, who was skilled in speech"), a passage of one line [196*]: "Proceeding in this fashion to the city of Laṅkā, Prahasta . . . to the giver of wealth[1] (*sa tu gatvā purīṃ laṅkāṃ prahasto dhanadaṃ tathā* /)."

[1] "in this fashion . . . Prahasta . . . to the giver of wealth" *prahasto dhanadaṃ tathā*: D5–7,10,11,M10, and GPP, VSP, Gita Press, KK, and VSP read instead *dhanadena surakṣitām*, "which was well guarded by the lord of wealth."

D5–7,10,11,S then substitute for 24cd ("went and reported the entire speech of Daśagrīva to the lord of wealth") a passage of one line [197*]: "He [Prahasta] addressed these words to the supremely magnanimous guardian of wealth (*abravīt paramodāraṃ vittapālam idaṃ vacaḥ* /)."

Following 197*, D5–7,10,11,S continue with a passage of eight lines [198*]: "O great-armed lord of bestowers of wealth! O you of excellent vows! I have been sent into your presence as a messenger by your brother Daśagrīva.[1–2] Now, immensely wise lord of wealth, learned in all the *śāstras*, hear[1] the words that the ten-faced lord spoke:[3–4] 'It is said that this city of Laṅkā,[2] wide-eyed lord,[3] was enjoyed long ago by the *rākṣasas* of fearsome valor, led by Sumālin.'[5–6] Therefore, dear son of Viśravas, you should now hand it over to him who is requesting[4] it in so conciliatory a fashion.[7–8]"[5]

[1] "O . . . lord of bestowers of wealth . . . as a messenger . . . immensely wise . . . hear" *dautyena dhanadeśvara / tac chrūyatāṃ mahāprājña*: Literally, "in the role of a messenger, O lord of givers of wealth, hear that, O immensely wise [one]." The compound *dhanadeśvara*, "O lord of bestowers of wealth," is found elsewhere, but rarely, in the literature. See, for example, *KSS* 1.2.19 and *LiṅgaP* 2.46.15. D5–7,10,11,M10, and GPP, NSP, and Gita Press all read *sarvaśastrabhṛtāṃ vara*, "O foremost of all those who bear weapons," for the second half of line 2 (*dautyena dhanadeśvara*), while D5–7,10,11 omit the first half of line 3 (*tac chrūyatāṃ mahāprājña*); GPP reads in brackets, unnumbered, between GPP 7.11.26 and 27; Gita Press reads the line as 7.11.12a; and NSP omits.

[2] "this city of Laṅkā" *iyam . . . purī laṅkā*: D6,7,10,11,M8,10, and GPP, NSP, Gita Press, KK, and VSP read *ramyā*, "fair *or* lovely," for *laṅkā*, "Laṅkā."

[3] "wide-eyed lord" *viśālākṣa*: Literally, "O wide-eyed [one]."

[4] "to him who is requesting" *yo 'yam . . . yācatas tasya*: D10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *so 'yam*. In this reading, lines 7 and 8 become separate sentences rather than relative and independent clauses, respectively.

[5] Translators differ somewhat in their judgment as to which if any of the above lines are the direct speech of Daśagrīva and which are Prahasta's paraphrase. The text itself does not make this very clear. In our opinion, given the critical reading, the only lines that can arguably be said to be a direct quotation of Daśagrīva's words would be lines 5–6.

25. "who was skilled in speech" *vākyaviśāradaḥ*: D7,10,11,G1,M5,10, and GPP, NSP, and Gita Press read instead *vākyavidāṃ varaḥ*, "foremost of knowers of speech."

"from Prahasta . . . to him" *prahastāt . . . prahastaṃ tam*: Literally, "from Prahasta . . . to him, Prahasta."

Following verse 25, D5–7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [201*]: "Laṅkā was given to me by my father when it was deserted by the night-roaming *rākṣasas*.[1] O *rākṣasa*, I have populated it[2] through such means as gifts, honors, and the like[3] (*dattā mameyaṃ pitrā tu laṅkā śūnyā niśācaraiḥ / niveśitā ca me rakṣo dānamānādibhir guṇaiḥ //*)."

[1] "by the night-roaming *rākṣasas*" *niśācaraiḥ*: Literally, "by the night-roaming [ones]."

[2] "O *rākṣasa*, I have populated it" *niveśitā ca me rakṣaḥ*: Literally, "And [Laṅkā] was caused to be occupied by me, O *rākṣasa*." M3 and KK and VSP read instead *nivāsitā ca me yakṣaiḥ*, "and by me it was populated with *yakṣas*." See notes to verse 22 above.

[3] "through such means as gifts, honors, and the like" *dānamānādibhir guṇaiḥ*: Literally, "with expedients beginning with gifts, [and] honors." The use of the term *guṇa* here is somewhat unusual. We have taken it in the sense similar to the one it has in *nītiśāstra*, where it refers to the six expedients a king may use in his relations with other states. Typically the *ṣaḍguṇas* are *sandhi*, *vigraha*, *yāna*, *sthāna* (or *āsana*), *saṃśraya*, *dvaidha* (or *dvaidhībhāva*). For the definitions of these *guṇas*, see *Prakṣipta* III, *sarga* 1.23 (= App. I, No. 8, line 348) and notes.

26. "Please enjoy them without impediment of any kind." *bhuṅkṣvaitad dhatakaṇṭakam*: Literally, "Enjoy this whose obstacles [lit., 'thorns'] have been destroyed." Kubera's intention is that he will remove himself as a rival to Daśagrīva's sovereignty. D5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *bhuṅkṣva rājyam akaṇṭakam*, "enjoy the kingdom, which has no impediment [lit., 'thorns']."

Following verse 26, Ñ,V2,3,B,D3–7,10,11,T1,M3,6,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [202*]: "My kingdom and my wealth shall be shared[1] together with you (*avibhaktaṃ tvayā sārdhaṃ rājyaṃ yac cāpi me vasu /*)."

[1] "shall be shared" *avibhaktam*: Literally, "undivided, whole." We follow the interpretation of Ct, who suggests adding the imperative verb *astu*, "let it be," and takes the sense to be that it will all become joint property. He understands, "Let my kingdom and my wealth be undivided with you and in the same way yours, with me. (*mama rājyaṃ vasu ca tvayāvibhaktam astv iti śeṣaḥ. evaṃ tvadīyam api mayeti*—so NSP.)" GPP separates *tvayāvibhaktam*, "undivided with you," into *tvayā vibhaktam*, "divided with you." But this is not supported by the text or other versions of Ct. GPP, alone among the printed editions, reads *atibhaktam*, which is evidently a typo. However, the editor has provided two alternative readings, one of which, *abhibhaktam*, he ascribes to Cr, despite the fact that Cr's commentary reads with the critical edition. The critical apparatus shows no variants whatsoever for its reading. See, too, 7.23.11; 7.34.39; and notes.

27. "Rest assured" *bhadraṃ te*: Literally, "may you be well, blessings upon you." The expression is a widely used politeness formula in the epic, often serving to soften the force of an injunctive. As such, it could possibly be read with the imperative *pratīkṣasva*, "wait" in *pāda* c. See Tubb 2006.

The textual support for this verse is very questionable. It is omitted by D3–7,10,11,S. Since the verse is missing in the entire southern recension, it is not clear on what grounds it has been included in the critical text. See Bhatt 1960, p. xxxiv.

28. "he approached his father . . . his elder" *jagāma pitur antikam* / . . . *gurum*: Literally, "he went to the proximity of his father . . . the *guru*."

"what Rāvaṇa wanted" *rāvaṇasya yad īpsitam*: Literally, "what was desired of Rāvaṇa." This is the first time in Agastya's biography of Daśagrīva that the name Rāvaṇa has been used. See verse 39 below and notes to 7.9.25.

29. "an emissary with the message" *dūtam*: Literally, "a messenger."

"give back" *dīyatām*: Literally, "let it be given."

"sage of excellent vows" *suvrata*: Literally, "O [one] of excellent vows."

30. "spoke these words to the giver of wealth" *uvāca dhanadaṃ vākyam*: V1,3,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prāñjaliṃ dhanadaṃ prāha*, "addressed the giver of wealth, whose hands were cupped in reverence."

31. "said this in my presence as well" *uktavān mama saṃnidhau*: Literally, "he spoke in my vicinity."

"and I warned him repeatedly" *mayā . . . bahudhoktaḥ*: Literally, "by me he was addressed many times." D3,10,11,T2–4,G,M1,2,5–9, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *bahuśoktaḥ*, "addressed many times," for *bahudhoktaḥ*. Ck, Cg, and Ct all note the irregular double *sandhi* (*bahuśokta iti sandhiś chāndasaḥ*—so Ck, Cg; Ct similarly).

32. "You will surely bring ruin upon yourself!" *dhvaṃsasva*: Literally, "Be destroyed *or* Perish!" D10,11, and GPP, NSP, and Gita Press read instead the second person present indicative *dhvaṃsase ca*, "and you are being destroyed." KK and VSP read instead the third person present indicative *dhvaṃsate ca*, "he [i.e., you] is being destroyed." This variant is not noted in the critical apparatus. We understand both the imperative form and indicative variant of the intransitive verb √*dhvaṃs* here to be a malediction in which Viśravas is foretelling Daśagrīva's doom. This interpretation is followed by Gorresio (1870, p. 40), reading his variant (= 7.11.36) *dhvaṃsa dhvaṃseti*, "Be destroyed! Be destroyed!" Roussel (1903, vol. 3, p. 456); Shastri (1959, vol. 3, p. 406); Gita Press (1969, vol. 3, p. 1944); and Raghunathan (1982, vol. 3, p. 403), all of whom read the present indicative, interpret similarly. The commentators, however, understand the verbal root √*dhvaṃs* in a transitive or even causative sense. They understand Viśravas to be telling Daśagrīva that, in requesting the return of Laṅkā, he is breaching all bounds of propri-

ety. Thus Cr suggests that we supply as a direct object "the limit of propriety *or* boundary (*maryādām iti śeṣaḥ*)." Ck, Cg, and Ct similarly gloss, "you have become one who has transgressed the bounds of righteousness and statecraft (*dhvastadharmanyāyamaryādo jāyase* [Cg—*jāyate*])." Among the translators consulted, only Dutt (1894, p. 1591) follows this interpretation, rendering, "Thou disregardest (thy religion and honor)."

"will work to your advantage" *śreyobhiyuktam*: Literally, "conjoined with welfare *or* felicity."

33. "Deluded by the granting of his boon . . . because of my curse" *varapradānasaṃmūḍhaḥ . . . mama śāpāt*: The boon is, of course, that of near invulnerability granted by Brahmā at 7.10.16–20; while the curse, as the commentators remind us, is the one pronounced by Viśravas, Daśagrīva's father, when Kaikasī, Daśagrīva's mother, approached him at an inopportune time (*mama śāpāt tanmātṛdarśanakālakṛtāt*—so Ck, Cg, and Ct). See 7.9.17–18 and notes. Ñ,V2,B,D1,3,7,T3,4,G1,M1,2,9, and Gorresio, KK, and VSP read the synonymous *varapradānāt saṃmūḍhaḥ* for *varapradānasaṃmūḍhaḥ*, "deluded by the granting of the boon."

"this very evil-minded *rākṣasa*" *sudurmatiḥ*: Literally, "the very evil-minded [one]." D3,T3,4,G1,M3,4, and KK and VSP read instead *sa durmatiḥ*, "that evil-minded [one]."

34. "great-armed hero" *mahābāho*: Literally, "O great-armed [one]!"

"Mount Kailāsa" *kailāsaṃ dharaṇīdharam*: Literally, "Kailāsa, the upholder of the earth." The compound *dharaṇīdhara* is a kenning for mountain.

"and found a city where you may dwell" *niveśaya nivāsārtham*: Literally, "populate for the sake of dwelling." We follow Ck, Cg, and Ct, who suggest that we supply the word "city (*puram iti śeṣaḥ*—so Ct; Ck and Cg similarly)." Cr understands that we should supply the phrase "your own followers" as the object of *niveśaya*, lending the whole phrase the sense "you should establish your own followers [there] to live (*nivāsārthaṃ niveśaya svānugān saṃsthāpaya*)." See notes to verse 22 above.

35. "There . . . flows" *tatra*: Literally, "There [is]."

"the best of rivers" *nadīnāṃ pravarā*: D5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *nadīnām uttamā*.

Following verse 35, D5–7,10,11,G2,M1–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [207*]: "as well as with water lilies, blue lotuses, and other highly fragrant [flowers] (*kumudair utpalaiś caiva anyaiś caiva sugandhibhiḥ* /)." Note the hiatus.

Following 207*, D5–7,10,11,G2,M1–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP continue, while Ñ,V2,3,B,D1,3,4,T,G1,3,M6,8, and Gorresio insert after verse 35, a passage of two lines [208*]: "The gods, *gandharvas*, *apsarases*, great serpents, and *kinnaras*, who are given over to pleasure, constantly resort to it[1] and always enjoy themselves there (*tatra devāḥ sagandharvāḥ sāpsaroragakiṃnarāḥ / vihāraśīlāḥ satataṃ ramante sarvadāśritāḥ* //)."

[1] "constantly resort to it" *sarvadāśritāḥ*: Literally, "[they] constantly resort *or* take recourse to."

36. "you cannot possibly engage in hostilities with this *rākṣasa*" *na . . . kṣamaṃ tvayā tena vairaṃ . . . rakṣasā*: Literally, "hostility with him is not bearable by you." Ñ,V3,B1,2, D1,3,4,6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read *tavānena*, "of you with him," for *tvayā tena* "by you with him."

37. "and so" *tu*: G2 and KK (7.11.43) and VSP (7.11.46) read instead [*ā*]*śu*, "immediately." This variant is rendered only in the translation of Raghunathan (1982, vol. 3, p. 404).

"with his wives, townsfolk" *sadārapauraḥ*: Literally, "together with [his] wives and townsfolk." D5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *sadāraputraḥ*, "together with [his] wives and sons."

See note to verse 38 below for the sequence of verses in other editions.

38. "Meanwhile, Prahasta" *prahastas tu*: Literally, "And Prahasta." Ñ,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prahasto 'tha*, "Now, Prahasta."

"and reported everything, saying" *sarvaṃ nyavedayat*: Literally, "he reported everything." The verse lacks a verb of speaking, which we have supplied. Ñ,V3,B,D1,3,4,6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead just such an expression, *vacanam abravīt*, "he spoke speech."

"thirty leagues in breadth" *triṃśadyojanam āyatā*: This measurement is consistent with the statement of Viśvakarman at 7.5.21–22. Cf. 6.30.18–20, where Trikūṭa is said to be one hundred *yojanas* in breadth and 606*, following notes to 6.30.18–20, where a number of printed editions understand Laṅkā to be thirty *yojanas* wide. Ñ,V3,B,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP (KK second time only at 7.11.46) read instead *tyaktvaināṃ dhanado gataḥ*, "having abandoned it [Laṅkā], the giver of wealth has departed."

"there carry out the duties of your station" *svadharmaṃ tatra pālaya*: Literally, "there protect [your] *svadharma*." The term *svadharma* normally refers to the duties belonging to a person by virtue of his or her particular *varṇa*, or class, and *āśrama*, or stage of life. Our understanding is that here Prahasta is urging Rāvaṇa to take up the *rājadharma*, or duties of a king in Laṅkā. See 7.6.34 and notes.

The sequence of lines as recorded in the critical apparatus is complex and somewhat difficult to reconstruct. According to the critical apparatus, the great majority of southern manuscripts read the following sequence: 37; 38cd; 215*; 38ab; 213*; 38cd (second time with variant); 38ef. This sequence of verses is found only in KK (as verses 7.11.43, 44 [in brackets], 45–46). GPP and NSP read: 37; 38ab; 213*; 38cd; 38ef as their verses 44–46; VSP and Gita Press read the same sequence as their verses 46–48.

Thus, the text of KK would read: "[Addressed in this fashion, he accepted those words out of respect for his father and so, departed together with his wives, sons,[1] ministers, vehicles, and wealth].[37] [The city of Laṅkā, thirty leagues in breadth, was now deserted.][37cd] It had instantly become deserted, Rāma, empty of people and free from danger.[215*] [Now Prahasta went back to Daśagrīva][38a] and delighted at heart, he spoke these words to that great *rākṣasa*, who was accompanied by his ministers and his younger brothers:[38b–213*] ['The city of Laṅkā is now deserted.][38c] [Having abandoned it, the giver of wealth has departed.][38d variant] [Enter it with us and carry out the duties of your station.'][38ef]"

The printed editions of GPP, NSP, Gita Press, and VSP would read: "[Addressed in this fashion, he accepted those words out of respect for his father and so departed together with his wives, sons,[1] ministers, vehicles, and wealth.][37] [Now Prahasta went back to Daśagrīva 38a] and delighted at heart, he spoke these words to that great *rākṣasa*, who was accompanied by his ministers and his younger brothers.[38b–213*] ['The city of Laṅkā is now deserted.][38c] [Having abandoned it, the giver of wealth has departed.] [38d variant] [Enter it with us and carry out the duties of your station.'][38ef]"

[1] "sons" *-putrāḥ*: See notes to verse 37 above.

39. "Then, when the *rākṣasa* Rāvaṇa had been addressed in this fashion by Prahasta" *evam uktaḥ prahastena rāvaṇo rākṣasas tadā*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *evam ukto daśagrīvaḥ prahastena mahābalaḥ*, "Addressed in

this fashion by Prahasta, the immensely powerful Daśagrīva . . .” On the use of the name Rāvaṇa, see verse 28 and note above and notes to 7.9.25.

“along with his brothers, his troops, and his followers” *sabhrātā sabalānugaḥ*: D7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātṛbhiḥ sabalānugaiḥ*, “with his brothers and their troops and followers.”

Following verse 39, Ñ,V2,B,D1,3,4,6,7,10,11,S, and Gorresio insert a passage of one line [216*]: “[that city which had] well laid out grand avenues and had been abandoned by the giver of wealth.”

Following 216*, D6,7,10,11,M3,6,10, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of one line [217*]: “That foe of the gods ascended [to it], just as the lord of the gods does to heaven (*āruroha sa devāriḥ svargaṃ devādhipo yathā* /).”

40. “ten-faced *rākṣasa*” *daśānanaḥ*: Literally, “ten-faced [one].”

“by the night-roaming *rākṣasas* . . . with night-roaming *rākṣasas*” *kṣaṇadācaraiḥ . . . / . . . niśācaraiḥ*: Literally, with the night-roaming [ones] . . . with the night-roaming [ones].” On the term *kṣaṇadācara*, see note to 7.6.14.

“densely populated” *nikāmapūrṇā*: Literally, “extremely full.”

The meter is *vaṃśasthavila* (*vaṃśastha*).

41. “Then . . . as is Amarāvatī, the city of Indra, smasher of citadels” *puraṃdarasyeva tadāmarāvatīm*: Literally, “then like Amarāvatī of the citadel smasher.” D1,3,4,6, and GPP, NSP, and Gita Press read *yathā*, “just as,” for *tadā*, “then.” D7,10,11,G2, and GPP, NSP, and Gita Press read the metrically correct *puraṃdaraḥ svar iva* for *puraṃdarasyeva*, “like of the smasher of citadels.” This lends the *pāda* the sense “just as [did] the smasher of citadels Amarāvatī in heaven.”

“on that mountain” *girau*: As Ck, Cg, and Ct point out, the mountain is Kailāsa. Compare verse 34 above.

“a city” *purīm*: As noted by Ck and Cg, this is the city of Alakā.

The meter is *rucirā* with a hypometric *pāda* d in the *vaṃśasthavila* meter. Cg argues that the metrical irregularity should be understood as an epic anomaly (*atra chandobhaṅga ārṣo jñeyaḥ*). Ck, acknowledges the metrical flaw, but argues that despite the metrical irregularity, the critical reading is the correct one (*atra chandobhaṅgavyāvṛtaye puraṃdarasyeva tadāmarāvatīm iti paṭhanīyaḥ*). Ct, whose reading corrects the anomaly, notes the critical reading as a variant but rejects it on metrical ground (*iti pāṭho ’yuktaś chandobhaṅgābhāvāya*).

Sarga 12

1. “Once Daśagrīva had been consecrated as the lord of the *rākṣasas*” *rākṣasendro ’bhiṣiktas tu*: Literally, “the lord of the *rākṣasas* [being] consecrated.”

“he and his two brothers” *bhrātṛbhyāṃ sahitaḥ*: Literally, “[he] accompanied by two brothers.” Ś,V2,3,B,D,T1,2,M1,2,6–10, and Lahore, Gorresio, GPP, NSP, and Gita Press read the instrumental plural *bhrātṛbhiḥ* in place of the instrumental dual *bhrātṛbhyām*. Although the *Uttarakāṇḍa*, and, indeed, the epic, focuses most of its attention on Rāvaṇa’s two principal brothers, Kumbhakarṇa and Vibhīṣaṇa, it appears that he has other, less prominent, cousin-brothers, including Khara and Dūṣaṇa (e.g., at 3.16.20; 3.17.25; 6.92.18; and notes) and Mahodara and Mahāpārśva (e.g., at 6.56.4; 6.57.16; 6.58.1; 6.59.1–3; 6.83.5; and notes). See, too, 7.24.28 and notes. This variant reading is, perhaps, an allusion to these other figures.

“he . . . considered giving away in marriage their sister, the *rākṣasa* woman Śūrpaṇakhā” *tataḥ pradānaṃ rākṣasyā bhaginyāḥ samacintayat*: Literally, “then he considered the gift of [his] *rākṣasī* sister.”

2. "He gave in marriage his sister" *dadau tām . . . / svasām*: Literally, "he gave that sister." Ś,Ñ,V,B,D2,5,8,9,12,T3,4,M3, and Lahore, Gorresio, KK,VSP, and Gita Press read instead *svasāram . . . / dadau*, "he gave [his] sister."

"to . . . the son of Kālaka" *kālakeyāya*: The name Kālakeya can be understood in several ways. We follow Cg, who glosses, "the son of Kālaka (*kālakaputrāya*)," an apparent reference to the demon Kālaka, son of the sage Kaśyapa and Kālakā, one of the sixty daughters of Dakṣa, mentioned at 3.13.10–17ab. This understanding is shared by Raghunathan (1982, vol. 3, p. 404). The term could also be a matronymic derived from Kālakā (see 3.13.11–17ab), and this interpretation is reflected in the translations of Gorresio (1870, p. 41) and Gita Press (1969, vol. 3, p. 1945). The term Kālakeya also refers to a group or class of demons, as noted by Cs, who glosses, "counted among that group (*tadgaṇagaṇitāya*)." This group is mentioned at 7.23.15 and 7.24.21. See, too, notes to 6.7.9–10. D10 and GPP and NSP read instead *kālakeyendrāya*, "to the lord of the Kālakas *or* Kālakeyas." On the basis of the variant *kālakendrāya*, several translators, including Dutt (1894, p. 1593), Roussel (1903, vol. 3, p. 457), and Shastri (1959, vol. 3, p. 407), understand that Vidyujjihva is the king of the Kālakas. In the *Mahābhārata*, the Kālakeyas are said to be defeated by Arjuna (*MBh* 5.155.27), and at *MBh* 3.99–103, Agastya, by drinking all the ocean's water, routs the Kālakeyas, who are hiding at the bottom of the ocean. Various *purāṇas* use the term Kālakeya to designate an entire class of *asuras*. Stories involving them are found at *BrahmP* 3.7.255; 4.29.76; *MatsyaP* 6.23; 171.59; *VāyuP* 40.15; and *ViṣṇuP* 1.21.9, etc.

"to . . . named Vidyujjihva" *vidyujjihvāya nāmataḥ*: This *dānava* is slain by his brother-in-law Rāvaṇa during the latter's battles with the Kālakeyas (see 443* and note 2, following notes to 7.23.15). He is not to be confused with the *rākṣasa* lord and master of illusion known in the *Sundarakāṇḍa* (see 5.5.18, 24; and notes) and *Yuddhakāṇḍa* (see 6.22.6–43). See also 443*, note 2, following 7.23.15. See, too, Goldman and Goldman 2009, pp. 84–85. D7,10,11,M4, and GPP, NSP, and Gita Press read *rākṣasaḥ*, "the *rākṣasa*," for *nāmataḥ*, "by name." The reference then is to Daśagrīva himself.

3. "Now . . . after giving away his sister in marriage" *atha dattvā svasāraṃ saḥ*: Literally, "now having given his sister, he." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *svayaṃ rakṣaḥ*, "the *rākṣasa*, himself," for *svasāraṃ saḥ*, "his sister, he."

"the king was wandering about hunting" *mṛgayāṃ paryaṭan nṛpaḥ*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mṛgayāṃ aṭate sma tat*, "he roamed that [forest], hunting." We agree with Cr, who understands that the neuter pronoun *tat* refers to the forest (*tad vanam*).

"Maya" *mayam*: Maya is the chief architect of the *asuras*. See 4.50.10–14; 6.88.2; and notes.

4. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"you . . . who stay alone" *bhavān ekaḥ*: Literally, "you alone." Cr, evidently concerned by the fact that Maya is accompanied only by his daughter, glosses the word *ekaḥ*, "one *or* alone," as "without any other man (*puruṣāntararahitaḥ*)." See below 220*, a southern insert, which supplies an explicit finite verb (*tiṣṭhasi*) that is only implicit in the critical text.

"in this forest unpeopled save by wild beasts" *nirmanuṣyamṛge vane*: The most obvious way to read the compound is to understand that the forest is devoid both of humans and animals. Cr, the only commentator to remark on the term, first glosses the phrase in this way, indicating that it represents a forest from which humans and animals have departed and which is, therefore, extraordinarily frightful (*nirgatā manuṣyamṛgā yasmād atibhayaṅkaram ity arthaḥ*). All translators consulted interpret the compound in this way. Cr, however, offers an additional interpretation that we feel is more contextually apposite, which indirectly addresses the very real question of why Daśagrīva would

be hunting in a forest devoid of game. He says that we can read the compound to mean that the forest contained animals but no people, that is to say, it was frequented only by animals (*kiṃca nirmanuṣyā manuṣyarahitā mṛgā yasmin mṛgamātrasevitam ity arthaḥ*).

Following verse 4, D6,7,10,11,T1,3,M3,4,6,7,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [220*]: "And why do you stay with this fawn-eyed girl (*anayā mṛgaśāvākṣyā kim arthaṃ saha tiṣṭhasi*)." The insert provides a finite verb, "you stay" (*tiṣṭhasi*), which is merely implicit in the critical reading.

5. "And then . . . said to that night-roaming *rākṣasa*" *tv athābravit . . . niśācaram*: Literally, "And now he said to the night-roaming [one]." Ś1,V3,D5–7,10,11,G1,2, and GPP, NSP, and Gita Press read instead *tadābravīt*, "then he said," for *tv athābravīt*, "and now he said."

"everything about myself" *sarvam . . . idaṃ mama*: Literally, "all this of mine." D1,3,4, 6,7,10,11,M7,10, and GPP, NSP, and Gita Press read *tava*, "of you," for *mama*, "of me." This lends the phrase the sense "[I will tell] you everything."

6. "As you may have heard" *śrutapurvā yadi tvayā*: Literally, "if she was previously heard of by you."

"my boy" *tāta*: Ñ2,D5–7,10,11,M6, and GPP, NSP, and Gita Press read instead *tatra* "there."

"Hemā" *hemā*: On Hemā, see 4.50.14–17 and notes; and S. Goldman 2010b.

"Paulomī" *paulomī*: This is the daughter of Puloman, a demon. She is also called Śacī and is the wife of Indra. On Paulomī, see 4.38.6–7; 5.57.9; and notes.

7. "For five hundred years, my boy, I was infatuated with her." *tasyāṃ saktamanās tāta pañca varṣaśatāny aham*: Literally, "for five hundred years, child, I [was] one whose mind *or* heart was attached to her." D11 and Gorresio, GPP, NSP, and Gita Press read instead *tasyāṃ bhakta-*[Gorresio—*sakta-*]*manā hy āsaṃ* [Gorresio—*cāsaṃ*] *daśavarṣa-śatāny aham*, "for one thousand years, I was one whose mind *or* heart was wholly devoted to her."

"this is the fourteenth year since she has been gone" *sā . . . gatā varṣaṃ caturdaśam*: Literally, "she is gone for a fourteenth year." The sense of the reading appears to be that Hemā has been away from her husband for a period of fourteen years. This seems to accord with the interpretations of Ck, Cg, Ct, and Cs of their variant reading, according to which Hemā had been gone for thirteen years, when, in the fourteenth year, Maya builds the city described in the following verses. Thus, Ñ2,V3,D5,10,11, and GPP, NSP, Gita Press, KK, and VSP read *trayodaśa samā gatāḥ*, "thirteen years [have] passed," for *gatā varṣaṃ caturdaśam*, "[she is] gone for a fourteenth year." See notes to verse 8 below. According to Gorresio's edition (7.12.7), this is the thirteenth year of Hemā's absence (*sā ca . . . gatā varṣatrayodaśe*).

8. "For Hemā's sake" *tasyāḥ kṛte ca hemāyāḥ*: Literally, "and for the sake of that Hemā." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varṣaṃ caturdaśaṃ caiva*, "and [this is] the fourteenth year." The commentators generally understand that a fourteenth year, following the thirteen years mentioned in their reading, has now elapsed (*varṣaṃ caturdaśa saṃkhyāviśiṣṭaṃ gatam ity arthaḥ*—so Ck and Cg). Cr makes it explicit that Maya's construction of the golden city takes place after the fourteenth year following the departure of Hemā, presumably in the fifteenth year. (*sā hemā . . . gateti śeṣaḥ. tata ārabhya trayodaśa samā varṣāṇi gatāḥ. caturdaśaṃ ca varṣaṃ gataṃ tato 'nantaraṃ hemamayaṃ puraṃ mayā . . . nirmitam.*) Cs disagrees. According to him, Hemā has been absent attending to her duties to the gods for a full thirteen years, and Maya's construction project takes place in the fourteenth year itself. (*trayodaśasamās trayodaśavarṣam abhivyāpya. daivatakāryeṇa devatoddaiśyakakāryaviśeṣeṇa gatā. caturdaśaṃ varṣaṃ tasmin.*)

"I then constructed . . . an entire city of gold" *sarvaṃ hemapuraṃ mayā . . . nirmitaṃ tadā*: Literally, "an entire city of gold was constructed by me." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tato hemamayaṃ puram . . . nirmitaṃ mayā*, "then a city made of gold . . . [was] constructed by me." Presumably the idea is that Maya creates the fabulous city of gold in an effort to entice his beloved whose name, Hemā, "the golden [one]," it echoes. According to Ck, Cg, and Cm, this appears to be the name of the city "Hemapura [Gold City]" (*hemamayaṃ puraṃ hemapuram*). Ct understands somewhat differently, glossing, "filled with gold (*suvarṇapracuram*)." Cm notes that the city called Hemapura is located in the cave known as Ṛkṣabila (*hemapuraṃ nāmarkṣabile nagaram*). This is undoubtedly the enchanted cavern with its forests and mansions of gold built by Maya for his beloved Hemā and into which the southern search party of monkeys led by Aṅgada wanders. See 4.49.19–29 and notes to verse 12 below.

"through my creative power" *māyayā*: Literally, "through *māyā*." We agree with Ck and Cg, who gloss, "marvelous power of construction (*vicitranirmāṇaśaktyā*)." This sense of the term *māyā* is more in keeping with its theological use as the divine or supernatural power of Brahmā or other divinity to create the phenomenal world rather than the sense of more transient illusion in which it occurs earlier in the epic. For *māyā* in the former sense (creative energy), see 1.15.12–13 and notes. For *māyā* in the latter sense, see 1.28.7; 1.29.10; 3.52.13; 3.64.9; 6.7.9–10; 6.22.6–43; 6.31.55; 6.36.9; and notes. See, too, S. Goldman 2010a. Cm expands this definition somewhat, glossing, "the power which is the cause of constructing marvelous things (*vicitravastunirmāṇahetubhūtayā śaktyā*)."

"inlaid with diamonds and lapis" *vajravaidūryacitram*: Literally, "variegated with diamonds and lapis." On the various uses of the word *vaidūrya* in the *Rāmāyaṇa*, see 3.30.9; 4.13.7–8; 5.1.2–3; 6.67.13; and notes.

9. "finding no pleasure" *aratiṃ vindan*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *avasaṃ dīnaḥ*, "I dwelt, dejected."

"out of that city" *tasmāt purāt*: D7,M1–3, and GPP (7.12.10) read instead *tasmāt purā*, "therefore *or* from that, long ago." No other printed edition consulted shares the reading of GPP.

10. "nourished in Hemā's womb" *asyāḥ kukṣau vivardhitā*: Literally, "made to grow in her womb."

"to find her a husband" *bhartaram . . . asyāḥ . . . mārgitum*: Literally, "to seek a husband for her." It seems a strange choice on Maya's part to abandon a presumably well-populated city to seek a potential son-in-law in a wilderness that has already been described as *nirmanuṣya-*, "devoid of humans." The commentators are silent. See verse 5 above.

11. This verse closely paraphrases 7.9.6ab and 7cd. See 7.9.6,7 and notes.

"For men" *narāṇām*: Literally, "of *or* among men." D6,7,10,11,T1–3,G3,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *sarveṣām*, "among all" (as in 7.9.6b).

"two families" *dve kule*: At 7.9.7 a similar sentiment is stated by Sumālin, Rāvaṇa's grandfather. There, however, he claims that three families are put at risk of losing their honor through having an unmarried daughter. He specifies the three families as those of the girl's mother, her father, and the family into which she is to be married. Neither the text nor the commentators here indicate which two of the three families are intended. Only Dutt (1894, pp. 1593–94) and Shastri (1959, vol. 3, p. 408) indicate which families they believe are intended. Both indicate, reasonably enough, that the families intended are the first two mentioned by Sumālin at 7.9.7ab, that is, the families of the mother and father. Dutt, alone, expounds upon this issue in a note in which he observes:

The lines, namely, of her father and mother. The line of a mother as distinct from that of a father would be impossible under the present economy of Hindu society in as much as, as soon as a girl is married, she by that ceremony leaves her father's line and becomes incorporated with that of her husband. But this seems to have been otherwise in ancient times. This opens up an interesting social problem for the research of orientalists.

12. "And I also had two sons with my wife." *dvau sutau tu mama tv asyāṃ bhāryāyāṃ saṃbabhūvatuḥ*: Literally, "of me two sons were born on that wife." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *putradvayaṃ mamāpy asyāṃ bhāryāyāṃ saṃbabhūva ha*, "of me, as well, a pair of sons was born on that wife."

"The first . . . was Māyāvin followed by Dundubhi" *māyāvī prathamaḥ . . . dundubhis tadanantaram*: Literally, "Māyāvin [was] first, after that *or* after him [was] Dundubhi." Cg notes that we are to understand that this is the same Māyāvin who was pursued and destroyed by Vālin in the same forest that is the setting of the present episode (*māyāvī ca vālinā pālayito 'traiva praviṣṭo nāśita iti jñeyam*). The relationship between Māyāvin and Dundubhi is confusing in that, although they are said to be brothers and sons of Maya here, in the *Kiṣkindhākāṇḍa*, Māyāvin is said to be the son of Dundubhi. For a discussion of the relationship between these two demons, see 4.9.4; 4.10.17; 4.45.3–4 and notes. D6,10,11,T1,G1,3,M1,3,4,6–8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the adjective *tadanantaraḥ* for the adverb *tadanantaram*, thus describing Dundubhi as "he who came after him."

13. "all of this" *etat . . . sarvam*: V1,D6,7,10,11,T,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *evam*, "thus," for *etat*, "this."

"just as it took place" *yathātathyena*: Literally, "in such a way as to be in accordance with truth." The compound is marked as uncertain by the editors of the critical edition. D1,3,4,6,7,T1,G1,3,M1–4,6–9, and KK and VSP read instead *yathātattvena*, "in accordance with truth."

"may I know who you are?" *katham . . . jānīyāṃ ko bhavān iti*: Literally, "How might I know, 'Who are you, sir?' "

14. "Addressed in this fashion, the lord of the *rākṣasas*" *evam ukto rākṣasendraḥ*: D1,3,4,6,7,10,11,G1,M2, and GPP, NSP, Gita Press, KK, and VSP read instead *evam uktaṃ tu tad rakṣo*, "and addressed in this fashion, that *rākṣasa*."

"courteously" *vinītam*: We take the adverb on metrical as well as contextual grounds to describe the manner of Daśagrīva's reply. Only Raghunathan (1982, vol. 3, p. 405) among the translators consulted understands it to refer to the mode of Maya's questioning.

Following verse 14, D5–7,10,11,T1–3,G,M1–5,7 (only line 2),8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [229*]: " '[the son] of the sage Viśravas, who was third in line of descent from Brahmā.'[1][1] Addressed in this fashion by the *rākṣasa* lord, O Rāma, the *dānava* . . . (*muner viśravaso yas tu tṛtīyo brahmaṇo 'bhavat / evam uktas tadā rāma rākṣasendreṇa dānavaḥ //*)."

[1] "who was third in line of descent from Brahmā" *yas tu tṛtīyo brahmaṇo 'bhavat*: Literally, "and who was the third from Brahmā." We follow Ck, Ct, Cr, and Cs, who remind us that as the son of Pulastya, Viśravas represents the third generation in the lineage of Brahmā (*yo munir viśravā brahmaṇas tṛtīyāpatyam*—so Ck, Ct). Dutt (1894, p. 1594) and Roussel (1903, vol. 3, p. 458), followed by Shastri (1959, vol. 3, p. 408), erroneously understand Viśravas to be the third son of Brahmā.

15. "no sooner had . . . learned" *jñātvā*: Literally, "having known."

"that Daśagrīva was the son of a brahman-seer" *brahmarṣes taṃ sutam*: Literally, "that he was the son of a brahman-seer." D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *maharṣes tanayam*, "the offspring of a great seer."

"delighted" *harṣam upāgataḥ*: Literally, "[he] went to joy." D6,7,10,11,M6,10, and GPP, NSP, and Gita Press read instead *dānavapuṃgavaḥ*, "bull among *dānava*s."

"he decided to give . . . in marriage" *dātum . . . rocayāmāsa*: Literally, "he intended to give."

"then and there" *tatra vai*: Literally, "right there." Ck and Ct understand the adverb in a temporal sense, glossing, "at the time of knowing his birth from a great lineage (*mahākulaprasūtatvajñānakāle*)." KK and VSP read the somewhat awkward relative adverb *yatra* for *tatra*, lending the phrase the meaning of something like "at which time *or* place."

Following verse 15, Ś,Ñ1,V1,3,D,T3,4,M6,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [230*]: "Maya then had him take her hand in his own hand (*kareṇa tu karaṃ tasyā grāhayitvā mayas tadā*)."

16. Compare 6.7.6 and notes, where contrary to this passage, we are told that Maya gave his daughter in marriage to Rāvaṇa out of fear of the latter. In his comments to the earlier passage, Cg tries to reconcile the discrepancy by arguing that Rāvaṇa's ministers talk of Maya's fear of him simply as part of their panegyric of their lord.

17. "kindling a sacred fire . . . he took her hand in marriage" *prajvālya . . . agnim akarot pāṇisaṃgraham*: Literally, "having caused a fire to blaze up, he performed the hand clasping [ceremony]." The taking of each other's [right] hand in the presence of Agni, the god of fire and witness of contracts, is the definitive act of the Hindu wedding ceremony. On the Hindu wedding ceremony, see Kane 1974, vol. 2, part 1, pp. 516–38 and Pandey 1969, pp. 153–253.

18. "Maya was unaware of the curse that Daśagrīva had received from his father, who was so rich in austerities . . . Maya" *na . . . tasya mayaḥ . . . śāpābhijñas tapodhanāt* / . . . *tena*: Literally, "Maya, not aware of his curse from that one whose wealth was austerities . . . by him [she was given]." The curse is the one pronounced by Rāvaṇa's father Viśravas to the effect that his son would be of a vicious nature (7.9.17–18). D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *saḥ*, "he," for the negative particle *na*. This lends the passage the sense that Maya does indeed know about the curse, but gives Mandodarī to him nonetheless. Ck, Cg, Ct, Cr, and Cs offer explanations for what, in their reading, is a highly inappropriate choice of a son-in-law. Cg and Cr understand that even though Maya was aware of Rāvaṇa having been cursed by Viśravas to have a vicious nature, he gives her to Rāvaṇa out of respect for his lofty lineage. (*śāpābhijña iti dāruṇaprakṛtir bhaviṣyatīti śrutaśāpavṛttānta iti bhāvaḥ. pulastyaśāpaś cet kevalaṃ kulam eva bahv amanyatety arthaḥ*—so Cg; Cr similarly.) Ck, Ct, and Cs add to this idea the notion that Maya fears that if the vicious and powerful Daśagrīva is not given Mandodarī, he will overpower Maya and abduct the girl by force (*yady asmā iyaṃ kanyā na dīyate tadā dāruṇaprakṛtitvān māṃ nigṛhya balād api gṛhīṣyatīti jñānena . . . mahākulaprasūtatvajñānena cety arthaḥ*—so Ck; Ct and Cs similarly).

See, too, 6.7.6 and notes.

"his lineage derived from his grandfather" *paitāmahaṃ kulam*: The adjective *paitāmaha* here is ambiguous in its reference. All but one of the translators consulted take it to be a reference to Pitāmaha, a common epithet of Brahmā from whom, indeed, Rāvaṇa's lineage ultimately derives. This interpretation is quite plausible. We, however, agree with Dutt (1894, p. 1594), who renders, "the race of Rāvana's paternal grandfather," since Rāvaṇa's most common lineage name is Paulastya, a name derived from his actual paternal grandfather, Brahmā's son, Pulastya. See verses 14 and 15 and notes above,

where Daśagrīva is referred to as the grandson of Pulastya and the son of a brahman-seer. See note to 7.15.13.

"gave her in marriage" *sā dattā*: Literally, "she was given [by him]."

19. "the very same one with which Rāvaṇa later struck down Lakṣmaṇa" *jaghnivāṃl lakṣmaṇaṃ yayā*: Literally, "with which [he] struck down Lakṣmaṇa." See 6.88.22–35. Ck raises the possibility, introduced by several commentators in the *Yuddhakāṇḍa*, of taking the root *√han*, "to strike *or* kill," in the sense of *√gam*, "to go." Citing *Pā* 3.2.107, Ck also reminds us that the perfect participle can be used as a substitute for the perfect (*jaghnivān iti vibhāṣā gamahaneti kvasor it*). The idea of this lexical substitution as explained in the commentaries to the *Yuddhakāṇḍa* is that Rāvaṇa's javelin merely goes near or past Lakṣmaṇa, but does not, in fact, strike him. For examples of this argument, see 6.80.29; 6.81.4; 6.27.9; 6.48.38; and 6.91.19 and notes.

20. "When he had taken a wife in this fashion" *evaṃ sa kṛtadāro vai*: Literally, "he by whom a wife is made in this fashion." D7,10,11, and GPP, NSP, and Gita Press read instead *evaṃ sa kṛtvā darān vai*, "he having made a wife in this fashion." T1,2,G1,3,M3, and KK and VSP read instead *evaṃ svīkṛtadāro vai*, "he by whom a wife had been accepted in this fashion."

"the mighty lord" *īśvaraḥ prabhuḥ*: The two terms are largely synonymous. We agree with Cs in taking the latter in its adjectival sense of "powerful (*samarthaḥ*)."

"of Laṅkā" *laṅkāyām*: Literally, "in Laṅkā." D6,7,10,11,T1,2,M3, and GPP, NSP, Gita Press, KK, and VSP read the genitive *laṅkāyāḥ*, "of Laṅkā," for the locative.

"had his two brothers each marry a wife" *bhārye bhrātṛbhyāṃ samudāvahat*: Literally, "he married two wives with two brothers." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *samupāharat*, "he procured two wives for two brothers," for *samudāvahat*, "for he married."

21. "had Kumbhakarṇa take as his wife" *tāṃ bhāryāṃ kumbhakarṇasya . . . samudāvahat*: Literally, "he married as a wife of Kumbhakarṇa." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *samakalpayat*, "he arranged for," for *samudāvahat*, "he married."

22. "a knower of righteousness" *dharmajñaḥ*: Ñ2,B2,3,D3,7,10,11,M1,3,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the feminine accusative *dharmajñām*, which would make the adjective modify Saramā instead.

"of Śailūṣa" *śailūṣasya*: See 7.90.11 and notes.

"Saramā" *saramām*: A *rākṣasī* of this name gives aid and comfort to Sītā in the *Yuddhakāṇḍa*. No mention there is made of her being the wife of Vibhīṣaṇa or the granddaughter of Śailūṣa. See *Yuddhakāṇḍa sargas* 24–25 and notes.

23. "She . . . on the shore of Lake" *tīre tu sarasaḥ sā vai*: Literally, "and she, indeed, on the shore of the lake." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tīre tu saraso vai tu*, "and, indeed, on the shore of the lake and."

"and" *ca*: The word is marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the particle *hi*, " for *or* indeed."

"and . . . dear boy, Lake Mānasa" *mānasaṃ ca saras tāta*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saras tadā mānasaṃ tu*, "but then Lake Mānasa."

"once, during the rainy season" *jaladāgame*: Literally, "at the onset of the rain-clouds."

"flooded" *vavṛdhe*: Literally, "it swelled *or* grew."

24. "uttered this wailing cry" *ākranditaṃ vacaḥ . . . uktam*: Literally, "a wailing speech was spoken." Cr, whom we follow, understands that when the lake flooded, the mother, out of love for her daughter, uttered a cry of alarm telling the lake to stop [growing] (*saro mā* [*vardhata*]). For this reason the child was called Saramā. (*yadā mānasasya sarasas tīre sā saṃjajñe tadā jaladāgame sati mānasaṃ saro vavṛdhe. tasyā mātrā tu saro mā vardhata ity ākranditaṃ viklavaṃ vaca uktaṃ tato hetoḥ sā saramābhavat.*) Ck and Ct

understand the syntax of the verse somewhat differently. They believe that as the flooding lake reached the spot where the child was, the frightened child cried out. Hearing that cry, her mother, out of love for her daughter, ordered the lake not to expand further (*saro mā* [*vardhata*]). Therefore her daughter came to be known as Saramā. (*mānasaṃ saro jaladāgamanimittatas tac chiśuparyantaṃ vavṛdhe. tato bhītāyāḥ kanyāyā ākranditaṃ śrutvā tasyā mātrā kanyāsnehena saro mā vardhatety uktam. tataḥ sā kanyā saramābhavat. pṛṣodarāditvāt sādhuḥ*—so Ct; Ck similarly.)

"'O lake! Do not flood!' For that reason she was named, 'Saramā'" *saro mā vardhateti . . . tataḥ sā saramā*: Literally, "Lake! Do not grow! Therefore, she was 'Saramā.'" Ct and Ck, Cg, and Ct note that the highly irregular compound is acceptable as an example of the *pṛṣodara* type of composition (*pṛṣodarāditvāt sādhuḥ*). This type of etymological naming of a figure on the basis of an injunction or prohibition uttered at the time of their birth or early childhood is encountered at various places in the literature. Compare 1.45.19 and 1.46.4 and notes, where the Mārutas (*mā rudaḥ*) receive their name in a similar fashion, and *KumāSaṃ* 1.26, where a similar explanation is given for Pārvatī's acquiring the name Umā.

25. "Having thus taken" *upādāya*: Literally, "having taken." T1,2,G3,M3, and KK and VSP read instead *upāgamya*, "having approached [sexually]."

26. "gave birth to" *asūyata*: The verb is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,3,B,D2,6,8–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *ajījanat*.

"Meghanāda, the one you refer to by the name Indrajit" *meghanādam . . . indrajinnāma yuṣmābhir abhidhīyate*: As in the case of Rāvaṇa himself, the *rākṣasa* lord's son is best known by a name that he will not acquire until later in life. In fact, in the earlier books of the poem in which he appears (i.e., the *Sundara-* and *Yuddhakāṇḍas*), Indrajit is virtually never referred to by his birth name of Meghanāda, "Cloud Thunderer." He is normally referred to in the epic by his patronymic Rāvaṇi or by some variation on the epithet he acquired upon the defeat of Indra (e.g., Indrajit, Śakrajit, etc.). It is perhaps in reference to this difference that Agastya here reminds Rāma that this is the figure he knows as Indrajit. It is worth noting that, when the nineteenth century Bengali poet Madhusudana Datta wrote his epic poem in which this character is featured, he entitled it *Meghanādavadhakāvya*. See Seely 2004. For the other occurrences of the name Meghanāda in the *Rāmāyaṇa*, see verse 28 and note below; and 1.3.26; 7.25.4; 7.28.2; and notes.

27. "No sooner had he been born . . . that son of the *rākṣasa*" *jātamātreṇa hi purā tena rākṣasasūnunā*: Literally, "and soon by him, that son of the *rākṣasa*, who had just been born." D1,6,7,10–12,M10, and GPP, NSP, Gita Press, KK, and VSP read *rāvaṇasūnunā*, "the son of Rāvaṇa," for *rākṣasasūnunā*, "the son of the *rākṣasa*."

"unleashed a . . . roar, which was like that of a thundercloud" *mukto nādo jaladharopamaḥ*: Literally, "a roar like a cloud was released." The simile is somewhat imperfect.

28. "Since all of Laṅkā was stupefied by that roar of his" *jaḍīkṛtāyāṃ laṅkāyāṃ tena nādena tasya vai*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *jaḍīkṛtā ca sā laṅkā tasya nādena rāghava*, "Laṅkā was stupefied by that roar of his, O Rāghava."

"Meghanāda, 'Cloud Thunderer'" *meghanāda iti*: Literally, "[the one] whose roar is that of a cloud." Compare the choice of names for figures such as Kubera, "Ekākṣipiṅgala, 'Dusky in One Eye.'" See 7.13.17 and note.

29. "hidden by beautiful women as is fire by firewood" *varastrībhiś channaḥ kāṣṭhair ivānalaḥ*: Literally, "hidden by beautiful women as is fire by pieces of wood." The simile is an interesting, if awkward, one. For one thing, it suffers from a fault of gender dissonance, since the women of the inner apartments are being compared to masculine sticks

of firewood. Apparently the idea behind it is that baby Meghanāda is kept concealed in the inner apartments by the women only to blaze forth later on like a fire that is latent within its fuel.

Following verse 29, D7,10,11 (after 28),M10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [236*]: ". . . Rāvaṇa's son producing great joy in his mother and father (*mātāpitror mahāharṣaṃ janayan rāvaṇātmajaḥ* /)."

Sarga 13

1. "intense drowsiness . . . took hold of Kumbhakarṇa" *nidrā samabhavat tīvrā kumbhakarṇasya rūpiṇī*: Literally, "severe sleep *or* sleepiness, possessing a form, arose of Kumbhakarṇa." We follow Ct, Cr, and Cs in understanding that the adjective *rūpiṇī*, "possessing a form," indicates that sleep (Ct and Cr) or the divinity of sleep (Cs) manifests herself in Kumbhakarṇa by such characteristic signs of sleepiness as yawning, etc. (*nidrā taddevatā rūpiṇī svavyāpyajṛmbhaṇādiliṅgavatī satī*—so Cs). Ck and Cg gloss, "embodied, incarnate (*mūrtā*)," apparently understanding that the goddess of sleep appears in her anthropomorphic form. Compare *BhāgP* 10.3.47–51, where Yogamāyā takes hold of the residents of Mathurā and Vraja (see, too, 10.2.15 and 10.4.29, where she is called Yoganidrā).

"brought on by Brahmā, Lord of the worlds" *lokeśvarotsṛṣṭā*: Literally, "sent forth *or* released by the Lord of the worlds." Ck, Cg, and Ct all gloss, "sent *or* dispatched (*preṣitā*)," while Cr glosses, "produced through the power of his [Brahmā's] words (*tadvacanaprabhāvenotpannety arthaḥ*)."

2. "who was seated before him" *āsīnam*: Literally, "seated." Presumably Rāvaṇa is seated on his throne.

"Please have them build an abode where I may sleep." *kārayasva mamālayam*: Literally, "cause my abode to be made." We are to understand here that Kumbhakarṇa is asking for a special sleeping palace or chamber to be built for him during his long periods of slumber. Cr notes that the structure is a house suitable for lengthy slumber (*ciraśayanayogyagṛham*). Kumbhakarṇa's sleeping chamber is described in the *Yuddhakāṇḍa* as an ornately decorated cavern (see 6.48.18–20 and notes). The present passage makes no explicit reference to the residence being a cave, although at verse 6 below it is likened to one.

3. "constructed an abode for Kumbhakarṇa that resembled Mount Kailāsa" *akurvan kumbhakarṇasya kailāsasamam ālayam*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP omit this line (= *pādas* cd). This line is rendered only in the translation of Gorresio (1870, p. 44). KK (= 7.13.3cd) brackets the line and, in a footnote, notes that it appears in six of the manuscripts collated for that edition. The word *-sama-* is marked as uncertain by the editors of the critical edition.

4. "they built one" *cakrire*: Literally, "they made." The verse contains no explicit noun to serve as a direct object.

"a league in width and twice that in length" *vistīrṇaṃ yojanam . . . tato dviguṇāyatam*: Literally, "extended for a *yojana* [and] two times as broad as that." Virtually all the commentators consulted express concern over the fact that the measurements of Kumbhakarṇa's sleeping chamber as given here appear to be different from those given at 6.48.18–19, where the chamber is represented as being as long as it is wide. In general Ck, Cg, and Ct maintain that there is, in fact, no real contradiction and that we should read the earlier passage to express the two-to-one ratio of length to width mentioned here. (*vistīrṇaṃ yojanam. tiryaṅmāneneti śeṣaḥ. tatas tiryaṅmānāt. evaṃ ca yuddhakāṇḍe*

yad yojanāyatām ity uktaṃ tad dviguṇayojanāyatām ity arthakaṃ bodhyam—so Ct; Cv, Ck, Cg, and Cs similarly.)

"splendid" *śubhram*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *snigdham*, "shining *or* lustrous."

"flawless" *nirābādham*: Literally, "without defect *or* obstruction." Cs understands that the sleeping chamber is devoid of any obstructing columns *or* pillars, etc. (*madhye śayanasthale vyavadhāyakastambhādirahitam*). The word is marked as uncertain by the editors of the critical edition. Ñ,V1,3,B,D1,3–5,9,T3, and Gorresio (7.13.4) read instead *guhākāram*, "in the form of a cavern." See note to verse 2 above. See note to verses 5–6 below.

5–6. Verses 5 and 6 consist entirely of a list of descriptive phrases without any verbal element. Syntactically these would have to be construed as modifying *ālayam*, "abode," in 3d, which must serve as the direct object of the verb *cakrire*, "they built," in 4d. We have broken up the sequence into a series of smaller sentences.

"everywhere" *sarvatra*: Cs understands the adverb to indicate that the columns are placed only along the walls, for, as he argues, otherwise there would be no room in the chamber for such an enormous figure as Kumbakarṇa to lie down. (*sarvatra bhittisamīpe. anyatheyatparimāṇavataḥ kumbhakarṇasya śayanaṃ na syād iti bodhyam.*) This explanation is in keeping with Cs's gloss on the term *nirābādham* in verse 4 above (see note).

"Its luster was enhanced by lapis, and" *vaidūryakṛtaśobhaṃ ca*: Literally, "and it had a luster made by lapis." Ñ,V3,B,D10,11, and Gorresio (7.13.5), GPP, NSP, Gita Press, KK, and VSP read instead *vaidūryakṛtasopānam*, "it had stairways made of lapis." The syllables *-śobhaṃ ca* are marked as uncertain by the editors of the critical edition. For lapis, see note to 7.12.8.

"It was surrounded by gateways of ivory" *dantatoraṇavinyastam*: Literally, "inset with tusk-gates." Ñ2,V3,B1,4,D2,5–8,10,11,T1,2,4,G1,3,M1–9, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP and read instead *dānta-*, "ivory," for *danta-*, "tusk." As Ck, Cg, and Ct point out, the term *dānta-*, "ivory," should be understood to mean some product made of tusk, i.e., ivory (*dāntavikāram*). Cr glosses, "made of elephant tusks (*gajadantanirmitena*)."

"filled with raised platforms of diamond and crystal" *vajrasphaṭikavedikam*: Literally, "having raised platforms of diamond and crystal." For the use of the term *vedika* in the sense of "a raised platform," see 4.49.19–21; 5.7.14–15; 6.109.22–27; and notes. The term *-sphaṭika-* is marked as uncertain by the editors of the critical edition.

"delightful in all seasons" *sarvartusukhadam*: Ś1,Ñ,V1,3,D,T3,4,M4, and Lahore, GPP, NSP, Gita Press, KK, and VSP and read *sarvatra* "everywhere," for *sarvartu-*, "in all seasons."

Following 6ab, D1,3,4,6,7,10,11,T1,2,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [237*]: "The *rākṣasa* had it made [so that it was] delightful and completely comfortable (*manoharaṃ sarvasukhaṃ kārayāmāsa rākṣasaḥ* /)."

7. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]." D6,7, 10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaḥ*, "immensely powerful [Kumbhakarṇa]."

"fell asleep" *nidrāṃ samāviṣṭaḥ*: Literally, "[he] entered sleep."

"for many thousands of years" *bahūny abdasahasrāṇi*: On the different accounts of the length of Kumbhakarṇa's sleep, see 6.48.9,12; 6.49.26; and notes. See, too, R. Goldman 2006.

"without waking" *nāvabudhyate*: Literally, "he did not wake up." D6,7,10,11, and GPP, NSP, and Gita Press read instead *na ca budhyate*, "and he did not wake," while T2,M3, and KK and VSP read instead *na prabudhyate*, "he did not wake up."

8. "ten-faced Daśagrīva" *daśānanaḥ*: Literally, "the ten-faced [one]."

"continually harassed" *bādhate sma sa nityaśaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃjaghne hi niraṅkuśaḥ*, "he slaughtered without restraint."

9. "Going to the magnificent heavenly gardens, Nandana and the rest" *udyānāni vicitrāṇi nandanādīni yāni ca / tāni gatvā*: Literally, "having gone to those which were the magnificent gardens, beginning with Nandana." Since Nandana is the great heavenly garden of Indra in Amarāvatī, it is clear that the verse refers to the gardens of other divinities.

"ten-faced Daśagrīva" *daśānanaḥ*: Literally, "the ten-faced [one]."

"in his tremendous rage" *susaṃkruddhaḥ*: Literally, "extremely angry." Cr, alone among the commentators, offers a specific explanation for Rāvaṇa's rage. He claims that his anger is aroused by the memory of how the gods perverted Kumbhakarṇa's words when the latter was requesting his boon (*devakartṛkakumbhakarṇavarayācanakālakakumbhakarṇavacanaviparītakaraṇasmṛtijanitakrodhaviśiṣṭaḥ*).

10. "As a playful elephant might roil a river, a driving wind might scatter trees, or the loosed *vajra* might shatter mountains, he constantly wrought destruction." *nadīṃ gaja iva krīdan vṛkṣān vāyur iva kṣipan / nāgān vajra ivotsṛṣṭo vidhvaṃsayati nityaśaḥ //*: Literally, "Like a playing elephant, a river, like ruinous wind, trees, like the released *vajra*, mountains, he constantly destroyed." The syntax of the *mālopamā* is ambiguous. It is possible to read the verse, as we have done, to mean that Rāvaṇa is destructive in general like the various *upamānas* mentioned in the first three *pādas*. On the other hand, Cr, the only commentator to remark on the passage, understands that like the elephant, wind, and *vajra*, Rāvaṇa specifically destroys the river, trees, and mountains, respectively. Some translators follow this interpretation. This strikes us as a possible, but not probable construction. Then again, the reference might be to features of the parks or gardens mentioned in verse 9 above.

"constantly" *nityaśaḥ*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasaḥ*, "the *rākṣasa* [i.e., Daśagrīva]."

11–12. "acting in such a fashion" *tathāvṛttam*: Literally, "having such conduct." D7,10,G1, and GPP, NSP, and Gita Press read instead *yathāvṛttam*, "having which conduct."

"conduct befitting his lineage" *kulānurūpam . . . vṛttam . . . ātmanaḥ*: Literally, "the conduct conformable to his own." Ck and Ct understand that Kubera recalls the virtuous conduct appropriate to his lineage in connection with the necessity of communicating it [to Daśagrīva] (*kulānurūpaṃ vṛttam iti sadvṛttam ity arthaḥ. saṃsmṛtyeti bodhanīyatveneti śeṣaḥ*—so Ck; Ct similarly.) Cg proposes adding the adjective "dispassionate (*asaktam iti śeṣaḥ*)," to qualify the family's conduct [in opposition to the violent behavior of the enraged Daśagrīva].

"for the benefit of Daśagrīva" *daśagrīvasya vai hitam*: Cr takes *hitam* as an adjective modifying *dūtam* in the sense of "a helpful *or* friendly messenger." Ck and Ct understand the term to be used elliptically and suggest supplying the infinitive *vaktum*, "to speak *or* say," thus yielding the sense that Kubera sends the messenger to speak beneficial words to Rāvaṇa. Cg glosses, "intent upon [his] welfare (*hitaparam*)." This is presumably an epithet of *dūtam*, "messenger." Both *hitam* and the emphatic *vai* are marked as uncertain by the editors of the critical edition.

13. "the messenger" *saḥ*: Literally, "he."

"The latter honored him in keeping with righteousness and inquired as to why he had come." *mānitas tena dharmeṇa pṛṣṭaś cāgamanaṃ prati*: Literally, "He was honored by him with righteousness, and was questioned regarding arrival." We agree with Ck, Cg, Ct, and Cr, who understand that the messenger is questioned regarding the purpose of his visit (*āgamanaprayojanam ity arthaḥ*—so Cr).

14. "of his king" *rājñaḥ*: Literally, "of the king." As the commentators remind us, the reference is to Kubera.

"his king's relatives on both sides of the family" *jñātīn api ca bāndhavān*: Literally, "paternal relatives and maternal relatives as well." Both terms are ambiguous. They can be used in the senses that we have used them here, but also more generally as "kinsmen *or* friends." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *vibhīṣaṇaḥ*, "Vibhīṣaṇa," for *bāndhavān*, "maternal relatives."

"Vibhīṣaṇa presented him to ten-faced Daśagrīva" *darśayāmāsa tam . . . daśānanam*: Literally, "he caused him to see the ten-faced [one]."

15. "When the messenger saw" *sa dṛṣṭvā*: Literally, "he, having seen."

"he addressed him reverently with blessings of victory and stood silent for a moment" *jayena cābhisaṃpūjya tūṣṇīm āsīn muhūrtakam*: Literally, "and having worshiped *or* honored with blessings of victory, he was silent for a moment." For 15cd, D5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [241*]: "Addressing him reverently with the words 'Be victorious!' he fell silent (*jayeti vācā saṃpūjya tūṣṇīṃ samabhivartata*)." Ct feels it appropriate to add, "for a moment (*kṣaṇamātram iti śeṣaḥ*)," thus supplying what the critical reading makes explicit. Cs understands that the messenger pauses for a moment, reflecting that it would not be proper for him to speak immediately (*jhaṭiti na cocitaṃ vacanam iti tūṣṇīṃbhāva iti bhāvaḥ*).

16. "Once the messenger had taken his seat on a couch that had been brought for him and which was covered with fine cushions" *tasyopanīte paryaṅke varāstaraṇasaṃvṛte / upaviśya . . . dūtaḥ*: Literally, "Having sat down on a couch that had been brought for him [and] which was covered with fine cushions, the messenger." D5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *sa* [KK, VSP *taṃ*] *tatrottamaparyaṅke varāstaraṇaśobhite / upaviṣṭam . . . dūtaḥ*, which would lend the verse the meaning: "That messenger then said these words to Daśagrīva, who was seated there on a splendid couch adorned with fine cushions."

17. "It is . . . in keeping with the conduct and lineage of both of you" *ubhayoḥ sadṛśam . . . vṛttasya ca kulasya ca*: Literally, "it is suitable to the two, to conduct and lineage." The phrase is quite ambiguous, and the commentators and translators alike offer a variety of interpretations. Ck, Cg, Ct, and Cr all understand the term *ubhayoḥ*, "of the two," to refer to [Rāvaṇa's] mother and father and thus understand the phrase to mean that Kubera's words are conformable to the conduct and lineage of Rāvaṇa's parents (*ubhayor mātāpitroḥ kulasya vṛttasya sadācārasya ca sadṛśam*—so Cr). This interpretation is followed by Dutt (1894, p. 1596) and Benoît (1999, p. 1255). Cs offers two interpretations. According to the first, the pronoun *ubhayoḥ* refers to the speaker [i.e., Kubera through his messenger] and to the listener [i.e., Rāvaṇa] of the message that is to follow. That message is, moreover, in keeping with both parties' noble lineage, that is, the lineage of Pulastya, and with their virtuous conduct. Alternatively, Cs notes that we can take *ubhayoḥ* in apposition to *kulasya* and *vṛttasya*, yielding the sense that the message is conformable to both noble lineage and virtuous conduct. (*ubhayor vaktus tasya tava śrotuś cety ubhayoḥ. na kevalam etāvat kiṃtu kulasya paulastyakulasya vṛttasya ca caritrasya ca sadṛśam. kulasya vṛttasya cety ubhayor vā.*) Our reading of the verse is more or less similar to Cs's first interpretation. Other translators offer various approximations of this.

"kind sir" *saumya*: Literally, "O kind *or* gentle [one]!" D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vīra*, "O hero!"

18. "Enough! The course of conduct you have adopted has gone far enough. Enough!" *sādhu paryāptam etāvat kṛtaś cāritrasaṃgrahaḥ / sādhu*: Literally, "Enough! This much is sufficient, the adoption of behavior that has been made. Enough!" As acknowledged by

Ck, the verse is difficult to construe definitively, although its basic meaning is quite clear (*ślokasya kaṭhinārthatvāt*). Because of textual variations, only Ck and Cg among the commentators consulted read with the critical edition. Both of them take the term *sādhu*—which we understand as an interjection, meaning "Enough!"—in its adverbial sense of "properly." Cg then understands the first line of the verse to mean: "If you have properly adopted your mode of behavior, then it has gone far enough." Cg sees the second occurrence of the term *sādhu* as further expounding the stated meaning. (*sādhu samyak. cāritrasaṃgrahaḥ kṛtaś ced etāvad eva paryāptam. uktam arthaṃ vivṛṇoti sādhv ityādi.*) Ck understands similarly but adds that Rāvaṇa's deeds up until this point are sufficient for his well-being in this world and the next (*etāvad eva paryāptam ihāmutrābhyudayāya*). In other words, both commentators understand the line to be a very polite way of asking Rāvaṇa to mend his ways. D10,11,M4, and GPP, NSP, and Gita Press read the gerundive *kṛtyaḥ*, "to be done," for the critical edition's past passive participle *kṛtaḥ*, "done." This is perhaps an attempt at an emendation of the slightly awkward reading of the critical text and lends the line the sense "Enough! So much is sufficient. You should now adopt proper conduct." Thus Ct understands the first line to mean "Very well! Thus far is far enough, that is to say, enough of this sinful behavior. From now on a course of proper behavior is to be adopted." Ct, like Ck and Cg, understands the repetition of *sādhu* to be for the purpose of more firmly establishing the message. (*sādhu samyak. etāvat paryāptam etāvad eva pāpam alam. itaḥ paraṃ cāritrasaṃgrahaḥ kṛtyaḥ kāryaḥ. tad eva dārḍhyāya punar āha sādhv iti.*) KK and VSP print the sequence *sādhu dharme* as a compound, *sādhudharme*, lending it the sense "proper *dharma or* the *dharma* of the virtuous." However, no commentator appears to read it in this way.

"If at all possible" *yadi śakyate*: Ck and Cg, reflecting on the rather harsh and admonitory tone of Kubera's message, see this phrase, no doubt correctly, as a rhetorical device for softening the sense of an outright command on the part of an older brother (*yadi śakyata ity uktyā jyeṣṭhatayā niyogabuddhir vyāvartate*).

19. "But . . . the measures the gods are taking against you" *devānāṃ tu samudyogas tvattaḥ*: Literally, "but . . . the exertion of the gods because of you." We agree with Ck, Cg, Ct, and Cr, who understand that the term *samudyoga*, "exertion, activity," here refers to the retaliatory activities being undertaken by the gods against Rāvaṇa (*tvattas tvannimitto devatānāṃ samudyogaḥ pratikriyāsaṃpādanaviṣaya iti śeṣaḥ*—so Ct). See 7.6.10 and notes. Ś,Ñ,V1,3,B,D2,5–12,T3,4,M5, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *devatānām*, "of the divinities," for *devānāṃ tu*, "but of the gods." The syllables *-udyo-* in the word *samudyogaḥ* are marked as uncertain by the editors of the critical edition.

"I have also heard, your majesty" *rājañ śrutaś ca me*: Literally, "and by [lit., 'of'] me it was heard, O king." D6,7,10,11,M6,10, and GPP, NSP, and Gita Press read *rājan mayā śrutaḥ*, "O king, it was heard by me," while KK and VSP read the synonymous *rājan mama śrutaḥ*.

20. "time and time again" *bahuśaḥ*: Literally, "many times."

"and, in your folly, you have committed crimes against your own kinsmen, whom you should have been protecting" *aparaddhā hi bālyāc ca rakṣaṇīyāḥ svabāndhavāḥ*: Among the commentators consulted, the critical reading is shared only by Cg, and apparently Ck, except that the gerundive *rakṣaṇīyāḥ*, "deserving of protection," is replaced by *ramaṇīyāḥ*, "to be pleased." Cg glosses, "to be gratified (*toṣaṇīyāḥ*)." This variant is not noted in the critical apparatus, and only Raghunathan renders it (1982, vol. 3, p. 407). See below.

Ś,V1,3,D2,5–12,T3,4, and Lahore, GPP, NSP, and Gita Press substitute for 20cd a passage of one line [244*]: "Although a child may commit a crime,[1] he still must be protected by his own kinsmen (*aparādhyaṃś ca bālo 'pi rakṣitavyaḥ svabāndhavaiḥ*)."

[1] "Although a child may commit a crime" *aparādhyaṃś ca bālo 'pi*: D7,10,11,T3, and GPP, NSP, and Gita Press read instead *sāparādho 'pi bālo hi*, "for even though a child commits a crime [lit., 'with crime']." This variant lends a rather different tone to the verse. Where the critical reading is accusatory, the reading of GPP, NSP, and Gita Press is conciliatory, suggesting that Kubera's admonition is delivered out of a desire to protect his young and inexperienced brother. As Cr puts it, what is suggested here is that Kubera delivers his message in order to protect Rāvaṇa and is suggesting that if the latter should not heed his words, things will not go well for him. (*etena tvadrakṣaṇārtham evedaṃ mayocyata iti sūcitam. tena madvacanānādare tava kalyāṇaṃ na bhaviteti dhvanitam.*) Oddly enough, Raghunathan (1982, vol. 3, p. 407), appears to translate this variant as well as that of Cg: "You have . . . offended against your relations whom you should have striven to please. But the relations of a child have a duty, however blameworthy he may be, to protect him."

21. "undertaking a vow to Rudra" *raudraṃ vratam*: We follow Ck, Cg, and Ct, who understand the adjective *raudram*, to mean "relating to the god Rudra," and understand Kubera's vow to be in aid of propitiating that divinity (*raudraṃ rudraprasādakavratam*—so Cg). Cg notes that this particular vow is known as the *kedāravrata* (*kedāravratam*), that is to say, either a vow performed at Mount Kedāra in the Himalayas, or to Śiva in his form of Kedāra or Kedāranātha. Compare notes to verse 28 below, where Cm identifies Kubera's second *vrata* as the *kedāravrata*. See, too, Ck's comments on verse 29 below. The adjective can also mean "fierce *or* terrible," and a number of translators have rendered it in this way. Since, however, the god Rudra appears to Kubera in the very next verse, it seems apparent that the former interpretation is more appropriate in this context. Thus Roussel (1903, vol. 3, p. 460) translates, "*pratiques de Rudra*"; Shastri (1959, vol. 3, p. 411), "penance in order to gratify the Lord Mahādeva"; Raghunathan (1982, vol. 3, p. 407), "austerities . . . for the propitiation of Rudra"; Dutt (1894, p. 1596), "terrific vow"; Gita Press (1969, vol. 3, p. 1949), "fierce vow"; Gorresio (1870, p. 45), "*un durissimo voto*"; and Benoît (1999, p. 1255), "*la discipline d'un terrible ascétisme*." In keeping with the vulgate reading of the previous verse (244*, see notes to verse 20 above), Ct believes that Kubera undertakes his propitiation of Rudra in order to protect his erring kinsman. He introduces this verse by saying, "specifically in order to protect you (*tvadrakṣaṇahetor eva—ahaṃ tv iti*)." Cr, on the other hand, understands that Kubera's departure to propitiate Rudra is the reason for his failure to prevent Rāvaṇa from performing evil deeds (*nanu pāpācaraṇasamaya eva kuto na nivāritam ity ata āha—aham ityādibhiḥ*). KK and VSP (7.13.21) read *vṛttam*, "behavior *or* practice," for *vratam*, "vow." This reading is ascribed to Cg in the notes to GPP (7.13.21). However, Cg's commentary reads *vratam* and not *vṛttam*.

22. "together with the goddess Umā" *saha devyomayā*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *umayā sahitaḥ*, "together with Umā."

"and" *caiva*: Literally, "and, indeed." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *daivāt*, "by chance *or* fate." Cr glosses, "through the power of fate *or* destiny (*bhāgyavaśāt*)."

"I cast my left eye upon" *savyaṃ cakṣur mayā . . . nipātitam*: Literally, "the left eye was caused to fall upon by me." The mention of the left eye is significant here, since the left side of the body is the one associated with sexuality. See *MBh* 1.92.1–11, especially verse 3, where Gaṅgā, by sitting on the right thigh of Pratīpa, can no longer be considered a proper sexual object and thus cannot marry him. Instead, she becomes his daughter-in-law by marrying his son, Śantanu. See, too, *MBh* 2.63.12, where Duryodhana shows his left thigh to Draupadī as a sexual taunt. On the symbolism of the left thigh, see Sutherland 1989.

23. The episode is an example of the motif in which a male inadvertently casts his gaze upon the erotized body of the mother goddess and is cursed for this transgression. Perhaps the most widely distributed example of this motif is the well-known tale of the king Ila, who, as a result of a similar transgression, is cursed to become a woman. See *Uttarakāṇḍa sargas* 78–79 and R. Goldman 1993. In this case, Kubera's partial blinding, as in the case of Ila's gender transformation, must be understood as a form of castration. Compare Oedipus, who blinds himself for his sexual relationship with his mother. See, too, Freud 1914, p. 288 note; and R. Goldman 1978, pp. 360 and 391, note 251.

"I did so merely wondering, 'Who can this lovely woman be?'" *kā nv iyaṃ syād iti śubhā*: Literally, "'Who, indeed, might she be?' the lovely [one]." We understand this to be another of those occasions in which a word that is intended to be part of a quote is placed after the quotation marker *iti*. See notes to 7.4.1. D10,11, and GPP, NSP, and Gita Press read instead *kā nv eṣeti mahārāja*, "'Who is she?' great king."

"and for no other reason" *na khalv anyena hetunā*: Kubera is delicately indicating that he had no voyeuristic or sexual motive in casting his glance upon the goddess. Ck and Ct make this explicit by suggesting that other reasons would include temptation, etc. (*vikārādinety arthaḥ*). This idea is made explicit also in the translation of Raghunathan (1982, vol. 3, p. 407), who renders, "and I innocently wondered who it could be: no other thought entered my mind." Cf. 5.9.34–42, where Hanumān rationalizes his viewing of Rāvaṇa's *antaḥpuram*.

"since . . . taken on incomparable beauty" *rūpaṃ hy anupamaṃ kṛtvā*: Literally, "for, having made an incomparable appearance *or* beauty." D6,7,10,11,M6,10, and GPP, NSP, and Gita Press read *ca*, "and," for *hi*, "for." Ct notes that the extraordinary beauty of the goddess is mentioned as the reason for Kubera's wonder (*kā nv iti sūcitavismayahetum āha rūpaṃ ceti*).

"Pārvatī . . . was dallying there" *tatra krīḍati pārvatī*: Literally, "Pārvatī plays *or* dallies there." D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *rudrāṇī tatra tiṣṭhati*, "Rudrāṇī stays there."

24. "Nonetheless, because of the radiance of the goddess" *tato devyāḥ prabhāvena*: Literally, "then by the splendor of the goddess." The words *tato devyāḥ* are marked as uncertain by the editors of the critical edition. D6,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *devyā divyaprabhāvena*, "by the divine splendor *or* power of the goddess."

"my left eye was burned" *dagdhaṃ savyaṃ mamekṣaṇam*: Ck and Ct understand by the term *dagdham*, "burned," that Kubera's left eye is completely destroyed, that is, burned out or blinded. This leads them, and apparently Cr, to understand that the dimming and discoloration referred to in *pādas* cd affect his other eye, i.e., his right eye. (*dagdhaṃ naṣṭam. savyetarat tu reṇudhvastaṃ reṇusparśakaluṣīkṛtam*—so Ct.) This idea is reflected in the translations of Roussel (1903, vol. 3, p. 461); Gita Press (1969, vol. 3, p. 1949); Raghunathan (1982, vol. 3, p. 407); and Benoît (1999, p. 1255). There is nothing in the text itself at this point or later on, however, that suggests that Kubera's right eye is also damaged, and since it is clear that only the left eye has offended, there is no reason why the right should be affected. We therefore understand that Kubera's left eye has been damaged and its vision impaired, but not destroyed. This interpretation is shared by Gorresio (1870, p. 46); Dutt (1894, p. 1597); and Shastri (1959, vol. 3, p. 411). See verse 30 below.

"its sight grew dim as if obscured by dust" *reṇudhvastam iva jyotiḥ piṅgalatvam upāgamat*: Literally, "the light became tawny as if covered with dust." Ct offers two possible interpretations of the sequence *jyotiḥ piṅgalatvam upāgatam*. In the first, he appears to read the sequence as a compound, *jyotiḥpiṅgalatvam*, and glosses the phrase to mean "its condition became tawny because of that light, that is to say, that blazing

splendor (*jyotiṣā tejasā piṅgalaṃ tasya bhāvas tattvam*)." Ck understands similarly. Ct's second, alternative, explanation is that dimness occurred that was like murky light (*yadvā kaluṣitajyotir iva piṅgalatvaṃ prāptam ity arthaḥ*).

25. "performed" *samavāpa*: Literally, "I obtained *or* endured." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *samadhāram* (*samādhāram*—so Cg), "I maintained," which the commentators gloss as the causal *samadhārayam*, "I caused to maintain."

"for a full eight hundred years" *pūrṇaṃ varṣaśatāny aṣṭau*: Literally, "fully, for eight hundred years." D3,10,11,T4,M4,6,10, and GPP, NSP, Gita Press, KK, and VSP read *tūṣṇīm*, "silently," for *pūrṇam*, "fully."

26. "was delighted" *prītaḥ*: D6,7,10,11,G2,M5,10, and GPP, NSP, and Gita Press read instead *tataḥ*, "then."

Following verse 26, KK and VSP insert a passage of one line [246*]. See note to verse 30 below.

28. "vow . . . all but impossible to perform" *vrataṃ suduścaram*: Literally, "an extremely difficult to practice vow." Ś,Ñ,V3,B1,3,D3,7,8,10,11,T1,4, and Lahore, GPP, NSP, and Gita Press read *suduṣkaram*, "extremely difficult to carry out," for *suduścaram*, "extremely difficult to practice." Cm notes that the difficult vow in question is the *kedāravrata*, which is to be carried out over a period of twenty-one days. (*vratam iti. etat suduṣkaraṃ vratam ekaviṃśatidinasādhyaṃ kedāravratam ity arthaḥ.*) Compare notes to verse 21 above, where Cg identifies Kubera's first *vrata* as the *kedāravrata*. See, too, Ck's comments on verse 29 below. D2 and, according to the editors of GPP, the text of Cr reads *suduṣkṛtam*, "extremely difficult to carry out." VSP and KK read *suniścayam*, "[requiring] great resolve."

29. "please accept my friendship" *sakhitvaṃ mayā sārdhaṃ rocayasva*: Literally, "you must choose friendship together with me." D6,7,10,11,T1,3,G1,3,M1–3,6,8–10, and GPP, NSP, Gita Press, KK, and VSP read the vocative *saumya*, "gentle friend," for *sārdham*, "with."

"Since I have been won over by your austerities" *tapasā nirjitatvād dhi*: Literally, "because of being conquered by austerity." D7,10,11,T1,2,4,G3,M1–5,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead, *tapasā nirjitaś caiva*, "and [I] am conquered by austerity." Ck explains that the vow undertaken by Kubera, the *kedāravrata*, is normally to be accomplished in twenty-one days, but since Kubera had performed it in such an extremely arduous fashion (i.e., for eight hundred years), he received the extraordinary favor of Śiva's friendship. (*etad vrataṃ kedāravratam ity arthaḥ. tat tv ekaviṃśatidinasādhyam api tasyaiva kṛcchrasaṃvaravadanuṣṭhānaṃ dhanadasya rocayasva rucitaṃ vṛṇv ity arthaḥ.*) Compare notes to verses 21 and 28 above.

30. "your left eye" *savyaṃ tavekṣaṇam*: See notes to verse 24 above.

"Ekākṣipiṅgala, Dusky in One Eye" *ekākṣipiṅgalety eva*: Literally, "'Ekākṣipiṅgala ("Tawny in One Eye")' indeed." The *sandhi* is irregular. D6,7,10, and GPP, NSP, and Gita Press avoid the problematic *sandhi* and read instead *ekākṣipiṅgalīty eva*, "'Ekākṣipiṅgalin' indeed." KK and VSP read instead *ekākṣipiṅgalety evam*, "thus, 'Ekākṣipiṅgala.'" See notes to verse 24 above. See, too, 7.36.17 and notes.

Following 30ab, D5–7,10,11,T3,M4,5,10, and GPP, NSP, Gita Press, KK, and VSP (following verse 26), insert a passage of one line [246*]: "and since you have acquired dim sight through gazing on the beauty of the goddess . . . (*paiṅgalyaṃ yad avāptaṃ hi devyā rūpanirīkṣaṇāt*)."

31. "When I had earned the friendship of Śaṅkara in this fashion and had taken my leave of him" *evaṃ tena sakhitvaṃ ca prāpyānujñāṃ ca śaṅkarāt*: Literally, "having thus acquired friendship with him and taken leave from Śaṅkara."

"I returned. Only then did I hear of your evil intentions." *āgamya ca śruto 'yaṃ me tava pāpaviniścayaḥ*: Literally, "and having come, by me was heard this evil resolution of yours."

For 31cd, Ś,Ñ,V1,3,B,D,T3,4,M6,10, and Lahore, Gorresio, GPP, NSP, and Gita Press, substitute a passage of one line [249*]: "And this evil behavior of yours was heard about[1] by me who had returned (*āgatena mayaitac ca śrutaṃ te pāpaceṣṭitam*)."

[1] "evil behavior of yours was heard about" *śrutaṃ te pāpaceṣṭitam*: D6,7,10,11,M6,10, and GPP, NSP, and Gita Press read instead *śrutas te pāpaniścayaḥ*, "your evil resolve was heard about."

32. "defiler of your lineage" *kuladūṣaṇa*: D6,7,10,11,T,1,2,G1,3,4,M1,2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead the ablative *kuladūṣaṇāt*, which then modifies *adharmiṣṭhasaṃyogāt*, lending the phrase the meaning "from indulgence in such extreme unrighteousness, which defiles your lineage."

33. "was enraged, and his eyes grew red" *kruddhaḥ saṃraktalocanaḥ*: Literally, "angry, his eyes red." The reddening of the eyes is a stereotypical sign of anger in the epic. Compare 7.8.2; 7.16.10; 7.26.41; and 7.32.25. For examples in the *Sundara-* and *Yuddhakāṇḍas*, see 6.19.22–23; 6.31.72; and notes. D6,7,10,11,M10, and GPP, NSP, and Gita Press read instead the more usual compound, *kopasaṃraktalocanaḥ*, "his eyes red with rage."

"Clenching his fists and teeth" *hastān dantāṃś ca saṃpīḍya*: Literally, "having pressed together his hands and teeth." The plural *hastān*, "hands," suggests that we are to visualize Daśagrīva in his fearsome form with ten heads and twenty arms. See 7.9.25 and note. D6,T1,G3,M3, and KK and VSP read instead the dual *hastau*, "his two hands," indicating that Rāvaṇa is in his less fearsome aspect. D6,7,10,11, and GPP, NSP, and Gita Press read *saṃpiṣya*, "having ground *or* crushed," for *saṃpīdya*, "having pressed together."

34. "I know . . . the real meaning of these words" *vijñātam . . . mayā . . . vākyam*: Literally, "the speech is understood by me." We agree with Ck, Cg, and Ct, who take Rāvaṇa to be saying that he knows the true, inner meaning of Kubera's message (*vākyaṃ vijñātaṃ vākyatātparyārtho vijñātaḥ*—so Ct).

"that you have spoken" *yat tvaṃ bhāṣase*: D7,T1,2,G,M1–5,8–10, and KK and VSP read the genitive pronoun *yasya*, "of whom," in place of *yat tvam*, "which [i.e., that] you." This reading would then constitute a second subordinate clause, along with the one governed by *yena*, "by whom," in *pāda* d. Raghunathan (1982, vol. 3, p. 408), the only translator consulted to render this reading, translates, "I know what the message you have brought means, knowing as I do its author."

"Neither you nor my brother who sent you shall live!" *naiva tvam asi naivāsau bhrātrā yenāsi preṣitaḥ*: Literally, "by no means [shall] you be, nor [shall] he, the brother by whom you were sent, [be]." As Cr makes clear, Rāvaṇa is vowing to kill both Kubera and his messenger (*tvaṃ naivāsi yena ca tvaṃ codito 'si sa bhrātāpi naivāsty ubhāv api haniṣyāmīti tātparyam*). VSP and KK read the somewhat awkward *naitat* in place of *naiva*. This variant is not noted in the critical apparatus. The word *bhrātrā*, "by [my] brother," is marked as uncertain by the editors of the critical edition. D7,10,11, T1,2,G3,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP read the near synonym *coditaḥ*, "urged on, incited," for *preṣitaḥ*, "sent."

35. "is not saying this for my benefit" *hitaṃ na sa mamaitad dhi bravīti*: Literally, "he does not say this as a benefit to me." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *naiṣaḥ* for *na saḥ*, "he not."

"Instead, fool, you are merely boasting about his friendship with Maheśvara." *maheśvarasakhitvaṃ tu mūḍha śrāvayase kila*: Literally, "But, fool, surely you cause [one] to hear about the friendship with Maheśvara." As Ck, Cg, and Ct point out, Rāvaṇa understands Kubera's account of his alliance with Maheśvara to be a veiled threat about his own power (*tadrūpabalasaṃpadam ity arthaḥ*—so Ct). Ck and Ct continue, noting that Rāvaṇa takes Kubera's autobiographical account wrongly because of his own evil-mindedness (*kubereṇa svavṛttāntoktāv api rāvaṇaḥ svadurmatyā viparītaṃ gṛhītavān*—

so Ct). D3,6,7,10,11,M6, and GPP, NSP, and Gita Press read instead *mūḍhaḥ śrāvayate* for the critical *mūḍha śrāvayase*, lending the phrase the meaning "that fool is merely boasting." This reading directs the insult to Kubera rather than his messenger.

Following verse 35, D6,7,10,11,T1–3,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [254*]: "By no means will I tolerate this[1] that you have said (*naivedaṃ kṣamaṇīyaṃ me yad etad bhāṣitaṃ tvayā*)."

[1] "By no means . . . this" *naivedam*: KK and VSP read instead *na cedam*, "And not this."

Following 254*, D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of one line [255*]: "which, messenger, I have tolerated from him for such a long time (*yad etāvan mayā kālaṃ dūta tasya tu marṣitam*)."

36. "I always thought: 'I must not kill him, for he is my elder and my superior' " *na hantavyo gurur jyeṣṭho mamāyam iti manyate*: Literally, "It is thought: 'He, who is [my] elder, [my] superior, is not to be killed by me.' " The verb *manyate* is ambiguous. It can either be read as a passive in the sense of "it is thought," or as an active in the sense "he, she, *or* it thinks." Cr, whom we follow, understands the former, the idea being that, up until the point of the present provocation on Kubera's part, Rāvaṇa always thought that he could never bring himself to kill a respected elder (*jyeṣṭho gurur ato yan na hantavya iti mayā manyate 'manyata*). Ck, Cg, and Ct also understand that the thought is Rāvaṇa's but take the verb in its active sense, providing as its subject a term meaning "my heart *or* mind (*hṛdayam or antarātmā*)" (*mama hṛdayaṃ gurur na hantavya iti pūrvam eva manyate sma*—so Cg). It is also possible, especially in the absence of the southern insertions 254* and 255* (see notes to verse 35 above), to understand that the subject of the verb could be Kubera himself, who had been counting upon Rāvaṇa's reluctance to kill an elder as his insurance against retaliation for his harsh message. Among the translators consulted, only Raghunathan (1982, vol. 3, p. 408) understands the verse in this way, translating, "He apparently thinks that I am inhibited by the feeling that he, being my elder brother, was worthy of my reverence and should on no account be slain." We understand the genitive pronoun *mama*, "of me," as the agent of the gerundive. The word is marked as uncertain by the editors of the critical edition. Ś1,2,B1,3,4,D2,3,6–8,10,11, T1,3,4,G3,M1,4,10, and GPP, NSP, Gita Press, and VSP read instead the less ambiguous *mayā*, "by me."

"But now, after hearing his words, this is exactly what I intend to do." *tasya tv idānīṃ śrutvā me vākyam eṣā kṛtā matiḥ*: Literally, "But now, having heard his speech, this resolution has been made by [lit., 'of'] me."

37. "This very hour . . . I" *etan muhūrtam eṣo 'ham*: Literally, "this moment, I, this one." D6,7,10,11,M4, and GPP, NSP, Gita Press, KK, and VSP read the emphatic particle *eva* in place of the pronoun *eṣaḥ*, "this one," further strengthening the immediacy of Rāvaṇa's intention. The sequence would now mean "Indeed, this very moment, I."

"and, on account of just one of them, I shall send all four world guardians" *tasyaikasya kṛte ca vai / caturo lokapālāṃs tān nayiṣyāmi*: Literally, "and, indeed, on account of him, alone, I will lead the four world guardians." At 7.3.14–17, Brahmā appointed Kubera as the fourth and last of the world guardians. D10,11, and GPP, NSP, Gita Press, KK, and VSP read *tu vai kṛte* for *kṛte ca vai*. This reading can be taken in two ways, depending upon whether one breaks up the sequence into three words as above, or two, *tu vaikṛte*. In the former case, we have merely a reshuffling of the sequence of the critical edition, which would entail no change of the meaning. However, in the second, which is represented in NSP (7.13.39b) and read by Ck and Ct, a noun, *vaikṛtam*, "transformation, deformation," is introduced. Ck and Ct then understand the term to refer to his [i.e., Kubera's] being slain. (*tasyaikasya tu vaikṛte. vadhaprasaṅga ity arthaḥ.*) Cg's reading of

the passage is ambiguous, but his interpretation is the same. He proposes adding the phrase "on the occasion of his being killed (*tasyaikasya kṛte vadhaprasaṅga iti śeṣaḥ*)." This interpretation may be what inspired Raghunathan (1982, vol. 3, p. 408), who renders, "because of the provocation that this one of them has given me."

39. "Then" *tataḥ*: KK and VSP read instead *evam*, "In this fashion." This variant is not noted in critical apparatus.

"performed benedictory rites" *kṛtasvastyayanaḥ*: Literally, "one by whom a *svastyayana* has been performed *or* completed." The *svastyayana* is a ceremony for ensuring good fortune or success in an undertaking or journey and commonly involves the recitation of *mantras*. It can be performed on behalf of someone setting out on a journey by others or by the person undertaking the journey or campaign himself. See 1.21.2; 2.18.38; 2.21.25; 2.22.19; 2.23.1; 4.16.10; 6.72.28; and 6.83.7.

"proceeded to where the lord of wealth was" *yayau yatra dhaneśvaraḥ*: As Cs points out, we are to understand that Rāvaṇa proceeds directly to Kubera's abode because Kubera is the principal target of his aggression (*yatra dhaneśvaras tasyaiva mukhyoddeśyatvād iti bhāvaḥ*).

Sarga 14

1–2. "marched forth . . . He was surrounded by six ministers . . . Those that accompanied him were" *sa sacivaiḥ sārdhaṃ ṣaḍbhiḥ . . . / vṛtaḥ saṃprayayau*: Literally, "he together with . . . [and] surrounded by six ministers, he set forth." The two verses form a single sentence, and the use of both *sārdham*, "together with," and *vṛtaḥ*, "surrounded by," in that sentence is redundant. T1,2,M3, and KK and VSP read the particle *tu*, "but *or* and," for the pronoun *saḥ*, "he." M3 and KK and VSP read the synonymous *saṃvṛtaḥ prayayau* for *vṛtaḥ saṃprayayau*, "he marched forth, surrounded."

"ever arrogant in their might" *nityaṃ balotkaṭaiḥ*: D10,11, and GPP, NSP, and Gita Press read instead *nityabaloddhataḥ*, "ever haughty in might." The adjective has much the same meaning as the one in the critical edition, but here it refers to Rāvaṇa rather than to his ministers.

"Mahodara, Prahasta, . . . Dhūmrākṣa" *mahodaraprahastābhyām . . . /. . . dhūmrākṣeṇa*: On these *rākṣasas*, see 7.5.35–36 and notes.

"Mārīca, Śuka, Sāraṇa" *mārīcaśukasāraṇaiḥ*: These three *rākṣasas* are well known to the *Rāmāyaṇa*. Mārīca, the son of Tāṭakā and a friend and ally of Rāvaṇa, plays a prominent role in the *Bālakāṇḍa* (1.18.5; 1.24.8–10; 1.29.10–17) and the *Araṇyakāṇḍa* (*sargas* 33–43), while Śuka and Sāraṇa are two of Rāvaṇa's spies in the *Yuddhakāṇḍa* (*sargas* 16–19).

"who was . . . eager for battle" *samaragṛdhnunā*: D7,9–11,M4,7,8, and GPP, NSP, and Gita Press read instead the synonymous *samaragardhinā*.

3. "parks, and woodlands" *vanāny upavanāni ca*: On Cg's understanding of the difference between the two terms, see notes to 6.30.1–2.

"he reached" *āviśat*: Literally, "he entered *or* arrived at." Ś,V3,D2,6–12,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *āgamat*, "he came to."

4. "When the *yakṣas* had heard . . . they said . . . and went" *niśamya . . . uktvā . . . gatāḥ*: Literally, "having heard, having said, they went." The critical reading contains not so much as a pronoun to identify the subject of these verbal elements, although it is clear from the context that it must be the *yakṣas* of Kubera's court. Virtually all manuscripts and printed editions resolve this by inserting and/or substituting a passage in which the subject is indicated either explicitly with the word *yakṣāḥ* or implicitly by the pronoun *te*. See 258* and 259* below.

"encamped" *taṃ niviṣṭam*: Literally, "him [the *rākṣasa*], encamped." Ñ,B1,2,4,D1,3,4,6,7,10,11,T3,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saṃniviṣṭam*, "[the *rākṣasa*, who was] encamped."

Following 4ab, Ñ,B1,2,4,D1,3,4,6,7,10,11,S (except T4) insert a passage of two lines [259*]: "[Having heard that the *rākṣasa* lord] that evil-minded one, who with his counselors was firmly resolved on battle,[1] [was encamped,] the *yakṣas* were unable to stand before that *rākṣasa* (*yuddhe 'tyarthakṛtotsāhaṃ durātmānaṃ samantriṇam / yakṣā na śekuḥ saṃsthātuṃ pramukhe tasya rakṣasaḥ //*)."

[1] "was firmly resolved on battle" *yuddhe 'tyarthakṛtotsāham*: Ñ2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *yuddhepsuṃ taṃ kṛtotsāham*, "of him desirous of battle [and] firmly resolved."

5. "intention" *viniścayam*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *cikīrṣitam*, "what he wished to do."

"and" *caiva*: Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hṛṣṭāḥ*, "[they] delighted *or* excited."

6. "There was a surge of agitation . . . as in the ocean when it floods" *saṃkṣobhaḥ sāgarasyeva vardhataḥ / abhūt*: Literally, "there was agitation like that of the swelling ocean." Ś,V1,3,D2,5,7,8–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *saṃkṣobho vyavardhata yatho-*(*ivo-* —D10,11)*dadheḥ / tasya*, lending the passage the meaning "an agitation swelled up like that of the ocean . . . of that [king]."

"in the army of the king of the *rākṣasas*, sons of chaos" *balasya . . . nairṛtarājasya*: Literally, "of the army of the king of the *nairṛtas*." Given the narrative sequence here and the absence of any mention of *rākṣasa* troops other than the six ministers named in verse 1, it seems clear that the epithet must refer to Kubera. See 7.11.21 and notes, where Kubera is also identified as a leader of *nairṛtas*. Ś,Ñ,V1,3,B,D,T3,4,M10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the plural *balānām*, "among the troops."

7. "the *rākṣasa*'s" *tasya rakṣasaḥ*: Ś,Ñ,V,1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasaya te*, "those [ministers] of the *rākṣasa*."

8. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"fighters" *sainyam*: Literally, "troops *or* fighting force." Since Rāvaṇa's entire contingent appears to consist only of himself and his six ministers, the term "army" seems excessive. See note to verse 6 above.

"he unleashed a roar in his excitement, and, in a rage, he rushed to the attack" *harṣān nādaṃ tataḥ kṛtvā roṣāt samabhivartata*: Literally, "Then, having made a roar from excitement, he attacked out of anger." For 8cd, Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [261*]: "Having unleashed many roars in his excitement,[1] he rushed forward[2] in anger (*harṣān nādān bahūn kṛtvā sa krodhād abhyadhāvata*)."

[1] "many roars in his excitement" *harṣān nādān bahūn*: Ñ1,D5–7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *harṣanādān bahūn*, "many roars of excitement *or* many excited roars."

[2] "he rushed forward" *abhyadhāvata*: Ñ2,B3,D11, and GPP, NSP, and Gita Press read instead *abhyabhāṣata*, "he spoke." The reading is marked with the word [*sic*] by the editors of the critical edition, no doubt because it fits the context poorly in that no words of Rāvaṇa follow it. This awkward reading is rendered by Dutt (1894, p. 1599) and by Roussel (1903, vol. 3, p. 462), who apparently is followed by Shastri (1959, vol. 3, p. 413).

9. "Fearsome in their valor, each one of the *rākṣasa* lord's ministers then engaged in battle with a thousand of those thousands of foes." *ye tu te rākṣasendrasya sacivā ghoravikramāḥ / te sahasraṃ sahasrāṇām ekaikaṃ samayodhayan //*: Literally, "But they who were the fearsomely valorous ministers of the lord of the *rākṣasas*, they, one by one, caused to join battle a thousand of the thousands." The reading is not known to any printed edition consulted. Our understanding of the verse is the same as that of Ck, the only commentator to read with the critical edition, who understands that each of Rāvaṇa's ministers engages in battle with one thousand of the thousands of *yakṣas* (*te tv ityādi te rāvaṇasacivāḥ sahasrāṇāṃ yakṣāṇām ekaikaṃ sahasraṃ pratyekaṃ samāyodhayat* [*sic.*]). Ñ2,3,B1,2,4,D6,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP for *pādas* cd read instead *teṣāṃ sahasram ekaiko yakṣāṇāṃ samayodhayat*, "each one of them engaged in battle with a thousand *yakṣas*."

10. "Although . . . was being struck" *vadhyamānaḥ*: Literally, "[he,] being struck." Ś,Ñ2,D6–8,10,11, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *hanyamānaḥ*, "[he] being struck."

"iron clubs" *parighaiḥ*: Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *musalaiḥ*, "with cudgels."

"plunged into the *yakṣa* army" *tatsainyaṃ samagāhata*: Literally, "he plunged into their army." One might also read *tat sainyaṃ samagāhata*, "he plunged into that army." We follow Cr, who glosses, "their, that is, the *yakṣas'* army (*teṣāṃ yakṣāṇāṃ sainyam*)." Cr, the only commentator to remark on the verb, glosses, "crushed (*amathnāt*)."

11. "ten-faced Daśagrīva" *daśānanaḥ*: Literally, "ten-faced [one]."

"was closely pressed on every side by the *yakṣa* lords, as if by pelting storm clouds" *varṣamāṇair iva ghanair yakṣendraiḥ saṃnirudhyata*: Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [262*] for 11cd: "He was blocked as if by pouring clouds with torrents[1] (*varṣadbhir iva jīmūtair dhārābhir avarudhyata*)."

[1] "with torrents" *dhārābhiḥ*: Ct understands the torrents (*dhārābhiḥ*) to be "masses of weapons (*śastrasamūhaiḥ*)."

Following 262*, Ñ,B,D6,7,10,11 continue, while V3,D1,3–5,S insert following verse 11, a passage of two lines [263*]: "Although he was struck with weapons by the *yakṣas*,[1] that hero suffered no more harm[2] than might a mountain drenched by clouds with hundreds of torrents[3] (*vyathāṃ na kurute vīro yakṣaiḥ śastrasamāhataḥ / mahīdhara ivāmbhodair dhārāśatasamukṣitaḥ //*)."

[1] "Although he was struck with weapons by the *yakṣas*" *yakṣaiḥ śastrasamāhataḥ*: V3,D6,7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yakṣaśastraiḥ samāhataḥ*, "struck by the weapons of the *yakṣas*."

[2] "that hero suffered no more harm" *vyathāṃ na kurute vīraḥ*: Literally, "the hero makes no harm *or* injury." We follow Cr, who understands that Rāvaṇa did not receive *or* obtain any injury (*vyathāṃ na cakāra prāpa*). Ñ,V1,B,D6,7,10,11,T3,4,M10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *na cakāra vyathāṃ caiva*, "and he made [i.e., suffered] no harm."

[3] "drenched . . . with hundreds of torrents" *dhārāśatasamukṣitaḥ*: Ct glosses, "drenched with hundreds of streams of blood issuing from the wounds caused by the weapons (*śas trakṣatajanyarudhiradhārāśatasamukṣitaḥ*)."

12. "that evil-minded *rākṣasa*" *sa durātmā*: Literally, "the evil-minded [one]." Ñ,V1,B, D6,7,10,11,T2,4,M10, and Gorresio, GPP, NSP, and Gita Press read instead *sa mahātmā*, "that great [one]."

"plunged into the army of the *yakṣas*, sending them to Yama's abode" *praviveśa . . . sainyaṃ nayan yakṣān yamakṣayam*: Literally, "leading the *yakṣas* to Yama's abode, he entered the army."

13. "Just as a fire driven by the wind" *vātenāgnir ivāyattaḥ*: Literally, "Just as a fire under the power of the wind." Ś,Ñ,V1,B,D2,5–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *ādīptaḥ*," flaring *or* blazing up," for *āyattaḥ*, "driven."

"Just as a fire . . . might consume . . . he consumed that very fearsome army" *agnir iva . . . adahat sainyaṃ sudāruṇam*: Literally, "like a fire, he consumed *or* burned up that very fearsome army." Ś,Ñ,V1,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *yakṣasainyaṃ dadāha tat*, "he burned up that army of the *yakṣas*," for *adahat sainyaṃ sudāruṇam*, "he consumed that very fearsome army."

"parched woodland" *kakṣam*: Ct is the only commentator to gloss this term. He understands the term in its sense of "grass *or* straw (*tṛṇam*)" rather than its sense of "dry woodlands." All translations consulted, with the exceptions of Gorresio (1870, p. 48) and Raghunathan (1982, vol. 3, p. 410), understand the term to refer to grass.

14. "decimated . . . were all but destroyed" *alpāvaśiṣṭāḥ . . . kṛtāḥ*: Literally, "[they] were made such that they had a small remainder." Our understanding of the verse is similar to that of Ct, who understands that Rāvaṇa and his ministers together wipe out most of the *yakṣas*, leaving only a few survivors (*rāvaṇena saha vartamānais tair āmātyair yakṣā alpāvaśeṣāḥ kṛtāḥ*). Cr, on the other hand, appears to understand that those few *yakṣas* who had survived Rāvaṇa's assault are now slaughtered by his ministers like clouds destroyed by winds (*alpāvaśeṣā ye yakṣās te mahodaraśukādibhir vātair ambudā iva kṛtā vināśitāḥ*). This interpretation seems less convincing on both lexical and contextual grounds, since *kṛtāḥ*, "made *or* rendered," seems to be at best an elliptical synonym for *vināśitāḥ*, "destroyed," and the description of additional *yakṣas* fighting, dying, fleeing, etc., in the following verses belies the notion that all the *yakṣa* warriors had now been slain. Ś,Ñ,V1,B,D2,5–11,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *alpāvaśeṣāḥ . . . kṛtāḥ*.

"in battle by his ministers" *tasya mṛdhe 'mātyaiḥ*: Ś,Ñ,B,D2,5,8,10–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tasya mahāmātyaiḥ*, "by his great ministers." D6,7,9, and Gorresio read *sahāmātyaiḥ*, "together with his ministers," for the critical edition's *mṛdhe 'mātyaiḥ*. Although this variant is not recorded in any of the printed editions of Ct (GPP, NSP, and Gita Press), it appears to be the reading upon which he comments as noted above.

"Śuka" *-śuka-*: On this figure, see 7.18.17; 373*, following notes to 7.19.13; and notes.

15. "Some of them fell . . . Others were knocked to the ground" *kecit . . . patitāḥ . . . bhuvi pātitāḥ*: Literally, "some fell . . . [some] were felled on the ground." The normal epic idiom in this type of passage is to use separate pronouns, such as *kecit*, *anye*, *pare*, etc., for the different groups of individuals described. Here, however, in the absence of a second pronoun, we have supplied one, since taking the participles *patitāḥ* and *pātitāḥ* to refer to the same individuals seems redundant. Ñ2,B1,2,D5–7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *kupitā raṇe*, "furious in battle," for *bhuvi pātitāḥ*, "were felled on the ground."

"on the battleground" *samarakṣitau*: Ś,Ñ2,V1,B,D2,5–12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samare kṣitau*, "in battle, on the ground."

"their limbs hacked off by weapons" *āyudhabhagnāṅgāḥ*: Literally, "having limbs *or* bodies broken by weapons." Ś,Ñ,V1,B1,3,D2,5–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samāhatā bhagnāḥ*, "struck [and] broken." Ct and Cr gloss, "with broken limbs (*bhagnagātrāḥ*)" for "broken (*bhagnāḥ*)."

"biting their lips with their sharp teeth" *oṣṭhān svadaśanais tīkṣṇair daṃśantaḥ*: Literally, "biting lips with their own sharp teeth." Ñ2,B1,4,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read *oṣṭhāṃṣ ca daśanaiḥ*, "and lips with [their] teeth," for *oṣṭhān*

svadaśanaiḥ, "lips with [their] own teeth." Ñ2,B1,2,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the imperfect *adaśan*, "they bit," for the present participle *daṃśantaḥ*, "biting," while Lahore reads the perfect *dadaṃśuḥ*, "they bit."

16. "one another in terror" *bhayād anyonyam*: Literally, "one another out of fear." Ś,Ñ1,B1,2,4,D8,12,T3, and Lahore and Gorresio read instead *śrāntās tv anyonyyam*, "but exhausted . . . one another," while Ñ2,V1,B3,D6,7, and GPP, NSP, Gita Press, KK, and VSP read *śrāntāś cānyonyam*, "and exhausted . . . one another."

"some of the *yakṣas* . . . collapsed" *niṣedus te . . . yakṣāḥ*: Literally, "those *yakṣas* sank down." See note to verse 15 above. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sīdanti ca*, "and they sit down." Ś,Ñ,V1,B,D3,5–13, and Lahore and Gorresio read instead *sīdanti sma*, "they sat down."

"like the banks of a river undercut by the current" *kūlā jalahatā iva*: Literally, "like banks struck by water." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kūlā iva jalena ha*. This elliptical reading would mean "[they collapsed] like banks by water."

17. "What with the slain, who, after fighting on the surface of the earth, had ascended to heaven, and the hosts of seers, who were watching from there, there was no room left in the heavens." *hatānāṃ svargasaṃsthānāṃ yudhyatāṃ pṛthivītale / prekṣatām ṛṣisaṃghānāṃ na babhūvāntaraṃ divi //*: Literally, "There was no space in heaven for those who were slain, situated in heaven, fighting on the surface on the earth, [and] the watching hosts of seers." The verse is ambiguous in that it is hard to determine exactly how many groups of individuals are mentioned. The ambiguities are further heightened by the principal variants found in Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP. The issue is whether to understand that the *yakṣas* slain in battle who ascend to heaven are the same ones who had been fighting on earth or whether the ones who were slain ascended to heaven, while others continued to fight on the ground. In the latter case, one would have to understand that, between the two groups of *yakṣas* and the seers, both the heavens and the earth are densely crowded. Several translators have rendered in this fashion, taking those who fight and those who are slain as separate groups (Gorresio 1870, p. 49; Roussel 1903, vol. 3, p. 463; Shastri 1959, vol. 3, p. 413; Gita Press 1969, vol. 3, p. 1952; and Benoît 1999, p. 1257). We, however, share the view of Cv, Ck, and Ct, also articulated in Dutt's note to the passage (1894, p. 1599), that the *yakṣa* warriors who were fighting on the ground have now been slain and, as warriors slain in battle, have ascended to heaven, where they join the ranks of the dense crowds of heavenly beings who have gathered to watch the conflict (*pṛthivītale yudhyatāṃ hatānām ata eva svargasthānāṃ tathā vyomni sthitvā yuddhaṃ prekṣatāṃ prekṣamāṇām ṛṣisaṃghānāṃ ca divy ākāśe 'ntaram avasthātum avakāśo na babhūva. vyomni nibiḍam abhūd ity arthaḥ*—so Cg, Ck; Ct similarly). The situation is complicated by the variants, which both eliminate mention of a specific locus of the crowding and add an additional participle. This creates the possibility of understanding that as many as four discrete groups contribute to the crowded conditions. In place of *pāda* a, Ś,Ñ,V1,3,B,D2,5–12,T,3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hatānāṃ gacchatāṃ svargam*, "of the slain, who were going to heaven." In place of *pāda* b, Ś,Ñ,V1,3,B,D2,5–8,10–12,T3, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *yudhyatām atha dhāvatām*, "of those who were fighting and who were running away." Some of the translators who share this reading understand that a single group is running about fighting (Dutt 1894, p. 1599; Roussel 1903, vol. 3, p. 463; Shastri 1959, vol. 3, p. 413; and Benoît 1999, p. 1257). Others understand that *dhāvatām* refers to those *yakṣas* who are not fighting but fleeing, thus adding a fourth group to the mix (Gorresio 1870, p. 49 and Gita Press 1969, p. 1952).

Following verse 17, Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [264*]: "And when the great-armed lord of wealth saw that those[1] immensely powerful[2] *yakṣa* lords were broken, he sent forth his gener-

als[3] (*bhagnāṃs tāṃs tu samālakṣya yakṣendrān sumahābalān / dhanādhyakṣo mahābāhuḥ preṣayāmāsa nāyakān //*)."

[1] "And . . . those" *tāṃṣ tu*: Ñ,B2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tu tān* by transposition.

[2] "immensely powerful" *sumahābalān*: Ñ,D6,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tu mahābalān*, "and [those] of great power."

[3] "generals" *nāyakān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yakṣakān*. The term is unattested and may simply be a metrical variant for *yakṣa*. Cr, the only commentator to remark on this reading, glosses, "other great *yakṣas* (*mahāyakṣāntarāṇi*)." Benoît (1999, p. 1719) in a note to the passage appears to echo Cr's gloss, although he does not cite him. He claims that, although the difference between the terms *yakṣa* and *yakṣaka* is not clear, the latter term seems to refer to a particular type of *yakṣa*, more powerful and combative than the others.

18. "an enormous *yakṣa* . . . arrived" *agamat sumahān yakṣaḥ*: Ñ2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *preṣito nyapatad yakṣaḥ*, "a *yakṣa*, who had been dispatched, attacked."

"Saṃyodhakaṇṭaka" *saṃyodhakaṇṭakaḥ*: The name, as expected, has many variants. The syllable *-dha-* is marked as uncertain by the editors of the critical edition. Ck and Ct feel called upon to provide an etymology of the *yakṣa*'s name. They explain the name Saṃyodhakaṇṭaka, "Thorn in Battle *or* Thorn of Warriors," as the thorn, i.e., destroyer, of warriors who face him (*saṃyodhānāṃ samakṣayoddhṝṇāṃ kaṇṭakaḥ saṃharteti saṃyodhakaṇṭakaḥ*).

19. "Struck down by that *yakṣa*" *tena yakṣeṇa . . . samāhataḥ*: Ś,Ñ,V1,3,B1–3,D2,5–12, T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tena cakreṇa* [Lahore *yakṣeṇa*] . . . *raṇe hataḥ*, "[Mārīca] was struck down by him with a discus in battle." Cs reminds us that the basis for the simile is the fact that both the *yakṣa* and Viṣṇu use the discus as their weapon (*cakrāyudhasāmyād viṣṇudṛṣṭāntaḥ*).

"fell and crashed to the earth" *patitaḥ pṛthivīṃ bheje*: Literally, "[He,] fallen, had recourse to the earth." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *patito bhūtale śailāt*, "[He] fell to the surface of the earth from the mountain." Ct reminds us that the mountain in question is Kailāsa (*śailāt kailāsāt*).

"from the heavens when his merit is exhausted" *kṣīṇapuṇya ivāmbarāt*: Literally, "like he whose merit is exhausted from the sky." Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *iva grahaḥ*, "as a planet *or* heavenly body," for *ivāmbarāt*, "as from the sky." Both variants reflect the common Indian concept that heavenly beings, who have attained their lofty station through the accumulation of merit, fall to earth in the form of meteors or shooting stars when their stores of merit are exhausted. See 5.7.39; 5.15.20; and notes.

20. "Regaining consciousness after a moment . . . composed himself" *prāptasaṃjño muhūrtena viśramya*: Literally, "he by whom consciousness was regained after a moment having rested." See, for example, 6.23.7; 6.76.7; and notes for a similar use of the adverb *muhūrtena*. Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *sasaṃjñas tu* (Ś3,D2 read *tam*), "and conjoined with consciousness," for *prāptasaṃjñaḥ*, "by whom consciousness was regained."

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

21. "Then, at the perimeter, watched over by the gatekeepers, Daśagrīva breached the gateway, every part of which was ornamented with gold and which was inlaid with lapis and silver." *tataḥ kāñcanacitrāṅgaṃ vaidūryarajatokṣitam / maryādāṃ dvārapālānāṃ*

toraṇaṃ tat samāviśat //: Literally, "Then he entered that gateway-arch whose parts were variegated with gold and which was sprinkled with lapis and silver and which was the boundary of the gatekeepers." The verse is awkward and elliptical. We know that the subject of the verb is Daśagrīva, rather than the figures mentioned in the previous verse, only from the following verse. As the verse is explained by Cs, and also Cm, quoted by Ct, Rāvaṇa has forced his way into the interior of the gateway arch, which constitutes the boundary for the prevention of the entry of unfamiliar persons. (*maryādām aparicitapuruṣapraveśaparihārāyāvadhibhūtām. toraṇasyāntaraṃ madhyasthānam āviśat*—so Cs; Cm [as quoted by Ct] similarly.) Ct, Cr, and Cs all indicate that we should supply the name Rāvaṇa (*āviśad rāvaṇa iti śeṣaḥ*).

"by the gatekeepers" *dvārapālānām*: Literally, "of the gatekeepers." The reading is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,3,B,D,T3,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *pratihārāṇām*, "of the doorkeepers."

"inlaid with lapis and silver" *vaidūryarajatokṣitam*: Literally, "which was sprinkled with lapis and silver." KK and VSP read instead *vaidūryarajasokṣitam*, which would yield the meaning "which was sprinkled *or* coated with lapis dust *or* powder." This reading appears to be reflected in the translation of Raghunathan (1982, vol. 3, p. 410), who renders, "encrusted with lapis lazuli." See note to 7.12.8.

22. "But, Rāma . . . night-roaming *rākṣasa*" *tato rāma . . . niśācaram*: Literally, "then Rāma, . . . the night-roaming [one]." Ś,V1,3,D2,7,12, and GPP, NSP, Gita Press, KK, and VSP read *taṃ tu rājan* for *tato rāma*. This lends the line the meaning "But, O king . . . that night-roaming *rākṣasa*."

Following verse 22, Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [265*]: "Though he was challenged by the *yakṣa*, Rāvaṇa still[1] entered (*sa vāryamāṇo yakṣeṇa praviveśaiva rāvaṇaḥ*)."

[1] "Rāvaṇa still" [*e*]*va rāvaṇaḥ*: Ñ,V1,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *niśācaraḥ*, "the night-roaming [*rākṣasa*]."

Thereafter, Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, D1,3,4,T1,2,G,M insert after verse 22,.while T4 inserts after 23ab, a passage of one line [266*]: "Though he was blocked by him,[1] your majesty,[2] the *rākṣasa* did not stop (*sa tena vārito rājan na vyatiṣṭhat sa rākṣasaḥ*)."

[1] "he . . . by him" *sa tena*: Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yadā tu*, "But when."

[2] "your majesty" *rājan*: Ñ,B,D6,7,10,11,G3,M5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāma*, "O Rāma."

23. "Although the *rākṣasa* was struck by the gateway hurled by the *yakṣa*" *rākṣaso yakṣasṛṣṭena toraṇena samāhataḥ*: Literally, "the *rākṣasa* was struck by the gateway released by the *yakṣa*." Ś,Ñ,V3,B,D,T3,4,M6,7, (D1,3,4,M6,7, second time), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *sa śailaśikharābheṇa* for *rākṣaso yakṣasṛṣṭena*, lending the line the sense "Struck by that gateway that resembled a mountain peak, he."

"he was not injured, Rāma" *na kṣatiṃ prayayau rāma*: Literally, "he did not go to injury, Rāma." Ñ,V,B,D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *jagāma na kṣatiṃ vīraḥ*, literally, "that hero did not go to injury."

"because of the boon of Brahmā, who was born from the waters" *varāt salilayoninaḥ*: Literally, "from the boon of the one who has water as his womb." Ś,Ñ,V3,B,D2,5–12,

T3,4,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *varadānāt svayaṃbhuvaḥ*, "from the gift of the boon of the self-existent one." On the motif of Rāvaṇa's boon, see note to 7.10.16.

Following 23ab, Ñ1,2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [267*]: "Gushing blood, he resembled a mountain with streams of minerals (*rudhiraṃ prasravan bhāti śailo dhātusravair iva*)."

24. "And then, with that very same gateway, he struck down that *yakṣa*" *sa tu tenaiva taṃ yakṣaṃ toraṇena samāhanat*: According to Ck, Cg, and Ct, we should understand the term "gateway (*toraṇa-*)" to refer to "the beam *or* post of the gateway (*toraṇadaṇḍa-*—Ck, Cg)." For these two *pādas* (23ab), Ś,Ñ,V3,B,D2,5–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [268*]: "Then he in turn was struck by the *rākṣasa*[1] with the very same gateway (*tenaiva toraṇenātha rakṣasā so 'pi tāḍitaḥ*)."

[1] "in turn was struck by the *rākṣasa*" *rakṣasā so 'pi tāḍitaḥ*: Ñ,V3,B1,2,4,D6,7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yakṣas tenābhitāḍitaḥ*, "the *yakṣa* was struck by that."

"Pulverized, the *yakṣa* simply vanished." *nādṛśyata tadā yakṣo bhasma tena kṛtas tu saḥ*: Literally, "Then that *yakṣa* was rendered into ash by that and was not seen." We agree with Ck, Cg, Ct, and Cr, who understand *bhasma*, "ash," here to refer to "powder." Ck and Cg gloss, *cūrṇitaḥ*, "pulverized." Ct and Cr understand similarly. Ñ1,3,B1,D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read *bhasmīkṛtatanus tadā*, "then he was one whose body was reduced to ash."

25. "Witnessing his valor, all of the *yakṣas*" *sarve yakṣā dṛṣṭvā parākramam*: Literally, "having seen valor, all the *yakṣas*." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve dṛṣṭvā rakṣaḥparākramam*, "all, having seen the valor of the *rākṣasa*."

Following verse 25, Ñ,V,1,3,B3,D5–7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [269*]: "abandoning their weapons, exhausted,[1] their faces pale, [the *yakṣas*] then [entered] (*tyaktapraharaṇāḥ śrāntā vivarṇavadanās tadā*)."

[1] "exhausted" *śrāntāḥ*: D3,5, and KK and VSP read instead *śāntāḥ*, "pacified, subdued."

Sarga 15

1. "Then, seeing that the *yakṣas* had fled in their hundreds and thousands" *tatas tān vidrutān dṛṣṭvā yakṣāñ śatasahasraśaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatas tāṃl lakṣya vitrastān yakṣendrāṃś ca sahaśraśaḥ*, "Then, observing that the *yakṣa* lords in their thousands were terrified."

"the lord of wealth himself went forth to battle" *svayam eva dhanādhyakṣo nirjagāma raṇaṃ prati*: Ś,Ñ,V1,3,B2,3,4,D2,5–12,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute, while D1,4 insert after 1ab, and D3,T3 insert after verse 1, a passage of one line [270*]: "The lord of wealth then spoke to the great *yakṣa* Māṇibhadra[1] (*dhanādhyakṣo mahāyakṣaṃ māṇibhadram athābravīt*)."

[1] "Māṇibhadra" *māṇibhadram*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *māṇicāram*, "Māṇicāra." Ck, Cg, and Ct all note that Māṇicāra is another name for Māṇibhadra. See *Yuddhakāṇḍa*, App. I, No. 9, following notes to 6.13.5. Note especially the commentators' remarks at note 3.

Following 270*, Ś,Ñ,V1,3,B2,3,4,D2,5–12,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP continue with a passage of two lines [271*]: "'*Yakṣa* lord, you must slay the evil-minded miscreant Rāvaṇa.[1] You must be the refuge of the heroic and warlike *yakṣas* (*rāvaṇaṃ jahi yakṣendra durvṛttaṃ pāpacetasam / śaraṇaṃ bhava vīrāṇāṃ yakṣāṇāṃ yuddhaśālinām //*)."

[1] "Rāvaṇa" *rāvaṇam*: Only Cs among the commentators consulted catches Kubera's anachronistic use of the name Rāvaṇa, which will not, in fact, be given to Daśagrīva until his well-known encounter with Śiva in the following *sarga*. He justifies the seeming lapse by claiming that Kubera is omniscient [and would thus have prior knowledge of Daśagrīva's future epithet]. (*rāvaṇam iti. tasyānupadam eva śivena dīyamānaṃ nāma sārvajñād anenodāhṛtam.*) See notes to 7.9.25.

2. "There was an all-but-invincible *yakṣa* there by the name of Māṇicara." In verse 6 below and following, this *yakṣa* is called Māṇibhadra. Ś,Ñ,V1,3,B2–4,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [272*]: "Addressed in this fashion, great-armed and unconquerable Māṇibhadra (*evam ukto mahābāhur māṇibhadraḥ sudurjayaḥ*)."

"he" *saḥ*: Ś1,Ñ2,V3,D1,3–7,10,11,T3,G1,2,M4–7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "and."

3. "in battle" *raṇe*: Ś,Ñ,V1,3,B2,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

Following verse 3, Ś,Ñ,V1,3,B2–4,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [273*]: "Giving tumultuous battle, wheeling swiftly like falcons[1] (*kurvantas tumulaṃ yuddhaṃ carantaḥ śyenaval laghu*)."

[1] "like falcons" *śyenavat*: See note to 6.75.20.

Following 273*, Ñ,V3,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [274*]: "shouting, 'Well done!' 'Give!' 'I don't want to!' 'You must give!'[1][1] Then the gods, together with the *gandharvas* and the seers, those expounders of the *vedas*, observing that tumultuous battle, were filled with the greatest wonder.[2–3]"

[1] "shouting, 'Well done!' 'Give!' 'I don't want to!' 'You must give!' " *bāḍhaṃ prayaccha necchāmi dīyatām iti bhāṣiṇaḥ*: Cr and Cs propose various ways of supplementing the three elliptical imperatives that various combatants shout out in the course of the battle. Cr understands that we are to provide the word "battle" as the object of the imperative "give (*prayaccha*)" and the infinitive "to retreat" to supplement the phrase "I don't want to." He then proposes two ways to supply the ellipsis created by the passive imperative "it must be given," both adding "your weapon" and glossing the verb in the sense of "cut down," the object of which would be [the enemy's] weapon. (*yakṣādayaḥ prayaccha yuddham iti śeṣaḥ. necchāmi nivartitum iti śeṣaḥ. dīyatāṃ svaśastram iti śeṣaḥ. kiñca dīyatāṃ chidyatām asya śastram iti śeṣa iti bhāṣiṇo babhūvur iti śeṣaḥ.*) Cs understands that one *yakṣa* says, "Give battle"; another says, "Very well, so be it!"; a third says, "I don't want to fight with you," while his opponent replies, "Why don't you want to? You must give battle." (*kaścid vadati yuddhaṃ prayaccheti. aparas tu bāḍham om iti vadati. anyas tu tvayā saha yuddhaṃ necchāmi. pratibhaṭas tu kuto necchasi yuddhaṃ dīyatām ity evaṃ bhāṣiṇa ity anvayaḥ.*) Translators render variously. For this type of colorful rendition of battlefield cries, compare 6.34.3–4 and notes.

4. "Nonetheless, Prahasta" *tataḥ prahastena tadā*: Literally, "After that Prahasta then." Ñ,V3,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yakṣāṇāṃ tu* [B2—*ca*] *prahastena*, "and by Prahasta [a thousand] of the *yakṣas*." See 7.1.16 and 7.5.35–36 and notes.

"a thousand of them" *sahasram*: Literally, "a thousand."

"with his mace" *gadayā*: Ñ2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *cānindyam*, "and blameless *or* irreproachable." This poorly attested adjective seems odd in the context. Those commentators who share the reading ignore it. Translators vary. Roussel (1903, vol. 3, p. 464), Gita Press (1969, vol. 3, p. 1954), and Benoît (1999, p. 1258) take it in its common meaning of "irreproachable." Shastri (1959, vol. 3, p. 415), apparently misunderstanding the syntax of Roussel (see Goldman and Goldman 2009, pp. 115–17), mistakenly applies the adjective to Mahodara. Dutt (1894, p. 1601) extends the meaning of the adjective, rendering, "capable." Raghunathan (1982, vol. 3, p. 411) simply ignores it.

5. "Rāma" *rāma*: Ñ,V3,B2,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rājan*, "O king."

"evil-minded" *durātmanā*: Ś,Ñ,V3,B3,4,D3,5–8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yuyutsunā*, "eager for battle."

Following verse 5, Ñ2,V1,3,B2–4,D3,5–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [276*]: "What comparison is there, tiger among men, between the straightforward fighting of the *yakṣas* and[1] the *rākṣasas*' reliance on the power of magical illusion? By means of the latter, the *rākṣasas* proved superior[2] in battle. (*kva ca yakṣārjavaṃ yuddhaṃ kva ca māyābalāśrayam / rakṣasāṃ puruṣavyāghra tena te 'bhyadhikā yudhi* //) "

[1] "What comparison is there . . . between . . . and" *kva ca . . . kva ca*: Literally, "where [on the one hand] and where [on the other]." This is a typical Sanskrit idiom to express the incommensurability of two things. See, for example, 1.55.4; 6.74.14; and notes. Cf. *RaghuVa* 1.2.

[2] "the *rākṣasas*' . . . By means of the latter, the *rākṣasas* proved superior" *rakṣasām . . . tena te 'bhyadhikāḥ*: Literally, "of the *rākṣasas* . . . by that, they [were] greater."

6. "In that great battle, Māṇibhadra confronted Dhūmrākṣa. Although he was angrily struck in the chest with a cudgel, he was not shaken." *dhūmrākṣeṇa samāgamya māṇibhadro mahāraṇe / musalenorasi krodhāt tāḍito na ca kampitaḥ*: Literally, "Having met with Dhūmrākṣa in the great battle, Māṇibhadra was struck out of anger on the chest with a cudgel and was not shaken." In verse 2 above this *yakṣa* is called Māṇicara. On Dhūmrākṣa, see notes to 7.5.35–36.

7. "he collapsed" *nipapāta ha*: Literally, "indeed, he fell down." Ñ2,B2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa papāta ha*, "he fell, indeed."

8. "ten-faced Daśagrīva" *daśānanaḥ*: Literally, "the ten-faced [one]."

"he charged . . . in a towering rage" *abhyadhāvat susaṃkruddhaḥ*: Ñ2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *abhyadhāvata saṃgrāme*, "he charged into battle."

9. "But as he . . . in his rage" *taṃ kruddham*: Literally, "him, who was angry." Ñ1,D10,11, and GPP, NSP, and Gita Press read instead *saṃkruddham*, "enraged."

"like the fire blazing up at the end of a cosmic era" *yugāntāgnim ivotthitam*: Literally, "like fire that has arisen at the end of the *yuga*." Ñ2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *māṇibhadro daśānanam*, "Māṇibhadra [pierced] the ten-faced [one]."

"pierced" *tāḍayāmāsa*: Literally, "he hit *or* struck."

10. "But he, in turn, was then struck with a mace by the *rākṣasa* king" *tato rākṣasarājena tāḍito gadayā*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tāḍito māṇibhadrasya mukuṭe prāharat*, "struck, he struck at Māṇibhadra's diadem."

"in battle" *raṇe*: The word is marked as uncertain by the editors of the critical edition.

"his diadem was knocked to one side" *mukuṭaḥ pārśvam āgataḥ*: Literally, "the diadem came to the side." D6,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *mukuṭaṃ pārśvam āgataṃ*.

"was known as Pārśvamauli, 'He of the Sideways Diadem'" *pārśvamaulir iti smṛtaḥ*: Literally, "[he is] remembered as 'Pārśvamauli.'" The term *mauli* also refers to the head, and it is possible that the intention is that Māṇibhadra's head is injured in such a way as to prevent him from holding it erect. This would be, perhaps, a more lasting injury and more worthy of a permanent epithet. This seems to be the interpretation of Ck and Ct, who gloss *mukuṭa* as "the place of the diadem *or* crown (*mukuṭasthalam*)," apparently referring to the head. The interpretation of Ck and Ct appears to have inspired the translation of Dutt (1894, p. 1602), who renders, "and at that stroke his crown was depressed at one side. And from that day forth that Yaksha remained with his head hollow on one side." Ñ,B2–4,D6,7,9–11, and Gorresio, GPP, NSP, and Gita Press read instead *pārśvamaulir abhūt kila*, "he became Pārśvamauli, it is said."

Following verse 10, D3,4,T1,3,G,M, and GPP (in brackets between verses 7.15.14 and 15), KK (7.15.15ab), and VSP (7.15.15ab) insert a passage of one line [278*]: "Then, although he was blocked by Māṇibhadra, who continued to engage him,[1] he did not waver [lit., 'shake'] (*tataḥ saṃyudhyamānena viṣṭabdho nāpy akampata*)."

[1] "Māṇibhadra, who continued to engage him" *saṃyudhyamānena*: Literally, "by [him] who was fighting *or* being fought with."

11. "When the . . . *yakṣa* . . . had retreated" *yakṣe vimukhe*: Literally, "when the *yakṣa* was one whose face was turned away." Ś1,Ñ,V1–3,B3,4,D2,5–7,9–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vimukhībhūte*, "[when Māṇibhadra] became one with an averted face." Compare note to verse 22 below.

"Rāma" *rāma*: Ś,Ñ,V1,3,B2,3,D2,5–8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rājan*, "O king."

"a deafening cheer" *saṃnādaḥ sumahān*: Literally, "a very great roar." We follow Ct, who points out that this would be the cheering of the *rākṣasas* (*saṃnādo rakṣasām*).

"arose" *vyavardhata*: KK (7.15.16) and VSP (7.15.16) read instead *abhyavartata*, "[a roar] occurred."

12. "accompanied by Śaṅkha and Padma" *sañkhapadmasamāvṛtaḥ*: Literally, "surrounded by Śaṅkha and Padma." These names, which mean, respectively, "conch" and "lotus," are the names of two of the nine treasures or treasuries of Kubera. The nine are listed as follows in a verse cited by Apte (s.v. *navanidhi*): "The nine treasures are [called]: Mahāpadma, Padma, Śaṅkha, Makara, Kacchapa, Mukunda, Kunda, Nīla, and Karva (*mahāpadmaś ca padmaś ca śaṅkho makarakacchapau / mukundakundanīlāś ca karvaś ca nidhayo nava //*)." We follow the suggestion of Ck, Cg, Cm, Ct, and Cr that the names here refer to the presiding deities of these treasuries (*śaṅkhapadmanidhyabhimānidevaiḥ saṃvṛtaḥ*). Cv offers another meaning. He suggests that we are to understand by the two named deities that, by a kind of *lakṣaṇā*, all nine are intended. Cv notes that it is impossible to be surrounded by only two individuals and indicates that the other treasuries are mentioned elsewhere [at verse 28 below]. (*śaṅkhapadmasamāvṛta ity atrānyo 'rtho veditavyaḥ. dvābhyāṃ samāvṛtatvāsaṃbhavāt paratra ca śaṅkhapadmādīnāṃ nidhīnām upādānāc ca.*) Ñ2,V1,3,B2,3,D5–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read by transposition *padmaśaṅkhāsamāvṛtaḥ*.

"appeared" *pradadṛśe*: We are inclined to agree with Ck, Cg, and Cr, who appear to read the verb intransitively, especially in light of the fact that in the following verse Kubera is said to see Rāvaṇa, which would make a transitive reading in this verse seem redundant. Ct, however, reads the verb transitively, indicating that we should connect the verb with the word "brother" [in the following verse] (*dhanādhyakṣo bhrātaram iti saṃbandhaḥ*). This interpretation is reflected in the translations of Dutt (1894, p. 1602), Roussel (1903, vol. 3, p. 465), Shastri (1959, vol. 3, p. 415), and Benoît (1999, p. 1259).

"with Śukra and Proṣṭhapada" *śukraproṣṭhapadābhyām*: Śukra is a name for the planet Venus and Proṣṭhapada for the month Bhādrapada, which is governed by the twenty-fifth and twenty-sixth *nakṣatras*. In this context, however, it seems probable that Cg is correct in taking these as the names of two of Kubera's ministers (*mantriṇau*—so Cg). Ck, Cm, Ct, and Cr further specify that they are ministers who guard Kubera's treasures (*nidhirakṣakamantribhyām*—so Ct).

13. "who because of the curse was deprived of all sense of decorum" *śāpād vibhraṣṭagauravam*: Literally, "one whose respect has fallen away because of a curse." The curse is that pronounced by Rāvaṇa's father, Viśravas, that he would be of a vicious nature (7.9.17–18). The term *gauravam*, "weightiness, importance," is ambiguous in that it can mean both the inherent dignity or respectability of a person or a person's sense of respect for elders and others who are to be held in high esteem. Given the context in which Rāvaṇa is violating the culture's norms of deference by assaulting his elder brother, we agree with Ck, Cg, Ct, and Cr, who understand that Rāvaṇa is devoid of that excellent quality that would inspire him to act respectfully, etc. (*vandanādiprayojakaśreṣṭhatvagauravarahitam akṛtavandanādivyavahāram iti yāvat*—so Ct). Roussel (1903, vol. 3, p. 465), however, understands that Rāvaṇa has lost all dignity. He renders, "*qui . . . avait perdu toute dignité*." In this he is followed by Shastri (1959, vol. 3, p. 415) and Benoît (1999, p. 1259).

"the wise Kubera" *dhīmān*: Literally, "the wise [one]."

"the lineage of their grandfather" *paitāmahe kule*: Literally, "the grand-paternal family." Again, we understand this as a reference to Pulastya, the grandfather of both Rāvaṇa and Kubera, although many translators understand the reference to be to Grandfather Brahmā. See notes to 7.12.18.

14. "Although I tried to stop you" *mayā tvaṃ vāryamāṇo 'pi*: Literally, "even though you are being prevented by me." Ñ,B2,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yan mayā vāryamāṇas tvam*, "since you are being prevented by me." Ct fleshes out the elliptical expression by adding the phrase "from evil conduct (*asadvṛttād iti śeṣaḥ*)."

"evil-minded wretch" *durmate*: Literally, "evil-minded [one]." This could also mean "fool."

"Only after you have received your just deserts" *paścād asya phalaṃ prāpya*: Literally, "afterward having obtained the fruit of this." The commentators offer various phrases to serve as the referent of the nonspecific pronoun *asya*, "of this." Ct sees the pronoun as referring to two behaviors on Rāvaṇa's part: 1) failure to heed Kubera's advice and 2) crimes such as transgressing the rules of proper deference. Ck mentions only the second of these. (*asya madvacanākaraṇasya pūjyapujāvyatikramādidoṣasya ca*—Ct.) Cr glosses simply, "of this evil conduct (*asya duṣkṛtakarmaṇaḥ*)." Cg understands, "of this behavior characteristic of your race (*kulācārasya*)."

"will you come to realize this" *jñāsyase*: Literally, "you will know." Ck and Ct again flesh out this elliptical phrase, glossing, "You will experience remorse at the realization: 'Why did I not act properly? Why did I do evil?' (*jñāsyase kim ahaṃ sādhu nākaravaṃ kim ahaṃ pāpam akaravam iti paritapsyase*)."

15. "A foolish man who . . . once it has taken effect" *yo . . . mānavaḥ . . . pariṇāme sa vai mūḍhaḥ*: Literally, "a man who . . . that fool, indeed, in [its] transformation." The term *pariṇāma*, "transformation *or* digestion," is used here no doubt to refer to the metabolization of the poison, at which point it produces the symptoms of poisoning. On his synonymous variant *pariṇāmānte*, "at the end of digestion *or* transformation," Cr glosses, "on the completion of its change of state (*rūpāntaraprāptau*)." Cs, who reads the variant as well, probably more accurately glosses, "through its transformation at the end, that is to say, at the time of the spreading of the toxin (*tadvikāreṇānte rasaprasaraṇakāle*)." Ś,Ñ,V1,3,B2–4,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yo . . . durmatiḥ / sa tasya pariṇāmānte*, "that fool who, he at the end of the transformation of that."

"mistakenly" *mohāt*: Literally, "out of error *or* delusion." Cr glosses, "out of the absence of discrimination (*avivekāt*)." Cs attributes the mistaken consumption of poison to a dementia brought about by hunger (*annābhāvaprayuktavaicityāt*).

"without knowing it" *nāvagacchati*: Literally, "he does not know *or* understand." Roussel (1903, vol. 3, p. 465) inexplicably understands that the person does understand that he has drunk poison but nonetheless does not stop drinking it. He translates, "*Celui qui . . . boit du poison, et (lorsqu'il s'en aperçoit) ne cesse pas (de boire)*." In this he is followed by Shastri (1959, vol. 3, p. 415).

16. " 'Indeed, the gods take delight only in one who is righteous. It is because of this that you have been reduced to such a state, and you do not even realize it.' " *daivatāni hi nandanti dharmayuktena kenacit / yena tvam īdṛśaṃ bhāvaṃ nītas tac ca na budhyase //*: Literally, "For the gods are delighted by someone linked with *dharma*, because of which you have been led to such a condition, and you do not understand." Among the commentators consulted, only Cv appears to share the reading of the critical edition, *nandanti*, "they rejoice," without a negative particle. He understands the verse to mean that the gods are pleased by any action that is conjoined with righteousness and that it is because of this that Rāvaṇa has been reduced to the condition of utter imbecility. It is because of this state, Cv continues, that Rāvaṇa does not understand divine approval. What this all means, Cv argues, is that because of his extreme idiocy, Rāvaṇa does not understand that the gods take pleasure only in actions indicating respect for one's elders, actions such as respectful greeting, etc. (*daivatāni hītyādi. dharmayuktena kenacit karmaṇā daivatāni nandanti. yena tvam īdṛśaṃ bhāvam atimūrkhasya bhāvaṃ nītas tena tac ca daivataṃ nandanaṃ ca na budhyase. abhivādanādigurugauravakarmaṇā daivatāni nandantīty etad atimūrkhaprakṛtitayā na jānīṣa ity arthaḥ.*)

Ś,Ñ,V1,3,B2–4,D1–4,6–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the negative particle *na* in place of the critical edition's emphatic particle *hi*, "indeed *or* for." This negates the finite verb *nandanti*, "they rejoice," in *pāda* a, making it appear that the gods do not rejoice in or approve of righteous acts or individuals. The awkwardness of this reading has forced the commentators and translators who follow it to devise a variety of interpretive strategies. Ck, Cg, and Ct understand that because of certain vulgar behavior, the gods, that is, Brahmā, Rudra, etc., do not approve of Rāvaṇa, that is to say, they have turned their backs on him. They further understand that now, because of the gods' disapproval deriving from his [i.e., Rāvaṇa's] lack of righteousness, he has been reduced to such a state, that is to say, to such a vicious condition, but does not know it. (*daivatāni brahmarudrādayaḥ. dharmayuktena kenacit prākṛtena vyāpāreṇa tvām īdānīṃ nābhinandanti tvayi vimukhā bhavanti. saṃprati tvayi dharmābhāvād yena devatānabhinandanena tvam īdṛśaṃ bhāvaṃ krūraṃ nītaḥ prāpitaḥ san nāvabudhyase*—so Ct.)

Cr reads the verse somewhat differently. He understands that, for some reason or other, Rāvaṇa has been led to that state or behavior (*dharma*) that consists in injury to

the seers, etc., but he does not recognize this as injurious. In other words, he does not understand that it is sinful, and, even when he does, he does not desist from it. It is for this reason that the gods, Brahmā and others, who are themselves characterized by righteousness, do not approve [of Rāvaṇa]. This, Cr concludes, is to suggest that the moment of Rāvaṇa's doom is at hand. (*yena kenacid dhetunaidṛśam ṛṣiprabhṛtihiṃsārūpaṃ bhāvaṃ dharmaṃ nītaḥ prāptas tvaṃ tad dhiṃsanaṃ na budhyase pāpatvena na jānāsi jñātvā na nivartasa ity arthaḥ. tena hetunā dharmayuktenopalakṣitāni daivatāni brahmādayo na nandantīti. etena tava vināśakālaḥ saṃprāpta iti sūcitam.*)

Cs explains that the principal gods do not approve when they see Rāvaṇa. The reason for this, he argues, is that Rāvaṇa has been reduced to such a vicious state because of the agency of powerful fate, which is linked to *dharma*, and because of which he has performed evil deeds. Because of this, he fails to recognize the gods' disapproval. Optionally, Cs states that it is his fate that Rāvaṇa fails to understand. The basic meaning of the verse, Cs concludes, is that, because of his [evil] actions, the Lord has made the gods turn their backs on him. (*daivatāni vṛndārakāḥ. na nandanti tvāṃ dṛṣṭvā. kutas tad anabhinandanam ity ata āha dharmayukteneti. kenacid dharmayuktena mahatā daivena kartṛṇā yena tvadduṣkarmarūpakaraṇenedṛśaṃ bhāvaṃ kruratvaṃ nītaḥ. ato devatānabhinandanam iti nāvabudhyase. tad daivaṃ nāvabudhyasa iti vā. bhagavataivaivaṃvidhānād vibudhās tvadvimukhā iti bhāvaḥ.*)

M5 and KK (7.15.21) and VSP (7.15.21), as well as the commentaries of Ck, Cg, and Ct, read the more or less synonymous *devatā nābhinandanti*, "the gods do not rejoice" for *pāda* a, while B3,D5,T1,2,G1,3,M3–6 and KK and VSP read *san nāvabudhyase*, "being [brought], you do not understand," for the critical text's *tac ca na budhyase*.

Gorresio (1870, vol. 3, p. 51), Roussel (1903, vol. 3, p. 465), Shastri (1959, vol. 3, pp. 415–16), and Benoît (1999, p. 1259) understand the verse to mean that the gods do not approve of even righteous actions when they result in bringing someone to a state such as Rāvaṇa's. Benoît, in a note to the passage (p. 1719), understands that the reference is to Rāvaṇa's acts of asceticism described in *sarga* 10 (cf. the Lahore variant *tapoyuktena* [7.14.17]). Gita Press (1969, vol. 3, p. 1955) understands the reference somewhat differently, translating, "The gods will not be pleased even with an act which is righteous (in your [Rāvaṇa's] eyes)." Dutt (1894, p. 1602) more or less follows Ct in rendering, "The gods have set their face against thee on account of a certain misdeed of thine." Raghunathan (1982, vol. 3, p. 412) offers, "The gods have never had occasion to praise you for any act of righteousness."

17. "A person who disrespects his mothers, fathers, brothers, and preceptors" *yo hi mātṝḥ pitṝn bhrātṝn ācāryāṃś cāvamanyate*: Literally, "For he who disrespects mothers, fathers, brothers, and preceptors." GPP (7.15.21) and NSP (7.15.21) read instead *mātaraṃ pitaraṃ vipram ācāryaṃ cāvamanya vai*, "Having disrespected a mother, a father, a brahman, or [lit., 'and'] a preceptor." KK (7.15.22) and VSP (7.15.21) read a variant not noted in the critical apparatus, *mātaraṃ pitaraṃ yo hi ācāryaṃ cāvamanyate* (with hiatus), "whoever disrespects a mother, father, or [lit., 'and'] preceptor." Among the translators, Cg's variant is rendered only by Raghunathan (1982, vol. 3, p. 412).

"will experience" *sa paśyati*: Literally, "he sees."

18. "when he sees where he has gone" *dṛṣṭvātmano gatim*: Literally, "having seen one's own path *or* condition." Ñ2,V3,D3,6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read *gatvā*, "having gone," for *dṛṣṭvā*, "having seen," lending the phrase the sense "once he has gone to his own path *or* condition." See verse 21 below, which specifies that the destination intended is hell.

Following verse 18, D7,T3,M3, and GPP (in brackets between 7.15.22 and 23), Gita Press (7.15.23–24), KK (7.15.24–25), and VSP (7.15.23–24) insert a passage of four lines [279*]: "It is from righteousness alone that kingship, wealth, and happiness derive. From

unrighteousness comes only misery. Therefore, for the sake of one's own happiness, one should practice righteousness and eschew[1] evil conduct. For the fruit of evil conduct is misery, which must be experienced here and now. Therefore, a fool engages in evil conduct only for his own destruction.[2]"

[1] "one should . . . eschew" *vivarjayet*: D7,T4, and GPP, Gita Press, KK, and VSP read instead *visarjayet*, "one should give up."

[2] "only for his own destruction" *ātmopaghātārtham*: Literally, "for the sake of his own destruction." GPP, Gita Press, KK, and VSP read instead *ātmāpaghārtham*, "for the sake of his own destruction."

These verses are rendered only in the translations of Gita Press (1969, vol. 3, p. 1955) and Raghunathan (1982, vol. 3, p. 412).

19. "No evil-minded person spontaneously acquires good judgment." *kasyacin na hi durbuddheś chandato jāyate matiḥ*: Literally, "For of no witless *or* evil-minded [one] is [good] judgment produced from will *or* desire." The phrase is somewhat ambiguous, especially since the term *durbuddhi* may refer either to a person of little intelligence or to a person of evil mind. (See note to verse 14 above.) We agree with Ck, Cg, and Ct, who understand the phrase to mean that judgment, that is to say, good judgment (also Cs), is not acquired by a person lacking judgment merely by wishing and in the absence of service to one's father, etc. (*durbuddher buddhirahitasya kasyacit kasyāpi puruṣasya chandataḥ pitrādisevāṃ vinā svecchāmātreṇa matiḥ śubhā matir na jāyate*—so Ct). Cr understands similarly.

"A person experiences the fruit of whatever action he performs." *yādṛśaṃ kurute karma tādṛśaṃ phalam aśnute*: Literally, "As is the action one performs, so is the fruit one eats."

20. "Intellect" *buddhim*: Ñ,V1,3,B2–4,D7,10,11,T4,M6, and GPP, NSP, and Gita Press read instead *ṛddhim*, "wealth *or* prosperity."

"strength" *balam*: T3 and KK and VSP read instead *phalam*, "fruit *or* reward."

"wealth, sons, and greatness" *vittaṃ putrān māhātmyam eva ca*: D10,11, and GPP, NSP, and Gita Press read instead *putrān vittaṃ śūratvam eva ca*, "sons, wealth, and heroism." KK (7.15.27) and VSP (7.15.26) read instead *śauryaṃ dhīratvam eva ca*, "heroism and steadfastness."

"all of this through the previous actions they have performed" *sarvaṃ svakṛtaiḥ pūrvakarmabhiḥ*: Literally, "[they obtain] everything by means of self-performed prior actions." Ñ2,D6,7,10,11,12, and Lahore (reading *pūrva-* as in critical text = 7.14.21), Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *loke nirjitaṃ puṇya*[*pūrva*—Lahore]*karmabhiḥ*, "[they obtain] in this world what is won through meritorious actions."

21. "I shall not speak with you again" *na tvāṃ samabhibhāṣiṣye*: Literally, "I shall not converse with you."

"to one of evil ways" *durvṛttasya*: D10,11, and, GPP, NSP, and Gita Press read instead [*a*]*sadvṛtteṣu*, "with regard to those of unvirtuous conduct."

22. "When Kubera had spoken in this fashion" *evam uktvā tatas tena*: Literally, "Then, having spoken in this fashion . . . by him." Ñ2,V1,3,D7,10,11,T3,G2,3,M1,2,7,10, and GPP, NSP, Gita Press, KK, and VSP read the participle *uktāḥ*, "addressed," for the gerund *uktvā*, "having spoken." This lends the line the sense "When they had been addressed in this fashion by him." The commentators understand that Kubera has addressed the same words, i.e., "You, too, are not fit to be conversed with," to the ministers as he had to Rāvaṇa (*evam uktā rāvaṇavad eva yūyam apy asaṃbhāṣyā ity uktāḥ*—so Ct).

"Rāvaṇa's" *tasya*: Literally, "his *or* of him."

"turned tail" *vimukhāḥ*: Literally, "with faces averted." Compare notes to verse 11 above.

23. "did not give any ground" *na ca sthānād vyakampata*: Literally, "and he did not waver from his place *or* stance." D1,3–5,7,10,11,T3,4,G2,M5,8,10, and GPP, NSP, Gita Press, KK, and VSP read *prakampitaḥ*, "shaken," for *vyakampata*, "he did not waver," lending the phrase the sense "and he was not shaken from his place."

24. "in fierce combat" *paramāhave*: Literally, "in supreme battle." Ñ,B2,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahāmṛdhe*, "in a great battle."

"remained unyielding" *babhuvatur amarṣaṇau*: Literally, "those two were unforgiving *or* intolerant." Ñ,V3,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *tāv ubhau yakṣarākṣasau*, "those two, the *yakṣa* and the *rākṣasa*."

25. "in battle, the bestower of wealth" *dhanado raṇe*: The phrase is marked as uncertain by the editors of the critical edition. Ś,Ñ2,V1,3,B2–4,D2,5–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dhanadas tadā*, "then, the bestower of wealth," for *dhanado raṇe*, "in battle, the bestower of wealth."

"the divine weapon of Agni, but Daśagrīva parried that divine weapon with that of Varuṇa" *āgneyam astram . . . / vāruṇena daśagrīvas tad astraṃ pratyavārayat*: Literally, "the *āgneya astra* . . . he blocked that *astra* with the *vāruṇa* [*astra*]." The idea here, no doubt, is that Rāvaṇa is using the watery *astra* of Varuṇa, the lord of the oceans, to quench the fiery *astra* of Agni, god of fire. On the term *astra*, see note to 6.35.5. For various *astras* used (deployed) by warriors in the *Yuddhakāṇḍa*, see "divine weapon-spells" in the index to that volume. Ś,Ñ,V1,3,B2–4,D2,5–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *rākṣasendro vāruṇena*, "the lord of the *rākṣasas* . . . with that of Varuṇa," for *vāruṇena daśagrīvaḥ*, "Daśagrīva . . . with that of Varuṇa."

26. "having recourse to the *rākṣasas*' power of illusion" *māyāṃ praviṣṭaḥ sa rākṣasīm*: Literally, "he entered the *rākṣasī māyā*." Cg, the only commentator to take note of the phrase, understands that Rāvaṇa has made himself invisible (*adṛśyatvaṃ prāpta ity arthaḥ*). The power to make oneself invisible has heretofore been restricted to Indrajit in the previous sections of the epic. Interestingly, Rāvaṇa himself does not resort to this stratagem during his final battle with Rāma. On Indrajit's acquisition of invisibility, see 7.25.9–12; on its use, see 6.36.8,9; 6.67.4,15,17; and notes. See S. Goldman 2015b.

Ñ,V3,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *praviṣṭo 'sau* for *praviṣṭaḥ saḥ*.

Following 26a, Ś,Ñ,V1,2,B2–4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while T1,2,G3,M1,3,6,7 continue (lines 2–3 only) after 289*, a passage of three lines [287*]: "In order to wreak destruction, ten-faced Daśagrīva[1] took on a hundred thousand forms, appearing as a tiger, a boar, a cloud, a mountain, the ocean, a tree, a *yakṣa*, and one bearing the form of a *daitya*."

[1] "ten-faced Daśagrīva" *daśānanaḥ*: Literally, "the ten-faced [one]."

Following 287*, D10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while T1,2,G3,M1,3,6,7 insert following 26ab, a passage of one line [289*]: "And though he produced many such forms,[1] he himself remained invisible (*bahūni ca karoti sma dṛśyante na tv asau tataḥ*)."

[1] "he produced many such forms" *bahūni ca karoti sma*: Literally, "and he made many." The phrase is elliptical. Like other translators consulted who have this reading, we follow the suggestion of Cr, who sees the reference to be to the multiple illusory forms of Daśagrīva. The idea is that the illusory forms alone are visible, while Rāvaṇa in his own

proper form remains hidden. (*daśānano bahūni rūpāṇi karoti sma tāny eva rūpāṇi dṛśyante 'sau daśānanas tu na dṛśyate*.) Ck and Ct offer a dual solution. Their first idea is that the adjective *bahūni*, "many," refers to "hails of weapons" that Rāvaṇa produced. These weapons, they believe, are visible, while Rāvaṇa himself is not. Both commentators add that the illusory forms such as the tiger, etc., listed in 287* are also visible. (*bahūni śastravarṣāṇi ca karoti sma. tāny eva dṛśyante na tv asau tathā māyāprayuktavyāghrādaya eva dṛśyante na tv asau*—so Ct; Ck similarly.)

Following 289*, D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, while Ñ2,D7 continue after 287*, with a passage of one line [290*]: "Then, Rāma, ten-faced Daśagrīva[1] having seized an enormous weapon[2] (*pratigṛhya tato rāma mahad astraṃ daśānanaḥ*)."

[1] "ten-faced Daśagrīva" *daśānanaḥ*: Literally, "the ten-faced [one]."

[2] "an enormous weapon" *mahad astram*: Since in the following line Rāvaṇa is shown using a great mace, we assume that the term *astra* here is used in its general sense of any weapon. See note to verse 25 above and note to verse 27 below.

27. "with that" *tena*: The reference is to the mace mentioned in the previous verse. But the gender of the pronoun here, masculine or neuter, is not in agreement with the feminine *gadā*, "mace," its antecedent. The most immediate antecedent in the so-called vulgate text is the neuter *astram*, "weapon," from 290* (see notes to verse 26 above).

"like an *aśoka* tree" *ivāśokaḥ*: Literally, "like an *aśoka*." The *aśoka* tree or the *Saraca indica* L. or *Jonesia asoka* Roxb. has no doubt been selected here as an *upamāna* since its reddish or orange blossoms would suggest a comparison to the blood-drenched body of Kubera. In other books of the epic, a standard arboreal *upamāna* for a wounded warrior is either the *kiṃśuka* tree, also known as the *palāśa* tree (*Butea monosperma* or *B. frondosa*), or the *śālmalī* tree (*Salmalia malabarica* or *Bombax malabaricum*). See notes to 6.35.9; 6.55.22; 6.60.34, 6.67.33; 6.76.28; etc.

28. "the presiding deities of his treasuries, Padma and the rest" *padmādibhiḥ . . . nidhibhiḥ*: Literally, "by the treasuries, starting with Padma." Ck, Ct, and Cr remind us that these are the deities that preside over Kubera's treasuries (*nidhibhis taddevatābhiḥ*—so Cr). See notes to verse 12 above.

"brought . . . that bestower of wealth, to the Nandana grove and there revived him" *nandanaṃ vanam ānīya dhanado śvāsitas tadā*: Literally, "the bestower of wealth, having been brought to the Nandana grove, was then revived."

"the lord of wealth" *dhanādhipaḥ*: Ñ,B2,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā vṛtaḥ*, "then [he] surrounded [by]."

For 28cd, Ś,Ñ,V1,3,B2–4,D2,5–12,T3,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [291*]: "The lord of wealth having been brought to the Nandana grove was revived[1] (*āśvāsito dhanapatir vanam ānīya nandanam*)."

[1] "The lord of wealth . . . was revived" *āśvāsito dhanapatiḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dhanadocchvāsitas tais tu*, "And the bestower of wealth was revived by them."

29. "And now, Rāma, when . . . had defeated the" *tato nirjitya taṃ rāma*: Literally, "then, Rāma, having defeated him." Ñ,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nirjitya rākṣasendras tam*, "the lord of the *rākṣasas* having defeated him."

"the lord of the *rākṣasas*" *rākṣasādhipaḥ*: The compound is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,3,B2–4,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hṛṣṭamānasaḥ*, "whose heart *or* mind was delighted."

"as a token of victory" *jayalakṣaṇam*: Literally, "a mark of victory." Ck, Cg, and Ct take the reference to be elliptical, adding that Rāvaṇa or his minions proclaimed it as a sign of victory. (*jayalakṣaṇaṃ jayacihnam. khyāpayann iti śeṣaḥ*—so Ct.) For mention of this episode earlier in the epic, see 3.46.1–6; 6.7.3–5; and notes. Compare the *Rāmopākhyāna*, where Kubera, after his defeat, curses Rāvaṇa to the effect that the Puṣpaka shall never carry him, but will only carry the person who will one day kill him (*MBh* 3.259.34–35).

30. The verse consists of four compound adjectives in the accusative modifying either *vimānam*, "flying palace," in 29d or tat, "that [palace]," in *pāda* 31a. For the sake of style, we have rendered it as if it were a series of independent sentences. From descriptions of the Puṣpakavimāna earlier in the epic, it is clear that, contrary to popular imagination and many translations, the Puṣpaka is not merely a flying chariot but an elaborate flying palace. For detailed descriptions of the Puṣpaka, see 5.6.11–14; 5.7.9–15; 6.109.22–27; and notes. See, too, note to 6.33.28.

"its gateways were of lapis and gemstones" *vaidūryamaṇitoraṇam*: The compound is somewhat ambiguous. It can be read as a *dvandva*, as we and a number of other translators have done, or as a *karmadhāraya* in the sense of "gateways of lapis-gems." This latter sense is the interpretation of Cr, who analyzes the compound as "having outer doors, that is, gateways of *vaidūrya* gems (*vaidūryamaṇes toraṇaṃ bahirdvāraṃ yasmin*)." If, as several translators have done, one reads the compound in this way, it is probably best to understand the term *vaidūrya* in its sense of "emerald *or* cats-eye beryl" rather than lapis. See note to 7.12.8.

"had trees that bore whatever was desired as their fruit" *sarvakāmaphaladrumam*: Literally, "having trees whose fruit was all desirable things." Ś1,Ñ2,V1,3,D6,10,11,G1,M2,3, and GPP, NSP, and Gita Press read instead *-kāla-*, "time," for *-kāma-*, "desire," lending the compound the sense "whose trees bore fruit at all times."

Following verse 30, Ñ2,V1,D3,5–7,9–11,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [293*] that continues the description of the *vimāna*: "It moved with the speed of thought and was steered by its owner's will.[1] It could take on any form at will and could fly through the sky.[2] Its staircases were of gemstones and gold, and its raised platforms of burnished gold.[1–2] It was a celestial vehicle,[3] indestructible and a perpetual delight to the eye and the mind. It contained manifold wonders and was splendid with its various sections.[4] It had been built by Brahmā.[5][3–4]"

[1] "was steered by its owner's will" *kāmagamam*: Literally, "whose movement was by desire." Cs glosses, "possessing motion in accordance with the wish of its master (*svāmīcchānusāreṇa gatimat*)." See 7.16.4; 7.23.24; 7.25.10; 7.73.18; and notes.

[2] "It could take on any form at will and could fly through the sky." *kāmarūpaṃ vihaṃgamam*: Although no textual evidence seems to support it, Cr appears to read the two terms as a single compound. He glosses, "in which the birds could take on any form at will (*kāmarūpā vihaṃgamā yasmin*)."

[3] "It was a celestial vehicle" *devopavāhyam*: Literally, "worthy of being borne by the gods." The compound is somewhat unusual. It does not appear anywhere in the poem that the gods actually carry the Puṣpakavimāna. We therefore understand it to mean something like "a vehicle fit for the gods." For a discussion of the commentators regarding the Puṣpaka's movement through the sky, see note to 6.110.23.

[4] "and was splendid with its various sections" *bhakticitram*: Literally, "variegated with divisions." The idea seems to be, as indicated in the *Sundarakāṇḍa* (5.7.9–15), that the Puṣpakavimāna has many splendid rooms and apartments. Apte, citing this verse alone,

understands the compound to mean "drawings" (s.v. *bhakticitram*). This idea appears to be reflected in the translation of Dutt (1894, p. 1603), who, however, takes the term *bhakti* in its other meaning of "devotion," rendering, "painted with images designed to fill the mind with reverence." Cs takes the term *bhakti* in the sense of "road *or* path" and understands that the *vimāna* is variegated or beautified by its passages [lit., "roads"] (*bhaktir mārgas tābhiś citram*).

[5] "It had been built by Brahmā." *brahmaṇā parinirmitam*: Ck and Ct, recalling that the Puṣpaka has been described elsewhere in the epic as built by Viśvakarman, suggest that we take Brahmā here as a reference to Viśvakarman (*brahmaṇā viśvakarmaṇā*). Cr understands that we should read the participle *parinirmitam*, "constructed," as a causative, so that we could take it that Brahmā had Viśvakarman build the vehicle (*brahmaṇā viśvakarmaṇā parinirmitaṃ parinirmāpitam*). Cf. 5.7.10 and notes, where it had been made in heaven by Viśvakarman on behalf of Brahmā; and 5.7.14–15; 6.109.22–27; and notes, where it was fashioned by Viśvakarman. See, too, note to 5.6.4, in which the fashioning of the Puṣpakavimāna and other great structures of Kubera by Viśvakarman as architect of the gods is discussed in detail.

Following 293*, Ñ2,V1,D3,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, while Ñ1,V3,B2–4,D1,4,M6 insert after verse 30, a passage of two lines [294*]: "It was constructed of all desirable things. It was ravishing and unsurpassed. It was never cold and never hot, but was splendid and pleasurable in all seasons. (*nirmitaṃ sarvakāmais tu manoharam anuttamam / na tu śītaṃ na coṣṇaṃ ca sarvartusukhadaṃ śubham //*)"

31. "that flying palace" *tat tu*: Literally, "but that." Ñ,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa tam*, "he that." Note the less common use of the masculine gender for the Puṣpakavimāna in the variant.

"which was steered by its owner's will" *kāmagam*: Literally, "whose movement was by desire." See 293*, note 1, following verse 30 above.

"descended" *avarohata*: Note the absence of the augment. The word is marked as uncertain by the editors of the critical edition. Ñ,B3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *samavātarat*, "he descended."

Following 31ab, Ñ2,V1,B2,4,D3,5 (after verse 31),6,7,10,11,T3,4,M4,D5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [295*]: "In the excess of his arrogance, that extremely evil-minded one thought that he had conquered the triple world (*jitaṃ tribhuvanaṃ mene darpotsekāt sudurmatiḥ*)."

Following verse 31, Ñ,V3,B2–4,D3,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [296*]: "When he had achieved that great victory through his blazing energy, the valorous night-roaming *rākṣasa*,[1] who with his shining diadem and necklace was blazing like fire placed in a sacrificial enclosure,[2] mounted that greatest of flying palaces (*sa tejasā vipulam avāpya taṃ jayaṃ pratāpavān vimalakirīṭahāravān / rarāja vai paramavimānam āsthito niśācaraḥ sadasi gato yathānalaḥ //*)."

[1] "night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

[2] "was blazing like fire placed in a sacrificial enclosure" *rarāja . . . sadasi gato yathānalaḥ*: Literally, "he shone like fire that had gone to the sacrificial enclosure." The meaning of the simile, like so many in this *kāṇḍa*, is very unclear. Commentators and translators alike struggle to determine its precise basis. The critical element is how to take the word *sadaḥ*. We tentatively follow, with Gita Press (1969, vol. 3, p. 1957), Cs, who explains, "in the *sadaḥ* means in the place of the sacrificial assembly (*sadasi yajñasadaḥsthāne*)." Cr understands that Rāvaṇa, who has gone into his assembly hall, is

shining there like fire (*rāvaṇaḥ . . . sadasi gataḥ sann anala iva rarāja*). This interpretation has been followed by Gorresio (1870, p. 53), who understands that Rāvaṇa shines like fire in the assembly of his warriors. He renders, "*e venuto nel mezzo dell' adunanza de' suoi guerrieri, risplendeva come vivo fuoco.*" Dutt (1894, p. 1604) translates, "appeared radiant in his court like Fire himself." Raghunathan (1982, vol. 3, p. 413) offers, "went to Lankā and appeared in his audience-chamber shining like the fire." Apte (s.v. *sadas*), citing this verse, takes the term in the sense of "the sky." This would lend the line the sense "Mounted on his excellent flying palace, the night-roaming *rākṣasa*, going in the sky, shone like fire." Roussel (1903, vol. 3, p. 466), evidently confusing the term *sadas* with its close homonym *sadyas*, "immediately," renders, "*partit aussitôt: il étincelait comme Anala.*" In this he is apparently followed by Benoît (1999, p. 1261), who offers, "*flamboyant comme le feu, repartit sans plus s'attarder.*" Shastri (1959, vol. 3, p. 417) ignores the term completely.

The meter is *rucirā*.

Interestingly, Ct remarks that Ck indicates that the [correct] number of *ślokas* in this *sarga* is thirty-three (*katakas tu trayastriṃśacchlokasaṃkhyānam atra sarge lilekha*). This number, of course, closely approximates the number of *ślokas* in the critical edition. Our copy of Ck has no indication of the number of verses that he reads. Ct's own text (as given in GPP and NSP) has forty-one verses, while the editions of Cg have forty-six (KK) and forty-five (VSP), respectively. Gorresio's edition has forty-two, while Lahore (= *sarga* fourteen) has thirty-six.

Sarga 16

1. "his brother, the bestower of wealth" *bhrātaram . . . dhandadam*: B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP transpose the two terms.

"then" *tataḥ*: Ś,Ñ2,V2,D2,5–12,T4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the adjective *mahat*, "great, vast," which modifies Śaravaṇa.

"the Śaravaṇa" *śaravaṇam*: Literally, "the forest of reeds." As recounted in the *Bālakāṇḍa* (1.35.18), this would be the thicket of reeds in which Śiva's semen was deposited and thus was the birthplace of Skanda. See 7.35.22.

"the birthplace of Skanda Mahāsena" *mahāsenaprasūtim*: Literally, "the birth of Mahāsena." As Ck, Cg, Ct, and Cr point out, the term *prasūti*, "birth," here must be understood to mean "birthplace (*prasūtisthānam*—so Cg)." Mahāsena, literally "he whose army is great," is an uncommon epithet of Skanda. Apte (s.v. *mahāsena*) cites this verse to support his listing of the epithet as belonging to Kārttikeya, i.e., Skanda. Ck, Cg, Ct, and Cr all gloss Skanda.

2. Ck and Cg note that the episode beginning here is an expansion of the brief mention of the concluding event of the last *sarga* (i.e., Rāvaṇa's descent from Mount Kailāsa in the Puṣpakavimāna) (*apaśyad ityādi pūrvasargāntoktasaṃkṣepaprapañcanam*).

"then" *tadā*: Ś,V1,B2,D1–5,8–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the adjective *mahat*, "great, vast," which modifies Śaravaṇa.

"haloed" *-saṃvītam*: Literally, "covered."

3. "But as he approached that mountain, he spied some other lovely grove, and there, Rāma, the Puṣpaka was brought to a halt in the sky." *parvataṃ sa samāsādya kiṃcid ramyavanāntaram / apaśyat puṣpakaṃ tatra rāma viṣṭambhitaṃ divi //*: Literally, "Having approached the mountain, he saw there another beautiful grove, and there, Rāma, the Puṣpaka was immobilized in the sky." Ñ,V3,D5,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read the masculine singular *kaṃcit* for the critical edition's neuter singular

kiṃcit. The variant permits a rather different reading of the entire verse, in that it refers to the mountain, *parvatam*, rather than to *-antaram*, "other *or* different," in *pāda* b. This, in turn, permits the compound *ramyavanāntaram* to serve as a *bahuvrīhi* compound, that is to say, as an adjective, modifying *parvatam*, "mountain." This lends the phrase the sense of "a certain mountain possessing another charming forest." Translators who follow this reading offer variations on this idea. In this reading, by subordinating the compound to the noun *parvatam*, which is the object of the gerund *samāsādya* (v.l. *samārūhya*, "having ascended"), it frees the finite verb *apaśyat*, "he saw" (v.l. *prekṣate*, "he saw"), to govern as its direct object *puṣpakam* in *pāda* c. In other words, the second half of the verse would mean "[Daśagrīva] saw that the Puṣpaka had been stopped." The critical reading involves an enjambment, where *apaśyat* in *pāda* c takes as its object *-antaram* in *pāda* b. For a description of the Puṣpaka and Rāvaṇa's acquisition of it, see 7.15.29–31 and notes. See, too, 293*, following notes to 7.15.30, where its construction is also mentioned (see note 5). Ś,Ñ2,V1,3D2,5–12,T,M10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *samārūhya*, "having ascended," for *samāsādya*, "having approached."

"he spied" *apaśyat*: Ñ1,V1,3,D6,10,11,T3,4, and GPP, NSP, and Gita Press read instead *prekṣate*, "he saw."

"in the sky" *divi*: Ñ1,V1,D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

4. "Perceiving that the Puṣpaka, which had been steered by its owner's will, had been stopped and rendered motionless" *viṣṭabdhaṃ puṣpakaṃ dṛṣṭvā kāmagaṃ hy agamaṃ kṛtam*: Literally, "Having seen the Puṣpaka immobilized, that which moved by will rendered motionless." D7,10,11, and GPP, NSP, and Gita Press read instead *viṣṭabdhaṃ kim idaṃ kasmān nāgamat kāmagaṃ kṛtaṃ*, "Why has this, which was steered by my will, been rendered motionless? For what reason does it not go?" Ct explains the line as follows: "This, which moved by will, that is to say, which was designed so that its motion followed the thoughts of its master, how has it been stopped? Therefore he [the poet] says, 'he thought, "Why does it not go?"' (*kāmagaṃ svāmicittānukūlasaṃcāravat kṛtaṃ nirmitam idaṃ viṣṭabdhaṃ kim. tad evāha kasmān nāgamad ity acintayat*)." Ck, perhaps in a reflection of his interest in the worship of Brahmā (see note to 5.1.177), observes that Rāvaṇa's consternation is derived from the fact that even though the Puṣpaka was built by Brahmā, it will not move (*brahmanirmitam apīdaṃ puṣpakaṃ na gaman na gacchad bhavati*). On the construction of the Puṣpaka, see 293*, following note to 7.15.30. For chariots moving according to desire, see 293* and note 1, following note to 7.15.30; 7.23.24; 7.25.10; 7.73.18; and notes. See, too, 6.72.12; note; and 3071*, note 1, following notes 6.96.29.

"the *rākṣasa* . . . fell to brooding" *rākṣasaś cintayāmāsa*: Ś,1,3,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead (B2—*so '*; T3—*vy-*) *acintayad rākṣasendraḥ*, "the lord of the *rākṣasas* thought."

5. "What is the reason that the Puṣpaka does not move for me?" *kim idaṃ yan nimittaṃ me na ca gacchati puṣpakam*: Literally, "And what reason is this for which the Puṣpaka does not go for me?" D10,11, and GPP, NSP, and Gita Press read instead *kiṃ nimittam icchayā me nedaṃ gacchati puṣpakam*. KK and VSP read instead *kiṃ nimittaṃ cecchāya me nedaṃ gacchati puṣpakam*. These variants lend the line the sense "For what reason does this Puṣpaka not move according to my wish?"

"Who on this mountain could have done this?" *parvatasyoparisthasya kasya karma tv idaṃ bhavet*: Literally, "of whom situated on top of the mountain might this be the act *or* work?" V3,D6,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *parvatasyopariṣṭhasya karmedaṃ kasyacid bhavet*, "this must be the work of someone located on top of the mountain." Although the critical apparatus attributes this variant to Ck, his commentary indicates that he reads with the critical edition. However, he

glosses that reading as if it were the same as the variant: "By the question 'Whose action?'[is meant] that this action, that is, the action of stopping, must be of some person (*kasya karmeti kasyacit puruṣasyedaṃ karma stambhanakarma bhavet*)." Cg, who reads with Ct, on the other hand, comments as though he reads with the critical edition. He understands, "of whom, that is, of which person, might this be the work. (*kasya kasya puruṣasya. idaṃ karma bhavet.*)"

6. "Daśagrīva" *daśagrīvam*: Ś,V1,B3,D,T3,4,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tadā rāma*, "then, O Rāma."

"the Puṣpaka" *puṣpako 'yam*: Literally, "this Puṣapaka." D1,3,4,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *puṣpakaṃ yat*, lending the line the sense "In that the Puṣpaka does not move, your majesty, it cannot be without a reason."

Following verse 6, Ś,V1,D2,3,5–9,12,T3,4,M10, and Lahore and KK (7.16.7 in brackets) insert a passage of two lines [297*]: "Who living on the mountain has performed this miraculous feat on the mountain peak? Surely, the Puṣpaka has been obstructed by [Kubera,] the king of kings. (*śikharasthaṃ giristhasya karma kasyedam adbhutam / niścitaṃ rājarājena puṣpakaṃ vinivāritam //*)"

Following verse 6, Ñ,V3,B,D1,3,4,6,7,10,11,T1,2,G,M1–9, and Gorresio, GPP, NSP, Gita Press, and VSP read, while T3,4,M10, and KK read following 297*, a passage of one line [299*]: "Or, perhaps, the Puṣpaka will not carry anyone other than[1] the bestower of wealth (*atha vā puṣpakam idaṃ dhanadān nānyavāhanam*)."

[1] "the Puṣpaka will not carry anyone other than" *puṣpakam idam . . . nānyavāhanam*: Literally, "this Puṣpaka is not the vehicle of another [than]." We read the compound *anyavāhanam* with Ck and Ct, who gloss, "It is not the conveyance of one other than Dhanada (*dhanadād anyasya vāhanaṃ nety arthaḥ*—so Ct.)" On the idea that the Puṣpaka would not carry Rāvaṇa, see note to 7.15.29.

Following 299*, D6,7,10,S, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of one line [301*]: "Therefore, since it has been removed from the lord of wealth, it has become immobile (*ato niṣpandam abhavad dhanādhyakṣavinākṛtam*)."

Following 301*, D7,10,11,T3,4,M6, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of two lines [298*]: "In the middle of that speech of his, the mighty Nandin, a fearsome, deformed, bald, yellow and black,[1] short-armed dwarf [having approached] (*iti vākyāntare tasya karālaḥ kṛṣṇapiṅgalaḥ / vāmano vikaṭo muṇḍī nandī hrasvabhujo bali //*)."

[1] "yellow and black" *kṛṣṇapiṅgalam*: Literally, "black and yellow." Apte (s.v.) and Monier-Willams (s.v.) understand, "dark brown *or* darkish brown." See 6.26.30, where death is described in similar terms.

7. "mighty . . . said this" *balī . . . uvācedam*: D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*bravīt . . . vacaś cedam*, "he spoke this speech."

"Nandīśvara" *nandīśvaraḥ*: The name, which, in the sense of "Nandin's lord," is normally an epithet of Śiva himself, is somewhat unusual and awkward when applied, as it must be here, to Śiva's attendant and mount, Nandin. Two of the commentators attempt to explain the epithet. Cr understands the prior member *nandin* adjectivally in the sense of "one who is perpetually filled with bliss," so that the name would mean "the blissful lord" (*nandī nityānandayukto nandīśvaraḥ*). Cs understands the term *nandin* similarly but appears to take it as a reference to Śiva, so that the compound would mean "he whose lord is the blissful one." With this reading, Cs continues, the term *nandin* is not excessive or repetitive. (*nanda ānando 'syāstīti nandī. sa īśvaro yasyeti. tena nandīti*

nādhikam.) Benoît (1999, p. 1719) includes a note on the various possible meanings of the name.

8. "is dallying on this mountain" *śaile krīḍati*: The mountain, of course, is Kailāsa. Cf. 7.13.23 and notes and 7.78.11ff. and notes, where a similar motif is found.

9. "the mountain has been forbidden" *agamyaḥ parvataḥ kṛtaḥ*: Literally, "the mountain has been rendered unapproachable." Ck and Ct add the phrase "according to the wishes of the Lord (*īśvarecchayeti śeṣaḥ*)."

"the great birds" *suparṇa-*: The reference here is, undoubtedly, to the class or race of semidivine birds descended from Vinatā. Most translators consulted merely understand "birds." Gorresio (1870, p. 54) and Raghunathan (1982, vol. 3, p. 414) both understand this to be a singular proper noun Suparṇa, an epithet of Garuḍa. In the context of the classes of beings listed here, this seems inappropriate. Gita Press (1969, vol. 3, p. 1958) renders, "Suparṇas," which is similar to our interpretation. At 4.57.27 it is said that, of the seven paths of the birds, the highest path belongs to those birds that are descended from the son of Vinatā, i.e., Garuḍa or Suparṇa (see 4.57.27 and notes). At 3.13.31cd–33, Jaṭāyus explains his and Saṃpāti's genealogy, tracing it back to Vinatā (see 3.13.31cd–33). Compare 2.22.14; 3.33.27cd–35; and notes, where we are told of the most famous of birds, Suparṇa, i.e., Garuḍa. *MBh* 1.24ff. provides an extended narrative of Garuḍa's history.

"*daityas*, *dānavas*" *daityadānava-*: These two terms are often treated as synonymous epithets of the *asuras*. When both are used, one would understand that they are the lineages of the demons descended from Diti and Danu, respectively. Ś,V1,3,D2,5–12,T3,4,M1, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *devagandharva-*, "gods, *gandharvas* [and]."

"and, indeed, to all living beings" *prāṇinām eva sarveṣām*: Ś,V1,3,D2,5–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *sarveṣām eva bhūtānām*, "and, indeed, to all beings."

Following 9ab, Ñ2,B1,2,4,D1,3,4,T1,2,G,M1–3,6,7,10, and Gorresio = 7.16.11ab, GPP = 7.16.11cd (in brackets), KK 1905 = 7.16.11cd. KK 1913 = 7.16.12ef, and VSP = 7.16.11cd (in brackets) insert a passage of one line [302*]: "So you must turn back, you fool! Do not bring about your own destruction[1] (*tan nivartasva durbuddhe mā vināśam avāpsyasi*)."

[1] "Do not bring about your own destruction." *mā vināśam avāpyasi*: Literally, "Do not! You will obtain destruction."

Following verse 9, D5–7,10,11,T3,4,M6,10, and GPP, NSP, Gita Press, KK, and VSP insert or continue after 302* a passage of one line [303*]: "When he had heard this speech of Nandin, his [Daśagrīva's] earrings shaking with rage (*iti nandivacaḥ śrutvā krodhāt kampitakuṇḍalaḥ*)."

10. "Daśagrīva, his eyes red with rage" *sa roṣāt tāmranayanaḥ*: Literally, "his eyes red from rage, he." Ñ2,V1,D5–7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *roṣāt tu*, "but from anger."

"he approached" *upāgamat*: Ś2,3,V3,D2,5–7,10,12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upāgataḥ*.

11. "He glared at the lord Nandīśvara, who . . . stood close by" *nandīśvaram athāpaśyad avidūrasthitaṃ prabhum*: Literally, "Then he watched the Lord Nandīśvara, who was standing not far." For 11ab, Ś,V1,3,D2,5–12,T3,4,M3, and Lahore, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [304*]: "There he saw[1] Nandin, who was standing not far from the god (*apaśyan nandinaṃ tatra devasyādūrataḥ sthitam*)."

[1] "he saw" *apaśyat*: V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *so 'paśyat*, thus providing the pronoun "he."

"holding" *avaṣṭabhya*: Literally, "having held *or* wielded." Several of the translators understand the gerund in its other contextually apposite sense of "having leaned *or* supported oneself on."

12. "Seeing that he had a monkey's face, the *rākṣasa* regarded him with contempt" *sa vānaramukhaṃ dṛṣṭvā tam avajñāya rākṣasaḥ*: Literally, "having seen that monkey-faced one, the *rākṣasa* having despised him." For 12ab, Ś,Ñ,V1,3,B,D2,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [305*] (*taṃ dṛṣṭvā vānaramukham avajñāya sa rākṣasaḥ*), which is identical in wording and meaning but places the words in a different order.

"as might a storm cloud charged with rain" *satoya iva toyadaḥ*: Literally, "like a water-giver with water."

"in his folly" *maurkhyāt*: Literally, "from foolishness." Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tatra*, "there."

13. "infuriated" *saṃkruddhaḥ*: V1,3,B1,D1–7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *taṃ kruddhaḥ*, "[Nandin] angry [addressed] him [Daśagrīva]." Cs, who shares this reading, cites the *Viśvakośa* in support of his contention that the word *tam* is, in fact, the accusative singular of the word *ta*, in the sense of "thief," understanding that Nandin addresses Rāvaṇa, who was like "a thief." (*taṃ corasadṛśaṃ rāvaṇaṃ pratyabravīt. takāraḥ kīrtitaś cora iti viśvaḥ.*)

"the *rākṣasa* Daśagrīva . . . there" *rākṣasaṃ tatra daśagrīvam*: D1,3,4,6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatra tad rakṣo daśānanam*, "[addressed] that ten-faced *rākṣasa* there."

14–15. KK (1913 = 7.16.17) reads verse 14 with the critical edition but places it in brackets, noting that it is found only in some manuscripts. The verse is then repeated as its 7.16.18 with the variants, including 307*, found in GPP, NSP, Gita Press, KK (1905), and VSP.

"evil-minded *rākṣasa* . . . when you saw" *dṛṣṭvā rākṣasa durmate*: Literally, "having seen [me], O evil-minded *rākṣasa*." V1,D5–7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *avajñāya daśānana*, "having treated [me] contemptuously, O ten-faced [one]."

"in your folly, you were contemptuous . . . and roared with laughter" *maurkhyāt tvam avajānīṣe parihāsaṃ ca muñcasi*: Literally, "from folly, you disregarded and released a derisive laugh."

"me in my simian form" *vānaramūrtiṃ mām*: Literally, "me, having the form of a monkey." Ś,V1,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vānararūpaṃ mām*, "me, having the form of a monkey."

For 14cd, Ś,V1,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [307*]: "you released loud laughter[1] like the crashing of a thunderbolt (*aśanīpātasaṃkāśam aṭṭahāsaṃ pramuktavān*)."

[1] "loud laughter" *aṭṭahāsam*: V1,D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *apahāsam*, "derisive laughter." KK and VSP read the synonymous v.l. *upahāsam*. The variant is not noted in the critical apparatus.

"bearing my form and with blazing energy equal to my might" *madrūpasaṃyuktā madvīryasamatejasaḥ*: Literally, "conjoined with my form, having blazing energy equal to my might." D6,7,10,11, and GPP, NSP, and Gita Press read instead *madvīryasaṃyuktā madrūpasamatejasaḥ*, "conjoined with my might, having blazing energy equal to my form." M6 and KK and VSP read *madrūpasaṃpannāḥ*, "endowed with my form," for *madrūpasaṃyuktā*, "conjoined with my form."

Following verse 15, Ś,Ñ,V1,3 (line 1 only),B2–4,D,T3,4,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [308*]: "Those heroes,[1] swift

as thought or the wind,[2] will have claws and fangs for weapons. Frenzied in battle and fierce in their strength,[3] they will be like moving mountains.[1–2] Once they take birth, they will quickly demolish the strength,[4] pride, and all sorts of arrogance[5] of you, your sons, and your ministers.[3–4]"

[1] "Those heroes" *śūrāḥ*: Literally, "heroes." V3,D10,11, and GPP, NSP, and Gita Press read instead the vocative singular *krūra*, "O cruel [one]." D6,7, and KK and VSP read instead the nominative plural *krūrāḥ*, "the cruel *or* vicious [ones]."

[2] "swift as thought or the wind" *manaḥpavanaraṃhasaḥ*: V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *manaḥsaṃpātaraṃhasaḥ*, "swift as the flight of thought."

[3] "fierce in their strength" *balodagrāḥ*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *balodriktāḥ*, "abounding *or* excessive in strength."

[4] "quickly . . . strength . . . of you" *tavāśu balam*: D3,5,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *tava prabalam*, "strength . . . of you."

[5] "pride, and all sorts of arrogance" *darpam utsekaṃ ca pṛthagvidham*: Literally, "pride and arrogance of separate kinds." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *utsedham*, "exaltation, superiority," for *utsekam*, "arrogance." Ct understands *darpa* to refer to internal or mental pride and *utsedham* to refer to physical superiority. (*darpa āntaraḥ. utsedhaḥ śārīraḥ.*) On Vālmīki's use of similar pairs of synonyms, see notes to 6.4.23–24.

16. "although I am well able to deal with you . . . night-roaming *rākṣasa*" *mayā śakyaṃ kartuṃ yat tvāṃ niśācara*: Literally, "in that by me it is capable of being done to you, night-roaming [one]." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *hantuṃ tvāṃ he* for *kartuṃ yat tvām*, lending the line the sense "I am able to kill you, O night-roaming [*rākṣasa*]."

"I must not kill you" *na hantavyaḥ*: Literally, "[you] are not to be killed." Ck and Ct understand that Nandin is referring to the necessity of keeping the word of the Lord [that is to say, the boon of Brahmā at 7.10.17–20, which immunizes Rāvaṇa against death at the hands of any supernatural being]. (*bhagavadvacanānupālanāyeti śeṣaḥ.*) Cs has a similar interpretation but quotes a verse from the *MBhTN* 8.123 of Madhva (Ānandatīrtha), suggesting that it is Viṣṇu who has made a vow that Rāvaṇa [and Kumbhakarṇa] can only be killed by him. (*satyasaṃkalpabhagavatsaṃkalpāt. mayaiva vadhyau bhavataṃ trijanmasv ity evaṃrūpāt.*) Cr understands that Rāvaṇa is not to be killed because, as indicated in *pādas* cd, he has already been slain by his previous actions (*tvaṃ na hantavyo hi yataḥ svakarmabhiḥ pūrvam eva hato 'si*).

"you have already been slain by your own actions" *hatas tvaṃ hi pūrvam eva svakarmabhiḥ*: Literally, "for you were slain previously by your own actions." Ck and Ct understand the reference to be to Rāvaṇa's history of evil deeds and note that the real meaning is that at a future time he is to be destroyed by those possessing his, i.e., Nandin's, form. (*kiṃca tvaṃ pūrvam eva svakarmabhiḥ svaduṣkṛtair hata evāsi. kālāntare madrūpair eva hantavyo bhaviṣyasīti bhāvaḥ*—so Ct.) Cs takes the term *hataḥ*, "slain," in the sense of "practically slain *or* as good as dead (*tatprāyaḥ*)."

Following verse 16, D6,7,10,11,T1,2,G1,3,M1,3,5, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [309*]: "When the great god had uttered this speech, the war drums[1] of the gods resounded and a shower of blossoms fell from the sky (*ity udīritavākye tu deve tasmin mahātmani / devadundubhayo neduḥ puṣpavṛṣṭiś ca khāc cyutā //*)."

[1] "war drums" *dundubhayaḥ*: See 155*, note 2, following note to 7.9.27, and note to 7.26.45.

17. "However" *tadā*: Literally, "then."

"heedless" *acintayitvā*: Literally, "not having considered *or* thought."

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]." Ś,Ñ,V1,B2,D,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaḥ*, "the one of great strength."

"and said these words" *vākyam etad uvāca ha*: Ś,Ñ,V1,D2,5–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *vākyam āha daśānanaḥ*, "the ten-faced [Daśagrīva] spoke words."

18. "this mountain" *tad etac chailam*: Literally, "this very mountain." Ś1,Ñ1,V1,D5–8,10,11, and Lahore, GPP, NSP, Gita Press, KK, and VSP read the synonymous masculine accusative *tam imaṃ śailam*.

"lord of cattle" *gopate*: The term is ambiguous and puzzling in this context. Among the principal meanings of the term *gopati* is "bull," and Nandin, to whom Daśagrīva's speech seems to be addressed, is almost everywhere represented as a great white bull. Indeed, he is depicted in this form both on Śiva's banner and at the entrance to virtually every Śaiva temple. The problem here is that Nandin has been described in verses 12–14 as having the form of a monkey, and in verse 15 he prophesizes that powerful beings sharing this form—the *vānaras* who will form Rāma's army—will bring about the destruction of Rāvaṇa's race. This problem is exacerbated for the southern commentators, whose text elaborately describes Nandin as appearing here in the form of a short-armed, deformed, bald, and hideous dwarf (see 298*, following notes to verse 6 above). In an effort to avoid the apparent contradiction, Ck, Cg, and Ct understand the vocative to refer to Rudra himself, i.e., the lord of the bull (Ck, Cg). (*gopate he vṛṣabhapate rudra*—so Ck, Cg; *he gopate rudra*—so Ct.) Indeed, the compound *gopati* is sometimes found as an epithet of Śiva, as it also is for Kṛṣṇa and Indra (Apte s.v.). It is apparently used in this sense once more in the *Rāmāyaṇa* at 7.29.23 (see note). Cv, whose text, along with B4,D1,4,M2,9, reads the genitive *gopateḥ*, understands that the speech is directed to Nandin but takes the reference to be to his, Nandin's, lord, that is, Śiva Paśupati (*tava gopateḥ tava svāminaḥ paśupateḥ*). Translators are divided as to how the term should be understood. Gorresio (1870, p. 55) takes the vocative to refer to Śiva as lord of herds, translating, "*o signore degli armenti (Siva)*." Dutt (1894, p. 1605) skirts the issue by rendering simply, "O Gopati." Roussel (1903, vol. 3, p. 468), perhaps influenced by Gorresio, renders, "*ô bouvier*." In this he is followed by Shastri (1959, vol. 3, p. 418), who similarly renders, "O cowherd." Gita Press (1969, vol. 3, pp. 1958–59), again referring to Śiva, understands, "O master of a bull." Raghunathan (1982, vol. 3, p. 415), in a similar vein to Gita Press, translates, "O Lord of the Bull." Benoît (1999, p. 1262) translates as does Roussel, but adds a note (p. 1719), where he appears to understand the epithet as referring to Nandin but also seems to allude to the possibility of taking it as an epithet of Śiva Paśupati. He observes: "*Nandin est le gardien des troupeaux de Śiva, dont l'un des noms est Paśupati, «Maître du bétail»*."

"while I was traveling" *mama gacchataḥ*: Literally, "of me who was going."

19. "By what authority" *kena prabhāvena*: Literally, "by what power *or* lordliness."

"there" *tatra*: D7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *nityam*, "always *or* constantly."

"You do not realize, as you should" *vijñātavyaṃ na jānīṣe*: Literally, "you do not know what should be known." D7,10,11,T1,4,G2,3,M3,7,10, and GPP, NSP, Gita Press, KK, and VSP read the third person singular *jānīte*, "he does [not] know," for *jānīṣe*, "you do [not] know," thus making Śiva the subject. Dutt (1894, p. 1605) and Benoît (1999, p. 1262) understand the gerundive *vijñātavyam*, "what should be known," to refer to the question posed in *pādas* ab, that is to say, they see Daśagrīva as demanding to know by what authority Śiva is disporting himself on the mountain.

"what a dangerous situation is at hand" *bhayasthānam upasthitam*: Literally, "the place *or* occasion for danger that has drawn near." Roussel (1903, vol. 3, p. 468) renders, "*le moment de trembler est venu*." This is echoed by Shastri (1959, vol. 3, p. 418), who renders, "the moment for him to tremble has come."

20. "your majesty" *rājan*: D5–7,10,11,T3,4,M3,7, and GPP, NSP, Gita Press, KK, and VSP read instead, *rāma*, "O Rāma."

"he thrust his arms under the mountain" *bhujān prakṣipya parvate*: Literally, "having thrown [his] arms on the mountain." Ñ1,V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *bhujān vikṣipya parvate*, "having pressed *or* thrown [his] arms on the mountain." We follow Ct, the only commentator to gloss this phrase, who understands the locative *parvate*, "in *or* on the mountain," to mean "underneath the mountain (*parvate parvatādhastāt*)." In light of verse 22 below, where the *rākṣasa*'s arms are explicitly shown to be crushed under the mountain, and of the general iconographic representation of this scene, we feel that Ct's understanding is correct.

"it" *taṃ śailam*: Literally, "that mountain." Ś,V1,D2,5–12, and Lahore, GPP, NSP, and Gita Press read instead *śīghram*, "quickly."

"together with its deer, its beasts of prey, and its trees" *samṛgavyālapādapam*: V1,D6,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *sa śailaḥ samakaṃpata*, "that mountain shook."

Following verse 20, V1,D5–7,D10,11,S insert a passage of two lines [311*]: "Through the shaking of the mountain, the hosts of god were shaken. Then, even Pārvatī shook and clung to Maheśvara. (*calanāt parvatasyaiva gaṇā devasya kampitāḥ / cacāla pārvatī cāpi tadāśliṣṭā maheśvaram //*)"

21. "smiling when he saw what Daśagrīva had done" *prahasan vīkṣya tatkṛtam*: Literally, "[he] laughing *or* smiling, having seen that action of him *or* that action." Ś,Ñ,V1,3,B2–4,D2,5–12,T4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *devānāṃ pravaro haraḥ*, "Hara, foremost of the gods."

22. "which were beneath the mountain" *śailasyādhogatāḥ*: Ś,V1,3,B3,4,D2,5,7–12,T4 (second time), and Lahore (7.15.24), GPP (7.16.28), NSP (7.16.28), and Gita Press (7.16.28) read instead *śailastambhopamāḥ*, "[arms] which resembled stone pillars *or* which resembled mountains and/or pillars." Despite GPP's reading this variant, Ct (also Ck) read with the critical edition, leaving only Cr among the southern commentators to read with the variant. VSP and KK (noting the variant) read with the critical text. A number of northern manuscripts (Ñ,B3,4,D1,3,4) and Gorresio show a variant of the variant, understanding that Rāvaṇa has only two arms, and so read the dual for the plural (*śailastambhopamau bhujau*). Thus all translations consulted with the sole exception of Raghunathan (1982, vol. 3, p. 415) understand that Rāvaṇa's arms are being compared to pillars of stone or mountain columns. Concerning the number of arms and heads that Rāvaṇa has, see note to 7.9.25.

"on account of which" *tatra*: Literally, "with regard to that."

23. "in this fashion" *tathā*: T3,4, and KK and VSP read instead *tadā*, "then."

"tremendous" *sumahān*: V1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sahasā*, "violently *or* suddenly."

"filled" *pūritam*: Ñ,V1,3,B2–4,D1–5,7,9–11,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kampitam*, "shaken."

24. "the end of the world" *lokasaṃkṣayam*: Literally, "the destruction of the world[s]."

"were disturbed as they discharged their duties" *calitāḥ sveṣu karmeṣu*: Literally, "agitated in their own work *or* actions." The precise meaning of the phrase is not clear. The idea seems to be that the tremendous sound of Daśagrīva's cry distracts the gods from their proper duties. No commentator or translator consulted shares this reading, as indicated below.

Ś,Ñ,V1,3,B2–4,D5,7–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP and all commentators consulted substitute for verse 24 a passage of two lines [316*]: "The *daityas* thought it was the crashing of the *vajra* and mortals thought it was the end of the cosmic age,[1] while the gods with Śakra[2] at their head were shaken from their thrones[3] (*menire vajranişpeṣaṃ daityā martyā yugakṣayam / āsanebhyaḥ pracalitā devāḥ śakrapurogamāḥ* //)."

[1] "The *daityas* thought it was the crashing of the *vajra* and mortals thought it was the end of the cosmic age" *menire vajranişpeṣaṃ daityā martyā yugakṣayam*: Literally, "the *daityas* thought it was the crash of the *vajra* [and] mortals [thought] it was the destruction of a cosmic age." The sequence *vajranişpeṣam . . . yugakṣayam* seems awkward. Several manuscripts and B3 and Gorresio's edition read the more transparent locative *yugakṣaye*, "at the end of a cosmic age," for the accusative *yugakṣayam*, "the end of a cosmic age." V1,D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *menire vajranişpeṣaṃ tasyāmātyā yugakṣaye*, "his [Rāvaṇa's] ministers thought it was the thunderclap at the end of the cosmic age." Given the reading of the critical edition, *yugakṣayam*, we believe that the term *vajranişpeṣam* must refer to the dreadful sound of Indra's thunderbolt-weapon, the *vajra*, which would, of course, produce terror on the part of his immemorial foes the *daityas*. The comparison of a fearsome cry with a thunderclap of doom is found elsewhere in the epic; compare 6.55.13.

[2] "Śakra" *śakra-*: B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *indra-*, "Indra."

[3] "were shaken from their thrones" *āsanebhyaḥ pracalitāḥ*: Literally, "[they were] moved from seats." D10,11, and GPP, NSP, and Gita Press read instead *tadā vartmasu calitāḥ*, "[they were] shaken on their paths." Ct glosses, "Those gods who were standing on the paths were shaken from those paths (*vartmasu sthitā devā vartmabhyaḥ pracalitā ity arthaḥ*)." Ck and Cm understand similarly. Cg reads instead *vartmasthāḥ pracalitāḥ*, "those [gods] standing on the path were shaken." KK and VSP read instead *vartmasthacalitāḥ*, "[the gods] shaken from their positions on the path[s]."

Following 316*, D6,7,10,11,T3,4, and GPP, NSP, and Gita Press continue, while T1,2,G,M1–5,7–10, and KK and VSP insert after verse 24, a passage of ten lines [317*]: "The seas were agitated and the mountains shook, as the *yakṣas*, *vidyādharas*, and perfected beings cried out, 'What is that?'[1–2] Then his ministers addressed him as he howled.[1][3] 'You must propitiate Mahādeva, the black-throated[2] lord of Umā. We can see no refuge here, ten-necked Rāvaṇa, other than him. Bowing low, you must approach him for refuge with hymns of praise.[4–6] For once propitiated, merciful Śaṅkara will grant you his grace.'[7] Addressed in this fashion by his ministers, ten-necked Rāvaṇa, bowing humbly, propitiated the bull-bannered lord with various conciliatory hymns of praise.[3][8–9] And so, a thousand years passed while the *rākṣasa* cried out.[10]"

[1] "Then his ministers addressed him as he howled." *atha te mantriṇas tasya vikrośantam athābruvan*: D5,7,10,11, and GPP, NSP, and Gita Press omit this line.

[2] "black-throated" *nīlagrīvam*: D5–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *nīlakaṇṭham*. See notes to 7.6.8.

[3] "with various conciliatory hymns of praise" *sāmabhir vividhaiḥ stotraiḥ*: We follow Cr, the only commentator to remark on this line, who takes the term *sāman* in its adjectival sense, "conciliatory *or* pacifying (*sāntvanakārakaiḥ*)." This seems to us entirely apposite to the context. All translators consulted, however, take the term in its other common meaning, "vedic hymn *or* chant, the *Sāmaveda*." This seems to us both inapposite and redundant.

25. "But" *tadā*: Literally, "then." D5 (second time),6,7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prabhuḥ*, "lord," which then refers to Mahādeva.

"your majesty" *rājan*: D6,7–11,T3,4,M1,6, and GPP, NSP, Gita Press, KK, and VSP read instead *rāma*, "O Rāma."

"resting on the summit of the mountain" *śailāgre viṣṭhitaḥ*: Literally, "present *or* standing on the summit of the mountain." D10,11, and GPP and NSP read the accusative *viṣṭhitam* for the critical edition's nominative *viṣṭhitaḥ*, thus improbably placing Rāvaṇa rather than Śiva on the summit of the mountain. This reading is followed by Dutt (1894, p. 1606) and Roussel (1903, vol. 3, p. 469). Shastri (1959, vol. 3, p. 419) avoids the seeming oddity of placing Rāvaṇa at the top of the mountain by rendering, "released the arms of Dashanana from under the mountain."

"ten-faced Daśagrīva's . . . him" *tasya . . . daśānanam*: Literally, "[arms] of him . . . [spoke] to Daśānana." Ś,V3,D2,5–12,T4,G1, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *cāsya*, "and, of him," for *tasya*, "of him."

26. "with your might and boldness" *tava vīryāc ca śauṇḍīryāc ca*: Literally, "from your might and boldness." The two terms have overlapping sets of meanings, including such concepts as strength, valor, prowess, etc. In our judgment, Śiva is impressed with Rāvaṇa's strength, demonstrated by his ability actually to shake the mighty mountain, and by his audacity in actually daring to do so. Ck and Cr understand that the term *śauṇḍīryāt* here refers to physical strength (*balam iha śauṇḍīryaśabdenocyate*—so Ck). D11 and GPP, NSP, and Gita Press read *vīrasya*, "of heroic [you]," for the critical edition's *vīryāt*, "from might," while D6,7, and KK and VSP read the genitive *vīryasya*. Ś,Ñ,V1,3,B1,2,4,D9,12, and Gorresio, GPP, NSP, and Gita Press read the synonymous *śauṭīryāt* for *śauṇḍīryāt*. Since Ct's reading lacks a second source for Śiva's pleasure, he takes the conjunction *ca*, "and," to refer elliptically to Rāvaṇa's hymn of praise as a source of the god's satisfaction (*cāt stuteḥ*). See 317*, lines 8–9 and note 3, following notes to verse 24 above.

"night-roaming *rākṣasa*" *niśācara*: Literally, "O night-roaming [one]."

"The howl you released in your agony as you cried out was truly terrifying." *ravato vedanāmuktaḥ svaraḥ paramadāruṇaḥ*: Literally, "the pain-released sound of [you] crying out is supremely terrifying." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *śailākrāntena yo muktas tvayā rāvaḥ sudāruṇaḥ*, "the cry that you released when crushed [lit., 'overcome'] by the mountain was very terrifying."

27. "And since this triple world, reverberating with your cries, was terrified, you shall be known by the name 'Rāvaṇa.'" *yasmāl lokatrayaṃ tv etad rāvitaṃ bhayam āgatam / tasmāt tvaṃ rāvaṇo nāma nāmnā tena bhaviṣyasi* //: Literally, "And since the triple world, which was caused to cry out (*rāvitam*), came to fear, therefore, you indeed shall be [known] namely by the name Rāvaṇa." For a discussion of the name Rāvaṇa [*rāvaṇaḥ*], "the one who causes to cry out," and references to the use of this epithet elsewhere in the epic, see notes to 6.8.12. See also R. Goldman (1984, pp. 105–6) on the echoing of names in epithets. The present passage, which purports to be the original explanation of how the great *rākṣasa* lord came by his most familiar appellation, does not completely resolve the ambiguity of the epithet mentioned in the note to 3.30.20. The question is whether Daśagrīva (as he is actually named at birth because of his most conspicuous anatomical anomaly) earns this sobriquet because he causes all creatures to cry out (in terror), as suggested at 3.30.20, where he is described as *rāvaṇaṃ sarvabhūtāṇām*, or, as in the present passage, where his own deafening roars of rage and pain cause the three worlds themselves simply to resound (*lokatrayaṃ tv etad rāvitam*). Ck and Ct , the only commentators to offer an opinion here, apparently prefer the latter explanation, glossing the causative participle *rāvitam*, "made to cry," with *śabditam*, "made to sound." This would

seem to accord with the passage's focus on the extraordinary character of the *rākṣasa's* mighty roar (verse 23), which fills the entire universe, and the degree to which Śiva is impressed with its volume and fearsomeness (verse 26). On the other hand, Ct's gloss may be simply an elliptical repetition of his gloss on 3.30.20, where he describes Rāvaṇa as he who causes all creatures to cry out (*rāvaṇaṃ sarvabhūtāṇām ākrośaśabdakāriṇam*) in a context where no mention is made of the legend of the demon's own anguished roaring. The ambiguity is maintained here by the fact that reference is also made to the terrifying effect on the world of Rāvaṇa's roar (verse 26). Of the translators consulted, only Gorresio (1870, p. 56) and Benoît (1999, p. 1263) offer interpretations of the name. The former places the term *fragoroso* in parentheses after the name, while the latter adds in quotation marks, "*celui qui provoque des hurlements*." Benoît (1999, p. 1719) also provides a note on the etymology of the name from the verbal root √*ru*. In the *Rāmopākhyāna*, we are told that Rāvaṇa got his name because he made the worlds cry out (*rāvayāmāsa lokān yat tasmād rāvaṇa ucyate*) (*MBh* 2.259.40). As noted at 3.30.20, there has been some scholarly speculation as to the actual etymology of the name Rāvaṇa. As Pollock observes in his note to 3.30.20, Mayrhofer had speculated that the term was a pre-Aryan name for a kind of bird. If by pre-Aryan Mayrhofer (1956–1980, vol. 3, pp. 55–56) means Dravidian, and if the conjecture that the name is actually of such a provenance is correct, it may be one of those names in which the productive honorific suffix *-aṇa/aṇṇa*, "elder brother," figures. On this onomastic issue, see Emeneau and Gowda (1974, pp. 210–12).

"And . . . this" *tv etat*: V1,3,B1,D5–7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *caitat*.

"by the name" *nāmnā tena*: Ś,V2,D,T4,M6 and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *nāmnā rājan*, "by the name, your majesty."

28. "everyone else" *cānye*: Literally, "and others."

"Rāvaṇa, 'He Who Makes the Worlds Reverberate with His Cries'" *rāvaṇaṃ lokarāvaṇam*: Literally, "Rāvaṇa who causes the worlds to reverberate." See notes to verse 27 above.

29. "without fear" *visrabdhaḥ*: Literally, "confident *or* secure." D7,9–11,T3,4,M5, and GPP, NSP, Gita Press, KK, and VSP read instead the adverbial accusative *visrabdham*, "confidently." Cr notes that Rāvaṇa is not to have any fear of Śiva (*madviṣaye saviśvāsaṃ yathā bhavati tathā*).

"I grant you leave" *mayā tvam abhyanujñātaḥ*: Ck, Cg, and Ct all agree that Śiva is giving Rāvaṇa leave to depart by means of the Puṣpakavimāna (*puṣpakeṇa gamanāyeti śeṣaḥ*).

Following verse 29, D6,7,10,11,T,G1,2,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of twelve lines [321*]: "When the lord of Laṅkā had been addressed in this fashion by Śambhu himself, he[1] said, 'If you are pleased, Mahādeva, please grant me a boon as I beg it of you.[1–2] I already cannot be slain[2] by the gods, *gandharvas*, *dānavas*, *rākṣasas*, *guhyakas*, great serpents, and other extremely powerful beings.[3–4] I take no notice of animals and humans, since I regard them as weak.[3] I attained[4] a long life span from Brahmā, O destroyer of Tripura. So please grant me the remainder of my desired life span and a weapon.[5]' [5–7] Then[6] addressed in this fashion by Rāvaṇa, Śaṅkara gave him the brilliantly blazing sword known as 'Candrahāsa.'[7][8–9] And, smiling,[8] Śambhu, the lord of malignant spirits,[9] granted him the remainder of his life span,[10] and then[11] said: 'This must not be treated with disrespect by you.[12] For if this is disrespected, then, without a doubt, it will return to me.[10–12]'"

[1] "he" *saḥ*: D6,7,10,11,T3,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

[2] "I already cannot be slain" *avadhyatā mayā prāptā*: Literally, "the state of being not to be killed was obtained by me." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *avadhyatvaṃ mayā prāptam*. Cf. 7.10.16–20. On the motif of Rāvaṇa's boon, see note to 7.10.16.

[3] "I take no notice of animals and humans, since I regard them as weak." *tiryañmanuṣyān na gaṇe durbalā iti cintayan*: D10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *mānuṣān na gaṇe deva svalpās te mama saṃmatāḥ*, "I take no notice of humans, O god, for I regard them as puny."

[4] "I attained" *saṃprāptam*: Literally, "it was attained." D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *me prāptam*, "it was attained by [lit., 'of'] me."

[5] "So please grant me the remainder of my desired life span and a weapon." *vāñchitasyāyuṣaḥ śeṣaṃ śastraṃ ca tvaṃ prayaccha me*: The commentators are in general agreement that Rāvaṇa, fearful that his evil deeds may have shortened his long life span that was preordained by Brahmā, is asking Śiva to ensure that he will live out his full life span (*brahmadattadīrghāyuṣy ādyo bhāgas tatas tasmāc cheṣam avaśiṣṭaṃ vāñchitam idānīm eva duṣkarmaṇā kenāpy avinaṣṭaṃ me prayaccha*—so Cg). Cr notes that Rāvaṇa's request for the guarantee of the fulfillment of his life span suggests his extreme fearfulness (*āyuḥśeṣayācanena tasyātibhītatvaṃ vyaktam*). Ck and Ct amplify on the quest for the weapon, adding that it should be a divine weapon that will ensure Rāvaṇa's universal conquest during his remaining life span (*tasmiṃś cāyuṣi sarvajayāya śastraṃ ca divyaṃ prayaccha*—so Ct). D6,7,10,11,T3,4,G1,2,M5,10, and GPP, NSP, Gita Press, KK, and VSP read *tvaṃ ca* by transposition. On the motif of Rāvaṇa's boon, see note to 7.10.16.

[6] "Then" *tadā*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "after that *or* then."

[7] "the brilliantly blazing sword known as 'Candrahāsa'" *khaḍgaṃ mahādīptaṃ candrahāsam iti śrutam*: The term *candrahāsa*, literally, "laughter of the moon," is listed in the *Amarakośa* (2.8.89) as a synonym for "sword." The presence of the term *khaḍga*, "sword," and the phrase *iti śrutam*, "heard of *or* known as," strongly suggest that Candrahāsa is the proper name of the weapon. This would appear to be confirmed by *Bālarāmāyaṇa* 1.56.61 (*he pāṇayaḥ kimiti vāñcatha candrahāsam*). And we, like other translators, have rendered it in this way. The line, however, presents a syntactic anomaly in that the expected case of the proper noun would be the nominative and not, as we find, the accusative. This feature is exploited by Cs to argue that *candrahāsa* is not the proper name of the sword Śiva presents to Rāvaṇa and that the quotation marker *iti* here must be taken in the sense of proximity, as permitted by the *Viśvakośa*. Cs then takes the participle *śrutam*, "heard of," in its sense of "famous *or* well known." (*khaḍgas tu nistriṃśacandrahāsāsiriṣṭaya ity amaroktakhaḍgaparyāyād ayam anyaś candrahāsaśabdaḥ śivanistriṃśavācīti sāṃnidhye vidyamānaṃ nāmnā candrahāsaṃ śrutaṃ prasiddhaṃ khaḍgaṃ dadāv ity anvayaḥ. anyathetiśabdasya candrahāsapadayoge prathamātvaprāpteḥ. iti svarūpe sāṃnidhya iti viśvaḥ.*)

[8] "smiling" *smitvā*: The text does not explain why Śiva smiles, nor does the reading appear in the texts of any of the commentators consulted. Perhaps, as Cg suggests (see below), Śiva is thinking, even as he grants Rāvaṇa the boon of a long, natural life span, about Rāvaṇa's future death at Rāma's hands. D7,10,11,T3, and GPP, NSP, and Gita Press read instead *dadau*, "he gave *or* granted." KK and VSP show the variant *sthitvā*, "having stood," which is not noted in the critical apparatus. Cg comments on this reading, glossing *matvā*, "having thought *or* having reflected." He explains that what Śiva is reflecting on is Rāvaṇa's future death at the hands of Rāma (*rāmeṇa vadha iti sthitvā matvety arthaḥ*). This would appear to gloss the minor southern variant *smṛtvā*, "having called to mind," found in T2,M1,10.

[9] "the lord of malignant spirits" *bhūtapatiḥ*: For this meaning of the polysemic term, see note to 6.47.9.

[10] "granting him the remainder of his life span" *āyuṣaś cāvaśeṣaṃ ca . . . dattvā*: Cg attempts to sum up the entire problematic of Rāvaṇa's life span, boon of invulnerability, and impending death by indicating that Śiva is validating Brahmā's grant of long life, along with the exclusion of violent or untimely death at the hands of the gods, etc., while keeping in the back of his mind the idea that the *rākṣasa* will one day die at the hands of Rāma (*brahmā dīrghāyuṣyaṃ tāvad dattavāṃs tatrāsyāpamṛtyavo devatādibhyaḥ prāptāḥ parihṛtā bhavantu rāmeṇa vadha iti sthitvā matvety arthaḥ*—Cg according to KK and VSP). Ck's interpretation is similar, although he includes death through the curse of Vedavatī among those excluded by Brahmā and Śiva. On Vedavatī, see 7.17.8 and note.

[11] "then" *tadā*: D7,10,11,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "after that *or* then."

[12] "This must not be treated with disrespect by you." *nāvajñeyam idaṃ tvayā*: We agree with the commentators in understanding the referent here to be the sword given by Śiva to Rāvaṇa. According to Ck, Cg, and Ct, Śiva is instructing Rāvaṇa that he must not omit worship of the sword for even a single day (*ekasminn api dine pūjaudāsīnyaṃ na kartavyam ity arthaḥ*—so Ck and Cg; Ct similarly).

30. "by Maheśvara Mahādeva . . . him" *maheśvareṇa . . . /. . . mahādevam*: Literally, "by Maheśvara . . . to Mahādeva." We have added the pronoun to avoid any confusion arising from the fact that both names refer to the same divinity.

"himself" *sākṣāt*: Literally, "directly, in person." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *evam*, "in this fashion."

"then mounted his flying palace" *vimānaṃ tat samāruhat*: Ś,Ñ1,V1,3,D2,5–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *ārurohātha puṣpakam*, "then he mounted the Puṣpaka."

31. "wherever he went" *tatas tataḥ*: Literally, "here and there." V3,D5,M3, and KK and VSP read instead the more or less synonymous *itas tataḥ*.

Following verse 31, Ś,Ñ,V1,B1,2,D (D10,11 omit lines 5–6),T3,4, as well as Lahore, Gorresio, GPP, NSP, Gita Press, KK (lines 5–6 in brackets), and VSP (omit lines 5–6) insert a passage of six lines [322*]: "Some of the kshatriyas who were powerful heroes, difficult to crush in battle, would not accede to his rule and so perished, along with their followers.[1–2] Others, realizing[1] that the *rākṣasa* was invincible, with the approval of their wise men, submitted to that *rākṣasa*, so arrogant in his strength, 'We have been defeated.'[3–4] And thus, in this fashion, Rāvaṇa, who made the worlds reverberate with his cries, inflated with arrogance and strength, roamed about subjugating the kshatriyas through his valor.[2][5–6]"

[1] "realizing" *jānānāḥ*: Ñ2,B1,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, and KK read instead the synonymous *parasmaipada* participle *jānantaḥ*.

[2] "roamed about subjugating the kshatriyas through his valor" *pratāpāvanatān kurvan kṣatriyān*: KK reads instead *pratāpavanatīkurvan rāṣṭrāṇi*, "[he roamed about] subjugating kingdoms through his valor."

Sarga 17

1. "the earth" *sa mahītalam*: Literally, "he [i.e., great-armed Rāvaṇa] . . . the surface of the earth." Ś2,3,B4,D1,3,4,12,M1,3, and KK and VSP read instead *sa mahītale*, "he [i.e., great-armed Rāvaṇa] . . . on the surface of the earth," while D6,7,10,11, and GPP, NSP, and Gita Press read *pṛthivītale*, "on the surface of the earth."

"the Himalayan forests" *himavadvanam*: Literally, "the forest of *or* on the Himalayas." G1,M5, and KK and VSP read instead *himavatsānum*, "the slope of the Himalaya."

2. "wearing black antelope skin and matted locks" *kṛṣṇājinajaṭādharām*: Black antelope skins and matted locks are normally associated with male renunciants. Compare, for example, 6.1.13.26–30, where Bharata assumes the guise of an ascetic while waiting for Rāma's return. However, it is by no means unheard of for female ascetics to adopt these symbols. See, for example, 4.49.31, where Hemā is described as wearing black antelope skin, and *KumāSaṃ* 5.9, where Pārvatī is said to wear her hair in matted locks.

"She was engaged in asceticism according the ordinances of the seers, and she looked like a goddess." *ārṣeṇa vidhinā yuktāṃ tapantīṃ devatām iva*: Literally, "conjoined with the ordinances of the seers, she [was] performing austerities like a divinity." The text as it stands in the critical edition presents yet another awkward simile on the part of the *Uttarakāṇḍa* authors. With certain famous exceptions, such as that of Pārvatī in her pursuit of Śiva as a husband, asceticism is not a conventional activity of the Hindu goddesses. Ñ2,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dīpyantīm*, "shining, blazing," for *tapantīm*, "performing austerities." This reading improves the simile in that we now see the young woman shining or radiant like a goddess (*dīpyantīṃ devatām iva*). However, it leaves hanging, as it were, the expression "conjoined with the ordinances of the seers (*ārṣeṇa vidhinā yuktām*)." Ck, Cg, and Ct attempt to remedy the disconnect of this reading by glossing the phrase *ārṣeṇa vidhinā* as "with the practice of asceticism (*taponuṣṭhānena*)." Cr glosses the entire phrase as "the sense is, 'she was practicing the rituals set forth by the seers' (*ṛṣiproktakarmakartrīm ity arthaḥ*)." KK and VSP read *cainām*, "and her," for *yuktām*, "conjoined with *or* engaged with," lending the line the sense "and through the practice of asceticism, she was shining like a goddess."

3. "Laughing softly" *prahasann iva*: Ck and Ct believe that Rāvaṇa is laughing in his delight at finding a defenseless young beauty alone in the forest (*bata mamāraṇye 'nāthā sukanyā prāpteti saṃtoṣajaprahāsavān evety arthaḥ*—so Ck). Cg believes he laughs because he has come upon a young woman who would be hard to find (*durlabhakanyālābhāt prahāsaḥ*). Cs understands that Rāvaṇa is laughing for one of two reasons. The first is the thought that the woman would not refuse his advances, since he is a king who solicits her. The second is that Rāvaṇa actually believes that the woman is probably performing her austerities with the precise purpose of obtaining someone like him [as a husband] (*rājānaṃ māṃ yācantaṃ na ceti na vadet prāyo mādṛśaprāptyai taponiṣṭheyam ity abhiprāyeṇa vā hāso rāvaṇasyeti jñeyam*)."

4. "Lovely lady" *bhadre*: This term of address to a woman can take on different resonances, depending on the emotional tenor of the situation. When used in a seductive context like the present, it generally refers to a woman's beauty. See, for example, 3.46.6 and 3.47.12, where Rāvaṇa is attempting to seduce Sītā. On the other hand, compare 6.103.2 and notes, where Rāma uses it to distance himself from Sītā when she is under a cloud of suspicion.

"Such perverse behavior . . . with your beauty" *rūpasyeyāṃ pratikriyā*: Literally, "of [your] beauty, this contrary action." The term *pratikriyā* normally refers to retaliation or counteraction but can also mean simple opposition. Ck and Ct gloss, "behavior (*ācaraṇam*)." We follow Cr and Cg, who gloss, "perversity (*vipāryayaḥ*)" and "conduct contradictory to youth (*yauvanapratikūlakriyā*)," respectively. D7,10,11,M4, and NSP and Gita Press read *rūpasyevaṃ pratikriyā*, "of [your] beauty . . . perverse behavior in this way," D6,T3, and VSP (noted as a variant in KK)read *rūpasyeva pratikriyā*, "of beauty, indeed, perverse behavior," and T1,G1,M3,5, and KK read *rūpasya tapasaḥ kriyā*, "of beauty, this performance of asceticism." The reading of GPP is unclear, as the editors have placed a footnote sign over the final syllable of *rūpasyeva*[*ṃ*], making it unclear whether the editors are reading *eva* or *evam*.

Following verse 4, Ñ,V3,B,D1,3,4,7,10,11,T,G1,3,M1,3,5,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [326*]: "Your incomparable beauty, timorous lady, stirs mad passion in men.[1] It is not proper for you to practice austerities.[2] This has been firmly established.[3] (*rūpaṃ te 'nupamaṃ bhīru kāmonmādakaraṃ nṛṇāṃ / na yuktam tapasi sthātuṃ nirgato hy eṣa nirṇayaḥ //*)"

[1] "stirs mad passion in men" *kāmonmādakaraṃ nṛṇām*: Literally, "of men, it produces a madness of desire."

[2] "It is not proper for you to practice austerities." *na yuktaṃ tapasi sthātum*: Literally, "it is not proper to stand *or* remain in asceticism."

[3] "This has been firmly established." *nirgato hy eṣa nirṇayaḥ*: The expression is obscure and elliptical. The literal meaning would be something like "for this resolution has gone forth." The consensus of the commentators is that the reference is to an established principle of the *śāstras* of the elders. Ct glosses *nirgataḥ* as "well known *or* well established (*prasiddhaḥ*)" and adds, "on the part of the elders (*vṛddhānām iti śeṣaḥ*)." Cr glosses, "well known to us (*asmābhir jñātaḥ*)." Cs glosses, "set forth according to the *śāstras*. That is to say, well established. (*nirgataḥ śāstrata iti. prasiddha iti yāvat.*)"

5. "Lovely lady" *bhadre*: See note to verse 4 above.

"daughter" *duhitā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kim idam*, "what is this?"

"blameless lady . . . your" *tavānaghe*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varānane*, "O fair-faced one."

"at once" *śīghram*: D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvam*, "all," which would construe with the imperative *śaṃsa*, "tell," yielding the sense "Tell me everything."

"For what purpose do you amass these austerities?" *ko vā hetus tapo 'rjane*: Literally, "Or what is the reason with respect to the amassing of austerities?" D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *kasya hetoḥ pariśramaḥ*, "for what purpose is the exertion?"

Following 5ab, D6,7,10,11,T,G,M1,3,5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [327*]: "The man who gets to enjoy you, timorous lady, is the luckiest man on earth[1] (*yena saṃbhujyase bhīru sa naraḥ puṇyabhāg bhuvi /*)."

[1] "The man who gets to enjoy you, timorous lady, is the luckiest man on earth." *yena saṃbhujyase bhīru sa naraḥ puṇyabhāg bhuvi*: Literally, "The man by whom you are enjoyed is the partaker of auspiciousness on earth."

6. "by the ignoble *rākṣasa*" *tenānāryeṇa rakṣasā*: Literally, "by the non-*āryan rākṣasa*." D6,7,10,11,T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇena yaśasvinī*, "by Rāvaṇa, [the] illustrious [young woman]."

7. "My . . . righteous" *mama dhārmikaḥ*: D6,7,10,11,T4,G1,2,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *amitaprabhaḥ*, "of immeasurable splendor."

"the . . . brahman-seer . . . Kuśadhvaja" *kuśadhvajaḥ . . . brahmarṣiḥ*: Ck notes that by the qualification *brahmarṣi* we know that the individual mentioned here is different from the well-known [kshatriya] ancestor of Viśvāmitra of the same name (*kuśadhvajo brahmarṣir iti viśeṣaṇād ayaṃ viśvāmitrapūrvakād anyaḥ*). However, there does not appear to be any ancestor of Viśvāmitra named Kuśadhvaja, and the only known ancestor with a similar name is Kuśanābha, mentioned at *Bālakāṇḍa sargas* 31–33. Moreover, there are no variants recorded in the critical edition for the name Kuśanābha. The only other figure having the name Kuśadhvaja in the *Rāmāyaṇa*, or, indeed, it appears, in the

epic literature, is the younger brother of Janaka mentioned at 1.69.2–3ff., but he, of course, is neither a brahman nor the son of Bṛhaspati. Perhaps Ck has had a lapse of memory and is confusing the name with that of Viśvāmitra's grandfather, Kuśanābha. See note 2 to 344*, following note to verse 28 below.

8. "an incarnation of vedic speech" *vāṅmayī*: Literally, "consisting of speech." The verse is somewhat obscure in its precise meaning and the commentators and translators offer several slightly different interpretations. The general consensus is that Vedavatī is an incarnation or embodiment of the goddess of speech Vāc, lauded in the vedic literature. See S. Goldman 2000b. The term *vāṅmayī* is often used as an epithet of Sarasvatī, the goddess of speech, learning, and the arts. Only Ct and Ck comment on the verse. Ct understands, as do we, that the girl was born as an embodiment of the *vedas* in the form of speech directly from the sage Kuśadhvaja, who was chanting the *vedas*. That is why, Ct continues, her father gave her the name Vedavatī, "she who is possessed of the *vedas*." Ct continues, noting that she is the feminine energy of the Lord, that is to say, the goddess Lakṣmī, who took birth for the destruction of Rāvaṇa by means of a curse. The goddess's identification with vedic speech is complete, Ct argues, and therefore she is able to state [in verse 11 below] that her father intended Viṣṇu to be his son-in-law. (*vedābhyāsaṃ kurvato mahātmanas tasya sakāśād vāṅmayī vāṅmayavedamūrtiḥ kanyāhaṃ saṃbhūtāta evāhaṃ pitrā nāmnā vedavatīti smṛtā. bhagavataḥ śaktir lakṣmīr eva rāvaṇavadhāya rāvaṇaṃ śaptum atrāvatīrṇā. asyā vāṅmayītvaṃ sārvātmyād ata eva vakṣyati pitur me viṣṇur jāmātābhipreta iti.*) The first portion of Ck's comments is quite similar to that of Ct's and, like Ct, he understands that Vedavatī is born directly from the speech of her father (*mahātmanas tasya vācaḥ sakāśāt*). Ck, however, differs from Ct in keeping with his earlier expressed devotion to Lord Brahmā (see notes to verse 14 below; see also 5.1.177; 6.47.104; 6.59.82; 6.62.28; and notes; and Goldman and Goldman 1996, p. 96) in understanding that Vedavatī is not born from a human womb but is a self-realized incarnation of the one encompassing the three *vedas*, who is mother-Gāyatrī (*tripadāṃbikā*), that is to say, the great mother Sarasvatī. Ck understands Agastya to be informing Rāma that she, Vedavatī, is, in fact, Sītā, i.e., Mahāsarasvatī, and that he, Rāma, is Brahmā. Ck justifies these claims by quoting *Praśnopaniṣad* 5.5, in which the enlightened being attains the Brahmaloka. (*evaṃ ceyaṃ vedatrayavatyās tripadāṃbikāyā mahāmātuḥ sarasvatyāḥ svocito 'yonijo 'vatāra iti suspaṣṭam. iyam eva sīteti bodhayatāgastyenārthād iyaṃ mahāsarasvatī tvaṃ brahmā. sa etasmāj jīvaghanāt parātparaṃ puriśayaṃ puruṣam īkṣata iti prasiddhaḥ. paraṃ puruṣam iti suspaṣṭam upapāditaṃ draṣṭavyam.*) An interesting issue in this passage is that if Vedavatī is an incarnation of Sarasvatī, that goddess is normally regarded as the consort of Brahmā rather than Viṣṇu. This, of course, is in keeping with Ck's project of identifying Rāma himself as an incarnation of Brahmā. It would be most unusual for a deity to change spouses in the course of his or her incarnations. See notes to verse 28 below. Shastri (1959, vol. 3, p. 421), like Ck, understands that Vedavatī "was born of the speech" of Kuśadhvaja rather than from abstract or personified Speech. Gorresio (1870, p. 58) translates the term *vāṅmayī* as "*vocale fanciulla*," adding in his translation the interpretive phrase "*figlia del verbo vedico*." In his note to this passage (p. 318), Gorresio remarks on the two possible interpretations, one of which is "*la parola vedica personificata*," and the other, "*Nacqui per virtù della recitazione del verbo vedico*."

9. "great serpents" *-pannagāḥ*: The reading is marked as uncertain by the editors of the critical edition. Lahore and Gorresio both read variants.

"approached . . . and" *te cāpi gatvā*: Literally, "moreover, they having gone." KK and VSP read instead the more or less synonymous *te 'pi gatvā hi*, "they, too, indeed having gone."

"asked for my hand in marriage" *varaṇaṃ rocayanti me*: Literally, "they chose the choice of me." The term *varaṇam*, "choice," can refer specifically to the choice of a bride. Ck and Ct remark on the redundancy of the expression. They rationalize it by saying that we should take the causal root √*rocay*, "to choose," in the generic sense of "to do *or* make." Thus they take the expression to mean "They made a choice *or* request." (*ruciḥ kriyāsāmānye. varaṇaṃ kurvanti smety arthaḥ.*)

10. "lord of the *rākṣasas*" *rākṣaseśvara*: KK and VSP read instead *rākṣasarṣabha*, "O bull among *rākṣasas*."

"Listen, great-armed hero" *niśāmaya mahābhuja*: Literally, "Hear, O great-armed [one]." KK and VSP read instead *niśācara niśāmaya*, "Hear, O night-roaming [*rākṣasa*]."

11–12. "foremost of the gods" *surottamaḥ*: D6,7,9–11,G1,M1,5, and Gita Press, KK, and VSP read instead *sureśvaraḥ*, "lord of the gods." For some reason, both GPP and NSP (7.17.12) read the contextually inappropriate vocative *sureśvara*.

"that righteous man" *dhārmikaḥ*: Literally, "the righteous [one]." D6,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmai tu*, "but to him [Viṣṇu]."

"to anyone else" *anyasya*: Literally, "of another." We agree with Ck, Ct, and Cr in understanding the dative *anyasmai* for the awkward genitive.

"Śambhu" *śambhuḥ*: T1,G3,M1,3, and KK and VSP read the variant name *dambhuḥ*, "Dambhu." According to *Vāyupurāṇa* 67.76–81, Śambhu is one of the five sons of the *daitya* king Virocana. He is also mentioned at *Prakṣipta* I, *sarga* 1.41–42 (= App. I, No. 1, lines 81–84).

"as he slept" *prasuptaḥ*: Literally, "asleep." D6,7,10,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *śayānaḥ*, "as he lay [sleeping]."

13. "my . . . mother" *me jananī*: After arguing that Vedavatī was born directly from her father's recitation of the vedas, Ck and Ct are silent on the identity of this woman. See notes to verse 8 above.

"entered the fire with him" *praviṣṭā dahanaṃ saha*: Ś,Ñ,V1,3,B,D2,5–12,T3,4,M3,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *praviṣṭā havyavāhanam*, "entered the [fire,] bearer of oblations." This is the first reference in the critically established text to the practice of *sahagamanam*, whereby a woman immolates herself on her husband's funeral pyre. The practice is known to the *Mahābhārata* but appears to be alien to the social and ritual world of the *Rāmāyaṇa*. Benoît (1999, p. 1720) refers to a passage in the *Ayodhyākāṇḍa* in which the grieving widow Kausalyā threatens to hurl herself upon Daśaratha's funeral pyre but does not, of course, follow through on this vow. That passage, however, is known only to the southern recension and is thus relegated to the critical apparatus (2.60.1534* = GPP 2.66.12 [see notes 2.60.10]). See Sutherland 1994.

14. "And so the wish is firmly lodged in my heart that I will make" *karomīti mamecchā ca hṛdaye sādhu viṣṭhitā*: D6,10,11,T4,10, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [331*] for 14cd: "I will make . . . and so, I bear him in my heart (*karomīti tam evāhaṃ hṛdayena samudvahe*)." Ck, Ct, and Cr and all of the translators consulted agree that it is Nārāyaṇa that Vedavatī cherishes in her heart.

"with respect to Nārāyaṇa" *nārāyaṇaṃ prati*: The reference, of course, is to the late Kuśadhvaja's desire that his daughter marry Nārāyaṇa. Both Ct and Ck provide etymologies for the name Nārāyaṇa. Ct offers two alternatives. According to the first, the term *nāra* refers to the collectivity of living beings, while *ayana* takes its normal sense of "resort *or* way"; thus the name means "the refuge *or* resort of all creatures." Ct's second interpretation takes *nāra* in its sense of "the waters." In this interpretation, the term refers to Viṣṇu as "he whose resting place is the primal waters." (*nārāyaṇaṃ nārasya jīvasamūhasyāyanam. nārā āpo 'yanaṃ yasyeti vā taṃ.*) Ck similarly cites the second etymology, derived from *ManuSm* 1.10, which he quotes. He takes the reference, how-

ever, as an opportunity to launch into yet another of his theological excursuses, in which he asserts that the name Nārāyaṇa refers, in fact, to Brahmā rather than Viṣṇu. (*nārāyaṇam "āpo narā iti proktā āpo vai narasūnavaḥ / tā yad asyāyanaṃ proktā* [*sic* for *pūrvaṃ*] *tena nārāyaṇaḥ smṛtaḥ //" iti manusmṛtau bhūjalapradhāno virāḍupagraho bhagavān brahmety arthaḥ.*)

For 14cd, Ś,Ñ,V1,3,B,D1–5,7–9,12,T3,M6, and Lahore and Gorresio substitute a passage of one line [330*]: "Having seen my father dead, I desire to carry out his great vow (*mṛtaṃ ca pitaraṃ dṛṣṭvā cartukāmā mahāvratam*)." Only Gorresio (1870, p. 58) translates this line.

15. "I will fulfill my father's desire even though he has departed" *ahaṃ pretagatasyāpi kariṣye kāṅkṣitaṃ pituḥ*: D10,11, and GPP, NSP, Gita Press, and VSP omit this line (15ab). KK (7.17.17) includes the line in brackets, preceded by 330*, also in brackets. See note to verse 14 above.

16. "Know that I am resorting to righteousness in my desire to make Nārāyaṇa my husband." *āśritāṃ viddhi māṃ dharmaṃ nārāyaṇapatīcchayā*: D10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *āśraye niyamaṃ ghoraṃ nārāyaṇaparīpsayā*, "I resort to this fearsome vow out of a desire to obtain Nārāyaṇa."

Following 16ab, Ś,Ñ,V1,3,B1,2,4,D2,5,7–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while D1–4,T4 insert following verse 16 a passage of one line [332*]: "Nārāyaṇa is the husband for me; I will consider no other man[1] (*nārāyaṇaḥ patir mahyaṃ na cānyo mānuṣo mataḥ*)."[1]

[1] "I will consider no other man" *na cānyo mānuṣo mataḥ*: Literally, "no other man is considered." D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read *puruṣottamāt*, "than Puruṣottama," for *mānuṣo mataḥ*, "man is considered," yielding the sense "[there is] none other than Puruṣottama." Cr notes that by the term *puruṣottamāt*, Vedavatī is saying that Nārāyaṇa is none other than the Supreme Being, i.e., Rāma (*puruṣottamād rāmād yo 'nyo 'tyantabhinno na sa nārāyaṇa eva mama patiḥ*).

18. "from atop his flying palace" *vimānāgrāt*: Literally, "from the top *or* highest point of the *vimāna*." Cr reads *vimānāgryāt*, "from that excellent *vimāna*." This variant is not noted in the critical apparatus.

"there" *tatra*: D6,7,10,11,T1,2,4,G2,3,M1–4,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *bhūyaḥ*, "once more."

19. "The amassing of righteous actions . . . is an adornment only of the elderly" *vṛddhānām . . . bhrājate dharmasaṃcayaḥ*: Literally, "the piling up of *dharma* shines among the old." D10,11,M4, and GPP, NSP, Gita Press, KK, and VSP read *puṇya-* for *dharma-*, giving the compound the sense "the amassing of religious merit."

20. "You ought not in your youth be acting in such a manner that is fitting only for the elderly." *nārhase kartum īdṛśam /. . . yauvane vārdhakaṃ vidhim //*: Literally, "You should not be doing such geriatric conduct in youth." D6,7,10,11,T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *vaktum*, "to speak," for *kartum*, "to act." In addition, the same manuscripts and printed editions read *yauvanaṃ te 'tivartate*, "your youth is passing," for *yauvane vārdhakaṃ vidhim*, "geriatric conduct in youth." KK and VSP read *nivartate* for [*a*]*tivartate*, lending the line the sense "your youth is fleeing." These variants lend the line the sense "You ought not speak in this fashion, for your youth is passing away." The critical reading is rendered only in the translation of Gorresio (1870, p. 59).

Following verse 20, D6,7,10,11,T1,3,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [333*]: "Lovely lady,[1] I am the lord of Laṅkā, known as Daśagrīva. You must be my wife and enjoy pleasures to your heart's content (*ahaṃ*

laṅkāpatir bhadre daśagrīva iti śrutaḥ / tasya me bhava bhāryā tvaṃ bhuṅkṣva bhogān yathāsukham //)."

[1] "Lovely lady" *bhadre*: See note to verse 4 above.

21. "lovely lady . . . my lady" *bhadre . . . aṅgane*: Literally, "O auspicious one . . . O woman." For the uses of *bhadrā*, see note to verse 4 above.

"he . . . is not equal to me" *na mayāsau samaḥ*: D6,10,11, and GPP, NSP, and Gita Press read instead the synonymous *sa mayā no samo*, while G2,M3, and KK and VSP read the equally synonymous *na mayā sa samo*.

"wealth" *bhogena*: The word normally refers to "enjoyment *or* pleasure," but also, not infrequently, to "objects of pleasure, possessions, *or* wealth itself." Translators have rendered variously.

Following verse 21, D6,7,10,11,T3,4,G2,M3,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [335*]: "Then, when he had spoken in this fashion, Vedavatī replied (*ity uktavati tasmiṃs tu vedavaty atha sābravīt*)."

22. "'Don't do this! Don't!'" *mā maivam iti*: Literally, "'Don't [act] in this fashion! Don't!'" The passage raises a significant issue as to what action Vedavatī is trying to forestall. The sequence of verses in the critical edition as well as in the northern recension focuses specifically on Rāvaṇa's sexual assault on Vedavatī, which is suggested by the common, symbolic sexual defilement of seizing a woman by her hair. See Hara 1986 and R. Goldman 2015b. Indeed, following verse 22, several northern manuscripts (Ñ,V3,B) as well as Gorresio (7.17.25) insert a passage of one line [337*] in which Rāvaṇa's rape of Vedavatī is made explicit: "That powerful *rākṣasa* forcibly brought the trembling girl to womanhood (*strībhāvam anayac caināṃ visphurantīṃ balād balī*)." Compare Ct's remarks at verse 24 below. Compare D3, which, following verse 22, inserts an even more explicit passage of one line [338*]: "He began to have intercourse with the trembling girl to his heart's content (*visphurantīṃ yathākāmaṃ maithunāyopacakrame*)." The situation is rather different in the southern recension, which interpolates a passage of three lines following 22ab [336*], in which Vedavatī protests Rāvaṇa's belittling words concerning Viṣṇu rather than his incipient sexual assault. All translators consulted, with the exception of Gorresio, follow this reading and have Vedavatī cry out against Rāvaṇa's words regarding Viṣṇu rather than against any physical action directed toward her. See below.

"to that night-roaming *rākṣasa*, as he seized her by the hair with his hand" *niśācaram / mūrdhajeṣu ca tāṃ rakṣaḥ karāgreṇa parāmṛśat*: Literally, "to the night roamer, . . . the *rākṣasa*, seized her on the hairs with the tip of his hand." The verbal root *parā √mṛś* is somewhat ambiguous in this context, as it can mean either "seize violently" or "stroke gently." We believe that the context clearly supports the former sense because of the well-attested symbolism of seizing a woman by the hair as a form of sexual assault. (See Hara 1986.) Both Roussel (1903, vol. 3, p. 471) and Benoît (1999, p. 1265) seem to view Rāvaṇa's approach as more erotic than violent. The former renders, "*passa les doigts dans les cheveux*," while the latter, perhaps under Roussel's influence, translates, "*passa le bout des doigts sur les cheveux*."

Following 22ab, D5 (after 22),6,7,10,11,T,G,M1–5,6–8 (after 21),10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [336*]: "What wise person other than you, lord of the *rākṣasas*, would treat with contempt Viṣṇu, who is overlord of the triple world and is worshiped in all the worlds?[1–2] Addressed in this fashion by Vedavatī there, the night-roaming [*rākṣasa*] . . . [3]."[1]

[1] As noted above, in separating Vedavatī's protestation from Rāvaṇa's assault in this way, the southern text indicates that Vedavatī's cry of "Don't! Don't do this!" refers to

Rāvaṇa's contemptuous words regarding Viṣṇu, and this is exactly the way in which Ct interprets her elliptical outcry. He proposes supplying the phrase "[Don't] speak [in this fashion] about Viṣṇu. (*mā maivam. viṣṇuviṣaye vadeti śeṣaḥ.*)" Given the southern interpolation and the gloss of Ct, it is only natural that the translators of the southern text understand similarly.

23. "cut off her hair with her hand" *keśān hastena sācchinat*: Since hair is powerfully charged with sexual symbolism in South Asian culture, the cutting of a woman's hair marks her as removed from the realm of sexuality. See Hiltebeitel and Miller 1998. In the present instance, the act may have more than symbolic value, as it would serve to free Vedavatī from the clutches of Rāvaṇa, who had grasped her long hair.

"Eager to end her life" *maraṇāya kṛtatvarā*: Literally, "making haste for death."

Following 23ab, D5–7,10,11,T1–3 (line 1 only),G,M1–5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [340*]: "Having become a sword, her hand then divided her hair in two.[1] [She] blazing, as it were, with rage, as if to burn up the night-roaming *rākṣasa.* (*asir bhūtvā karas tasyās tadā keśān dvidhākarot / sā jvalantīva roṣeṇa dahantīva niśācaram* //)"

[1] "then divided her hair in two" *tadā keśān dvidhākarot*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *keśāṃś chinnāṃs tadākarot*, "[it] then rendered her hair cut." Ck, Ct, Cr, and Cs use this passage as a welcome explanation of how one can possibly cut one's hair simply with one's hand (*hastena keśacchedaḥ kathaṃ tatrāhāsir bhūtveti*—so Ct). Cs ascribes the magical transformation of Vedavatī's hand into a cutting implement to the power she derives from her yogic praxis (*yogasāmarthyād iti bhāvaḥ*).

24. "As I have been violated" *dharṣitāyāḥ . . . mama*: Literally, "of me assaulted." Ct glosses the participle as "made to attain the state of womanhood by the touching of [my] hair (*dharṣitāyāḥ keśasparśeṇa strībhāvaṃ prāpitāyāḥ*)." Compare this comment with the northern insert 337* discussed above at note to verse 22. See, too, 7.26.44; 7.30.27; 637*, line 2, following notes to verse; and notes.

"my life is at an end" *nedānīṃ mama jīvitam*: Literally, "of me there is now no life." D6,7,10,11,T2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *na me jīvitam iṣyate*, "I do not desire life."

25. "innocent and without a protector" *apāpā cāpy anāthavat*: Literally, "and [I] without sin and as if without a protector." D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *tvayā pāpātmanā vane*, "by evil-minded you in the forest."

"I shall be born" *samutpatsyāmy aham*: The reading is marked as uncertain by the editors of the critical edition. Ś1,3,Ñ2,V1,B2,D10–12,T3,M3, and GPP and NSP read the third person singular *samutpatsyati*, "he, she, it will be born," for *samutpatsyāmy* [*aham*]. Ct and Cr gloss the first person *ātmanepada*, *samutpatsye*, "I shall be born." M3 and Gita Press, KK, and VSP read *samutpatsye hy aham*, "indeed, I shall be born."

26. "Truly it is not possible for a woman to kill anyone, least of all you, evil *rākṣasa*." *na hi śakyaḥ striyā pāpa hantuṃ tvaṃ tu viśeṣataḥ*: Literally, "For, evil [one], it is not possible for a woman to kill you especially." D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *hantum*, "to kill," for *pāpa*, "evil [one]," and these same manuscripts (except G1,M5) and GPP, NSP, Gita Press, KK, and VSP read *puruṣaḥ pāpaniścayaḥ* for *hantuṃ tvaṃ tu viśeṣataḥ*, lending the line the sense "For it is not possible for a woman to kill a man of evil intent." Cr understands the sense to be that a woman cannot engage in battle with an evildoer for fear of contact with him (*sparśaśaṅkayā pāpinā saha yuddhaṃ na yogyam iti tātparyam*).

"it would exhaust the power of my asceticism" *tapasaś ca vyayo bhavet*: Literally, "There would be a destruction *or* diminution of asceticism." Ct understands the term *vyayaḥ*, "destruction," differently. He believes that Vedavatī is saying that, were she to use her ascetic power to curse Rāvaṇa, it would be in vain because of the boon of Brahmā, which immunizes him from such a death at this time. (*vyayaḥ. brahmavaradānād idānīṃ tava maraṇābhāvena vṛthā vyaya ity arthaḥ.*) Cr notes that by this she is suggesting that she will kill Rāvaṇa by a stratagem (i.e., by taking birth as Sītā) (*etenopāyatas tvāṃ ghātayiṣyāmīti sūcitam*).

27. "If I have performed good deeds, made charitable donations, and offered sacrificial oblations" *yadi tv asti mayā kiṃcit kṛtaṃ dattaṃ hutaṃ tathā*: Literally, "but if there is anything done, given, and sacrificed by me." Several translators understand only two actions to have been performed, namely charity and sacrifice, apparently taking *kṛtam*, literally, "done," as a generic in the sense of "performed," describing the other two actions. Cs, evidently disturbed at the notion of a woman performing vedic sacrifice, notes that it is appropriate in this case because Vedavatī is a superior woman (*hutam uttamastrītvād yuktam*). See S. Goldman 2010b.

"then, by virtue of that" *tena hi*: Literally, "indeed by that." D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmāt tu*, "then because of that."

28. "the blazing fire, the eater of oblations" *jvalantaṃ vai hutāśanam*: Literally, "the blazing eater of oblations." V1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *jvalitaṃ jātavedasam*, "the blazing fire." *Jātavedas* is another vedic epithet for "fire." Its etymology is disputed; see *Nirukta* 7.19. See, too, *ŚatBr* 9.5.1.68 and *MBh* 2.28.29.

"a heavenly shower of blossoms" *divyā puṣpavṛṣṭiḥ*: Ck and Ct note that this is a token of [the gods'] delight at the certainty of the destruction of Rāvaṇa (*atrāpi puṣpavarṣaṃ rāvaṇanāśaniścayajasaṃtoṣāt*—so Ct).

Following verse 28, B2,D3,6,7, and a number of texts and printed editions (Gorresio 7.17.32–35ab; GPP in brackets, unnumbered, between GPP 7.17.33 and 34; Gita Press 7.17.35cd–39; KK 7.1.7.36–39 [*pace* the critical edition's "in brackets"]; and VSP 7.17.35–39ab) insert, while B1 and D5 continue following 342*, a passage of nine lines [343*], which the editors of GPP (vol. 7, p. 2792) attribute to the text of Cg only: "And she, as radiant as a lotus, was born[1] once again in a lotus.[1] After that, she was once again taken by that *rākṣasa*, just as before.[1–2] Seizing that young woman, who resembled the calyx of a lotus, he proceeded to his own residence. Entering there, Rāvaṇa showed her[2] to his minister.[3–4] And the latter, who was familiar with signs, observing her, said this to Rāvaṇa:[3] 'This fair-hipped woman has appeared in your house solely for your destruction.'[4][5–6] Hearing this, Rāma, Rāvaṇa threw her[5] into the sea. Thrown out like this, she[6] reached dry land and found herself in the middle of a sacrificial ground, where that virtuous woman rose up on the tip of the king's ploughshare.[7]"[7–9]

[1] "And . . . was born . . . in a lotus" *hi saṃbhūtā padme*: KK and VSP read instead *samudbhūtā padme*, "[she] was born in a lotus." The theme of Sītā as being born in a lotus in Rāvaṇa's garden is found in Telugu folk songs (Sarma 1980, pp. 222–23) and noted by W. L. Smith (1988, p. 21).

[2] "Entering there . . . her" *praviśya . . . cainām*: Literally, "having entered . . . and her." GPP, NSP, Gita Press, KK, and VSP read instead *pragṛhya . . . tv etām*, "and having seized her."

[3] "said this to Rāvaṇa" *rāvaṇasyedam āha ca*: Literally, "and he said this to Rāvaṇa." GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇaṃ caivam abravīt*, "and he spoke in this fashion to Rāvaṇa."

[4] "This fair-hipped woman has appeared in your house solely for your destruction." *gṛhasthaiṣā hi suśroṇī tvadvadhāyaiva dṛśyate*: Literally, "For the fair-hipped one, stay-

ing in your house is seen for your destruction." The syntax is elliptical and somewhat obscure. We understand with Gita Press (1969, vol. 3, p. 1964) that the term *gṛhasthā*, normally a masculine term, "householder," here refers to the simple physical presence of Vedavatī/Sītā in Rāvaṇa's house. One could also break up the sequence as the masculine vocative *gṛhastha*, "O householder," plus *eṣā*, "she," yielding the sense "O householder, this fair-hipped woman has appeared for your destruction." This latter interpretation is somewhat consonant with the equally obscure variant found in B1,2, and Gorresio, which reads *gṛhastho nārhati śroṇīṃ tvam etāṃ tyaktum arhasi*. Gorresio (1870, p. 59) renders the line "*L'uomo accasato non ha potere sopra lombi di donna; tu dei quindi rilasciar costei.*" Gorresio (1870, p. 318) has a note on this obscure phrase, remarking that his translation is a literal one, but it is possible that one can supply the infinitive *gṛhītum*, following the verbal phrase *nārhati*, and translate, "A married man must not place his hand on a woman's loins," that is to say, a married man must not perpetrate violence against a woman.

[5] "threw her" *saṃpracikṣepa*: Literally, "he threw." GPP, Gita Press, KK, and VSP read instead *tāṃ pracikṣepa*, "he threw her."

[6] "Thrown out like this, she" *sā kṣiptā*: Literally, "thrown." D3,6,7, and GPP, Gita Press, KK, and VSP read instead *sā caiva*, "and she." B1,2, and Gorresio read *sā kṣiptormibhiḥ*, "she, tossed by the waves."

[7] "on the tip of the . . . ploughshare" *halamukhāgrasthā*: Literally, "[she] situated on the edge of the ploughshare." GPP, Gita Press, KK, and VSP read instead *halamukhotkṛṣṭā*, "[she] extracted by the edge of the ploughshare."

This curious episode of Vedavatī's second and transitional birth and abduction at Rāvaṇa's hands prior to her appearance as the child Sītā in the furrow appears to be unknown to most versions of the *Rāmāyaṇa* tradition. Gorresio (1870, p. 318) notes this as well and ascribes the legend specifically to the Gauḍa or Bengal recension of the text (1026*, lines 6–7 and note 2, following note to 6.48.7). As it stands here, the story appears to borrow a widespread motif in various *Rāmāyaṇa* traditions that Sītā is born in Laṅkā, sometimes as Rāvaṇa's daughter, and, after a prophecy that she will destroy him, is disposed of either in the sea or by being buried. This version differs from the others in having her brought to Laṅkā after a prior abduction at Rāvaṇa's hands. See W. L. Smith 1988, pp. 20–23.

Following 343*, B2,D3,6,7, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, while Ñ,V1,3,B3,4,D1,4,10,11,S insert after verse 28, D2 continues after 346*, and D9 continues after 347*, a passage of two lines [344*]: "She is the very one, lord, who was born as the daughter of King Janaka. She is your wife, great-armed hero,[1] for you, indeed, are the eternal Viṣṇu.[2] (*saiṣā janakarājasya prasūtā tanayā prabho / tava bhāryā mahābāho viṣṇus tvaṃ hi sanātanaḥ* //)"

[1] "great-armed hero" *mahābāho*: Literally, "O great-armed [one]."

[2] "for you, indeed, are the eternal Viṣṇu" *viṣṇus tvaṃ hi sanātanaḥ*: Ct notes that by this reference it is clear that Sītā is, indeed, the goddess Lakṣmī (*anena sītāyā lakṣmītvaṃ sphuṭam evoktam*). He further documents this by quoting the *Viṣṇupurāṇa* 1.9.144 (etext), where Parāśara states that she, i.e., Lakṣmī, was Sītā in the era of Rāghava and was Rukmiṇī during the lifetime of Kṛṣṇa (*tad uktaṃ parāśareṇa—rāghavatve 'bhavat sītā rukmiṇī kṛṣṇajanmani*). Cr provides two etymologies: one of the word *sanātanaḥ*, "eternal," and the other of the name Viṣṇu. He explains the term *sanātanaḥ*, "eternal," as meaning the creator or source of all beings, which he then supports by quoting a well-known passage from the *upaniṣads* (*Taittirīyopaniṣad* 3.1.1). (*sanātanaḥ sanati sarvaṃ racayatīti sanaṃ yato vā imāni bhūtāni jayanta ityādi śrutipratipāditam.*) Cr also under-

stands that the name Viṣṇu derives from the god's function of spreading or expanding (*vistārayati*) all the actions of the various divinities, Brahmā and the rest, which he, as Brahman in the form of pure light, calls into being (*prakāśabrahma tadupalakṣitabrahmādīn ātanoti tattatkāryapravartakatvena vistārayati sa viṣṇur asīti śeṣaḥ*). Cr then provides an unusual account of Vedavatī's future role in the *Rāmāyaṇa* story. He begins by providing a curious etymology of her name, apparently deriving it from the archaic sense of *veda* as "gain *or* acquisition." He glosses, "she who has a desire for acquisition." This is presumably a reference to Vedavatī's vow to acquire Viṣṇu as her husband. Cr then notes that Vedavatī thus appears in the family [of Janaka?], where Mantharā, reflecting on this, causes a mix-up whereby Vedavatī winds up married to Bharata, as is described in the *Bāla-* and *Ayodhyākāṇḍas*. (*vedavatī prāptīcchāvatīty anena vedavaty api tatraiva kule prādurbhūteti sūcitam. tenaitat saṃmatyaiva mantharayā sarvaṃ viparītaṃ kāritam iti vyaktam. vedavaty eva bharatena vivāhiteti bālāyodhyayor nirūpitam.*) It is difficult to say for certain what Cr intends by this obscure passage or how he arrives at this peculiar interpretation. It may be that he is confusing Vedavatī's father Kuśadhvaja with the younger brother of King Janaka of the same name, mentioned in the *Bālakāṇḍa* (1.69.2–3ff.). The latter Kuśadhvaja is the father of Māṇḍavī, who marries Bharata at 1.72.19ff. See notes to verse 7 above. Even if this is so, it is not clear what Mantharā has to do with any of this, nor is there any mention of Māṇḍavī or any other wife of Bharata in the critical text of the *Ayodhyākāṇḍa*. Ck understands that Vedavatī is an incarnation of Sarasvatī (normally the consort of Brahmā; see note to verse 8 above), who has vowed to destroy Rāvaṇa. Rāma is therefore, in essence, the eternal Viṣṇu, even though he is, in his present incarnate form, the non-eternal manifestation of that divinity. (*yā sarasvatyavatārakathitā vedavatī kṛtarāvaṇavadhapratijñā saiṣety arthaḥ. yasmād evaṃ tasmāt tvaṃ ca sanātano viṣṇur yady api tvam evaṃmūrtir asanātano viṣṇuḥ.*) See notes to verse 8 above.

29. "That foe, who had previously been doomed by her in her wrath, has now been slain by you" *pūrvaṃ krodhahataḥ śatrur yayāsau nihatas tvayā*: Literally, "The foe, previously slain in anger by her [lit., 'by whom'], he has been slain by you." Since Rāvaṇa can only literally be slain once, commentators and translators vary in their interpretation of the first "slaying" by Vedavatī. Cr glosses, "practically slain *or* all-but-slain (*hataprāyaḥ*)," and this idea is expressed by Raghunathan (1982, vol. 3, p. 419), who renders, "whom she had as good as destroyed by her anger." Roussel (1903, p. 472) renders, "*autrefois maudit dans son indignation*." In this he is followed by Shastri (1959, vol. 3, p. 422), who translates, "who, in anger, formerly cursed." Gorresio (1870, p. 60) translates more literally, rendering the root √*han* in its sense of "to strike." He offers, "*fu prima percosso dall' ira colei*." In this he is followed by Benoît (1999, p. 1266), who translates, "*Autrefois frappé par la colère de cette femme*." Gita Press (1969, vol. 3, p. 1964) translates, "was consumed by her wrath, in her former birth." Only Dutt (1894, p. 1610) understands both participles in the sense of slain. KK and VSP read the obscure *krodhāhitaḥ*, literally, "placed *or* deposited in anger," for *krodhahataḥ*. Cg, however, offers no comment on the term. Ś,Ñ1,V1,D2,5,8,9,12,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read *tayā*, "by her," for *tvayā*, "by you," thereby positing that both slayings of Rāvaṇa are really accomplished by Vedavatī/Sītā.

"have taken recourse" *samupāśritya*: Literally, "having resorted." Given the fact that the critical edition reads *tvayā*, as noted above, there is no ambiguity as to the subject of the gerund, i.e., Rāma himself. D10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read the causative *upāśrayitvā*, literally, "having caused to have recourse to." This with the variant *tayā*, "by her," noted above, makes Sītā the subject of the simplex, allowing some translators to understand that she uses Rāma's power to destroy Rāvaṇa (e.g., Raghuna-

than 1982, vol. 3, p. 419). Ck, Ct, and Cr all understand the simplex for the causative (*upāśrayitvopāśritya*). Ct takes the passage and the verse to suggest that it is Sītā alone who is the prime cause of Rāvaṇa's destruction and that the role of the actual killer has simply been adventitiously superimposed upon Rāma. (*anena sītaiva rāvaṇavadhe mukhyaṃ kāraṇam. rāme tu hantṛtvam āropitam iti sūcitam.*)

"your . . . superhuman strength" *tava vīryam amānuṣam*: Literally, "your nonhuman strength." As recorded in GPP, KK, and VSP, the commentary of Cg reads *mānuṣam*, "human," for *amānuṣam*, "superhuman." Cg explains that Vedavatī, who previously had made Rāvaṇa her enemy through her anger and who had, according to her vow, obtained [Rāma/Viṣṇu] as her husband, has now slain Rāvaṇa by causing him [Rama], who is now her husband [Rāma], to have recourse to his human strength (*vedavatyā yaḥ śatruḥ krodhāhitaḥ so 'sau . . . śatrū rāvaṇaḥ punas tathaiva yathāpratijñaṃ patiṃ ca prāptayā patibhūtasya tava mānuṣaṃ vīryam upāśrayitvādya nihataḥ*). Cg is evidently concerned to maintain Rāma's strict adherence to Rāvaṇa's boon that he not be subject to death at the hands of any superhuman being. Cf. 7.10.16–20, 30. On the motif of Rāvaṇa's boon, see note to 7.10.30.

"mountainous" *śailābham*: Literally, "having the appearance of a mountain." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *śailābhaḥ*, which would then modify *śatruḥ*, "foe *or* enemy." This would serve to avoid the peculiar collocation in which strength or valor is likened to a mountain.

30. "has been born once again" *utpadyate punaḥ*: Literally, "is born again." D10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead the future *utpatsyate punaḥ*, "she will be born again." Since Sītā's birth is long in the past at the time of Agastya's conversation with Rāma, Ck, Ct, and Cr understand the future tense to allude to Sītā's and Rāma's (so Ct) births in future ages for the stated purpose (i.e., the killing of Rāvaṇa or subsequent demonic foes). (*punaḥ punar utpatsyate. uktaprayojanāyeti śeṣaḥ. utpattir atrāvirbhāvaḥ. etena bhagavato 'pi tathāvatāraḥ sūcita eva*—so Ct.)

"torn up by a ploughshare" *halamukhagraste*: Literally, "devoured *or* seized by a ploughshare." Ñ,B1,3,D6,7,10,11,T,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *halamukhotkṛṣṭe*, "ploughed by a ploughshare."

31. The passage's account of the rebirth of Vedavatī as Sītā stimulates Ct to quote a passage of several verses from the *Mahāsundarītantra*, which he takes as a source for his assertion that Sītā was born on the ninth day of the bright half of the lunar month Vaiśākha. The passage quoted describes the day as a festival celebrated by Rāmabhaktas with dancing, singing, the playing of musical instruments, etc. The passage then further specifies the material and spiritual benefits accruing to the worshiper on this festival day.

"in the Kṛta Yuga . . . the Tretā Yuga" *kṛte yuge / tretāyugam*: This is the only reference in the critical text that explicitly places the *Rāmāvatāra* in the Tretā Yuga. It is one of the few references to the Tretā Yuga in the epic, all of which occur in the *Uttarakāṇḍa*. See 7.65.11,12,17; 7.67.18; 7.68.1; and notes. See, too, *Prakṣipta* III, *sarga* 3.20 (= App. I, No. 3, lines 209–210) and notes.

"Since she was born from a furrow [*sītā*], men always call her Sītā." *sītotpanneti sītaiṣā mānuṣaiḥ punar ucyate*: Literally, "'Born from a furrow [*sītā*],' she is repeatedly called Sītā by men." The sequence *-aiṣā* is marked as doubtful by the editors of the critical edition. Ś,V1,3,D1–9,12,T,G1,3,M3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *sītotpannā tu sīteti*, "born from a furrow, [she is] 'Sītā.'" This verse repeats the familiar etymology of Sītā's name as "furrow *or* tilled ground," first found in the *Bālakāṇḍa*. See 1.65.14 and notes.

D10,11,G2,M1,2–4,7–10, substitute 31ef with 350*, while D6,7,T1,2,4 (after 31),G1,2, M3,5,6, and GPP, NSP, Gita Press, KK, and VSP insert following 31cd a passage of one

line [350*]: "She was born in the Maithila lineage of great Janaka (*utpannā maithilakule janakasya mahātmanaḥ*)."

Sarga 18

1. "the flying palace Puṣpaka" *puṣpakaṃ tat*: Literally, "that Puṣpaka." Ñ1,V1,3, B2,4,D6,7,10,11,T3,M10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *puṣpakaṃ tu*, "and Puṣpaka."

2. "the country of Uśīrabīja" *uśīrabījam*: According to Ck, Cg, Ct, and Cr, this is the name of a country or region (*uśīrabījam iti deśanāma*). The name literally means "the seed of the *uśīra*." The term *uśīra* normally refers to the fragrant root of a specific type of grass. Brockington (1984, p. 106) identifies *uśīra*, or khas-khas grass, as *Andropogon muricatus* (Retz.) or *Andropogon squarrosus* (L.). It is also mentioned at App. I, No. 69, lines 20–21, following notes to 6.99.41. Monier-Williams (s.v.) understands Uśīrabīja to be the name of a mountain. At 6.18.25–28 a mountain of this name is said to be the favored haunt of the monkey troop leader Pramāthin. It is said to lie along the course of the Ganges. Assuming that the mountain lies in the region of the same name, it is likely that the region referred to is in the Himalayan foothills, north of Haridwar. See 6.18.25–28 and note. This seems reasonable in light of Rāvaṇa's continuing journey from Mount Kailāsa in the high Himalayas (at 7.15.31ff.) through the forested slopes of the range (at 7.17.1ff.) to the site of Marutta's sacrifice.

"the *rākṣasa*" *rākṣasaḥ*: Ś,Ñ,V1,3,B,D,T3,4,M3,6,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇaḥ*, "Rāvaṇa."

"Marutta" *maruttam*: As Cs notes, this is the name of a pious king whose sacrifice in the company of the gods is mentioned in a number of vedic texts (*AitBr* 8.21.13; *ŚatBr* 13.5.4.6; *Śāṅkhāyanaśrautasūtra* 16.9.16b). Marutta's sacrifice is also described at *MBh* 12.29.16ff. and 14.4–10. See also 7.81.14 and note.

3. "Saṃvarta by name" *saṃvarto nāma*: The sage is well known in the vedic literature and *Mahābhārata*. He is named as the *ṛṣi* of *ṚV* 10.172, where he is identified as an Āṅgirasa, and he is mentioned at *ṚV* 8.54.2. At *AitBr* 8.21.13, he is again identified as an Āṅgirasa and is said to consecrate Marutta Āvikṣita. At *MBh* 14.4–10, the elaborate story of Saṃvarta and Marutta, including the former's rivalry with his brother, is narrated. See, too, 7.81.4,14 and notes.

"the brother . . . himself" *bhrātā sākṣāt*: Ś,Ñ1,V3,D2,5–12,T3,4,G1,M5, and Lahore, GPP, NSP, Gita Press, KK, and VSP read by transposition *sākṣād bhrātā*.

"surrounded by all the hosts of brahmans" *sarvair brahmagaṇair vṛtaḥ*: D7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvair devagaṇair vṛtaḥ*, "surrounded by all the hosts of gods." This variant prompts Ck and Ct to observe that the gods were invisibly present for the purpose of sharing the oblation (*aparokṣatayā havir bhāgārtham avasthitair iti śeṣaḥ*).

4. "they betook themselves to the wombs of various creatures" *tāṃ tāṃ yoniṃ samāpannāḥ*: Literally, "They approached this and that womb." D6,7,10,11,T4,M4,10, and GPP, NSP, Gita Press, KK, and VSP read *tiryagyoniṃ*, "animal[s]," for *tāṃ tāṃ yonim*, while Ś,Ñ,V1,3,B,D2,5,8–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *samāviṣṭāḥ* for *samāpannāḥ*, giving the *pāda* the sense "they entered an animal," that is, they entered into the forms of various animals.

"terrified that he would attack them" *tasya dharṣaṇabhīravaḥ*: Literally, "fearful of his attack." Ñ1,B2,4,M6, and KK and VSP read instead *darśana-*, "sight," for *dharṣaṇa-*, "attack," lending the *pāda* the sense "terrified at the sight of him."

5. "Yama, the king of righteousness" *dharmarājaḥ*: Literally, "the king of righteousness."

"a *haṃsa*" *haṃso vai*: Literally, "a *haṃsa*, indeed." D6,7,10,11,T4,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *haṃsaś ca*, "and a *haṃsa*." See notes to verse 30 below.

Following verse 5, Ñ,V3,B,D1,3,4,6,7,10,11,S insert a passage of two lines [352*]: "When the other gods had done likewise,[1] Rāvaṇa, destroyer of the gods,[2] entered the sacrificial enclosure, as might a defiling dog[3] (*anyeṣv api gateṣv evaṃ sureṣu surasūdanaḥ / rāvaṇaḥ prāviśad yajñaṃ sārameya ivāśuciḥ //*)."

[1] "When the other gods had done likewise" *anyeṣv api gateṣv evaṃ sureṣu*: Literally, "and when the other gods had gone in this fashion." We agree with Ck, Ct, and Cr, who understand that the other gods are [also] entering the forms of various animals (*tiryagyonisvarūpaṃ gateṣv ity arthaḥ*—so Ct). D6,7,10,11,G1,2,M1,2,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *deveṣu* for *sureṣu*, "gods."

[2] "destroyer of the gods" *surasūdanaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *ariniṣūdana*, "destroyer of [your] enemies." This then becomes an epithet of Rāma.

[3] "as might a defiling dog" *sārameya ivāśuciḥ*: Cs is eager to differentiate the ordinary dog, referred to here and a standard metaphor for a vile or defiling creature in the brahmanical tradition, from the two watchdogs of Yama, Śyāma and Śabala, the sons of the bitch Saramā, from whom they take the metronymic Sārameya (*na śyāmaśabalādivad ayam ity āha—aśucir iti*). Cf. *ṚV* 10.14.10.

6. "Approaching the king" *taṃ ca rājānam āsādya*: KK (1905 and 1913 editions; 7.18.7) reads instead *taṃ ca rājā samāsādya*, "And then that king having approached." Here the term *rājā*, "king," refers to Rāvaṇa rather than, as in our reading, Marutta. The variant is mentioned in a footnote in GPP, while KK notes the critical reading as a variant in several of the manuscripts on which that edition is based. This variant is not noted in the critical apparatus.

"You must either offer me battle or acknowledge defeat." *yuddhaṃ prayaccheti nirjito 'smīti vā vada*: Literally, "Give battle or say, 'I am defeated.'" Compare 7.19.2–3 and notes.

7. "Then . . . But" *tataḥ . . . /. . . tataḥ*: Literally, "Then . . . Then."

"the *rākṣasa*" *rākṣasaḥ*: D6,7,10,11,T1,2,4,G3,M1,3,7, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇaḥ*, "Rāvaṇa."

"laughed derisively" *avahāsaṃ tato muktvā*: Literally, "Then having released a laugh." T1,2,G,M1–5,7–10, and KK and VSP read instead the nearly synonymous *apahāsaṃ tato muktvā*.

8. "I am amused by how unimpressed you are" *akutūhalabhāvena prīto 'smi tava*: Literally, "I am pleased with you, because of [your] state of non-wonderment." Ck, Cg, and Ct understand that the term *akutūhala*, here, combines the qualities of disrespect, fearlessness, and the lack of wonderment (*avismayanirbhayānādarabhāvena*); Cv simply understands it in the sense of disrespect (*anādareṇa*). Cr believes that Rāvaṇa's delight is occasioned by the non-arousal of fear on the part of Marutta upon seeing him (*tavākautūhalabhāvena māṃ dṛṣṭvāpi bhayānutpattyā prīto 'smi*).

"in that you do not seem to grasp" *yo mā nāvagacchasi*: Literally, "you who do not recognize me as."

9. "For who in the three worlds does not know" *triṣu lokeṣu kaḥ so 'sti yo na jānāti*: Literally, "Who is he that exists in the three worlds who does not know . . . ?" D6,7,10,11,

and GPP, NSP, Gita Press, KK, and VSP read *ko 'nyo 'sti*, "who else is there?" for *kaḥ so 'sti*, "who is he?"

10. "King" *nṛpatiḥ*: D1,3,4,6,7,10,11,G1,M1,2,4–7,9, and GPP, NSP, Gita Press, KK, and VSP read instead *sa nṛpaḥ*, "that king."

"to the *rākṣasa*" *rākṣasam*: D6,7,10,11,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇam*, "to Rāvaṇa."

"What a splendid fellow you are, sir" *dhanyaḥ khalu bhavān*: Literally, "You, sir, are surely wonderful *or* blessed." Several of the commentators point out the obvious fact that Marutta is speaking ironically or mockingly here. Ct regards his words as an example of the poetic figure of *vyājastuti*, or "mocking praise." See *KāvyPra* 10.112; see also Bronner 2009. Ck understands it to be *vyaṅgyokti*, or "insinuation." Cs notes simply that Marutta is mocking Rāvaṇa (*upajahāsa*).

Following verse 10, D6,7,10,11,T3,4,M4,M10 (following 11ab), and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [356*]: "There is no one to be found in the three worlds to equal you in praiseworthiness (*na tvayā sadṛśaḥ ślāghyas triṣu lokeṣu vidyate*)."

11. "That which is inconsistent with righteousness is not praiseworthy, nor is that which goes against proper conduct." *nādharmasahitaṃ ślāghyaṃ na lokapratisaṃhitam*: Literally, "What is accompanied by unrighteousness is not to be praised; what is counter to worldly practice [is also] not [to be praised]." Our reading agrees with that of Cv, the only commentator to share the critical reading. He reads the line as two elliptical sentences, understanding that the two adjectives *adharmasahitam* and *lokapratisaṃhitam* modify an understood term, "action (*karma*)." Like us, he appears to understand the polysemic term *loka* in its specific sense of "normative worldly practice" (*adharmasahitaṃ karma na ślāghyaṃ lokapratisaṃhitaṃ lokaruddhaṃ ca karma na ślāghyam*—Cv [according to Adyar Library transcription, 1912], pp. 817–18). GPP (7.18.11cd), KK (7.18.12ab), and VSP (7.18.12ab) read *tallokaṃ pratisaṃhitam* for *na lokapratisaṃhitam*. This would give the line the sense "That which is inconsistent with righteousness is not praiseworthy and is inimical to proper conduct." Ck regards the entire verse, which he notes is found only in a few manuscripts, as negligible since he regards its sense as already having been articulated. (*anantaram* [i.e., following verse 10] *atra kvacid ekaḥ śloko dṛśyate. sa tu gatārthatvād upekṣyaḥ.*) Ct, paraphrasing Ck, notes that it is interpolated. (*ekaḥ ślokaḥ prakṣiptaḥ. uktārthatvād iti katakaḥ.*)

12. "Did you perform some perfect act of righteousness in the past, such that you received a boon?" *kiṃ tvaṃ prāk kevalaṃ dharmaṃ caritvā labdhavān varam*: Literally, "Having previously performed perfect *dharma*, did you receive a boon?" D10,11, and GPP, NSP, Gita Press, KK, and VSP read the masculine *kam* for the neuter *kim*, lending the line the sense "what perfect act of righteousness." In either case, of course, Marutta continues to taunt Rāvaṇa with irony. Ck and Ct understand the phrase *kaṃ kevalaṃ dharmam* to mean "what *dharma* devoid of respect for one who is worthy of respect (*kevalaṃ pūjyapūjārahitaṃ kaṃ dharmam*)." This is evidently a jibe at Rāvaṇa's disrespectful treatment of his elder brother Kubera. Cg, on the other hand, understands the phrase ironically to mean "flawless act of righteousness (*kevalaṃ dharmaṃ doṣahīnaṃ dharmam*)." Cv merely understands either "having performed such an act of righteousness (*evaṃdharmaṃ kṛtvā*)" or "having performed an act of righteousness in this fashion (*evaṃ dharmaṃ kṛtvā*)."

"The sort of thing you yourself boast of is something I have never heard of before." *śrutapūrvaṃ hi na mayā yādṛśaṃ bhāṣase svayam*: Literally, "For the sort [of action] you yourself proclaim has not previously been heard of by me." Cv explains: "No righteous person would speak in this way about the sort of act that you yourself have proclaimed and no one should perform any such act of 'righteousness.' You yourself should know

this through common practice (*na kaścidapi dhārmika evaṃ bhāṣate kaścidapi dharmaṃ carituṃ na yogya iti vyavahāreṇa jñāyasa ity arthaḥ* [Adyar Library transcription, 1912])." Ck, Cg, and Ct agree that this refers to Rāvaṇa's egregious conquest of his elder brother (*yādṛśaṃ bhrātṛvijayarūpam adharmam*—so Cg; Ck and Ct similarly).

Following verse 12, Ñ,V1,3,B,D1,3–7,10,11,S insert a passage of two lines [357*]: "Stay right where you are![1] Evil-minded wretch, you shall not escape me alive.[2] This very day, with my sharp arrows, I shall send you to the abode of Yama. (*tiṣṭhedānīṃ na me jīvan pratiyāsyasi durmate / adya tvāṃ niśitair bāṇaiḥ preṣayāmi yamakṣayam //*)"

[1] "Stay right where you are!" *tiṣṭhedānīm*: Literally, "Now, stand!"

[2] "you shall not escape me alive" *na me jīvan pratiyāsyasi*: Literally, "Living, you shall not go back from me."

13. "the king" *sa pārthivaḥ*: Ś,V1,3,D2,5–12,T4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *narādhipaḥ*, "the overlord of men."

14. "If you want my advice" *śrotavyaṃ yadi madvākyam*: Literally, "If my speech is to be heard."

15. "If left incomplete, this sacrifice" *idaṃ sattram asamāptam*: The failure to complete a ritual act is uniformly regarded as catastrophic in the vedic/brahmanical tradition. See, for example, 1.38.18–10; 1.60.7; etc. See, too, *Yuddhakāṇḍa sarga* 73, where Indrajit fails to complete his sacrifice and thus becomes vulnerable. KK 1913 (7.18.17) reads *alam āptam*, clearly a typographical error for *asamāptam*; KK 1905 (7.18.17) reads with the critical.

"violence" *krūratvam*: Literally, "cruelty *or* pitilessness." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *krodhitvam*, "the state of being angered."

16. "battle is always uncertain" *saṃśayaś ca raṇe nityam*: Literally, "there is always uncertainty in battle." V3,D6,7,10,11,T3,M3,7, and GPP, NSP, Gita Press, KK, and VSP read *jaye*, "in victory," for *raṇe*, "in battle," yielding the meaning "there is always uncertainty concerning victory."

"this *rākṣasa* is invincible" *rākṣasaś caiṣa durjayaḥ*: D6,7,10,11,T4,G2,M3,10, and GPP, NSP, Gita Press, KK, and VSP read *ca sudurjayaḥ*, "and utterly invincible," for *caiṣa durjayaḥ*. Cr notes in passing the absence of the normal quotation marker, *iti*.

"turned his attention to the sacrifice" *makhamukho 'bhavat*: Literally, "he became one whose face was toward the sacrifice." Ct glosses, "intent on the completion of the sacrifice (*makhasamāptyunmukhaḥ*)."

17. "Śuka" *śukaḥ*: Cr alone notes that the reference is to one of Rāvaṇa's ministers (*rāvaṇāmātyaḥ*). This figure is, no doubt, the same as the minister of this name introduced in this *kāṇḍa* at 7.14.14 (see, too, 373*, following notes to 7.19.13) and mentioned frequently throughout the *Yuddhakāṇḍa*. See 6.16.1 and notes and Goldman, Goldman 2009, pp. 84–86.

"'Rāvaṇa is victorious!'" *rāvaṇo jitavāṃś ceti*: Literally, "'And Rāvaṇa has conquered!'" V3,D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇo jayatīty uccaiḥ*, "[proclaimed] loudly: 'Rāvaṇa is conquering!'"

"and he roared" *nādaṃ ca muktavān*: Literally, "and he released a roar." Ś,V1,3,D2,6–12,T3,4,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *nādaṃ vimuktavān*, "he let loose a roar."

18. "Rāvaṇa . . . began to roam" *saṃprayayau*: Literally, "he roamed."

"sated" *vitṛptaḥ*: Like all the translators consulted who share this reading, with the exception of Raghunathan, we agree with Ck, Cm, and Ct, who understand the *upasarga vi-* as an intensifier, in the sense of "especially sated (*viśeṣeṇa tṛptaḥ*)." Raghunathan (1982, vol. 3, p. 420), apparently reading the *upasarga vi-* in its privative sense, renders,

"was not satisfied." Compare the reading *vitṛṣṇaḥ*, "devoid of thirst, sated," of Ś,V1,B3, D2,8,12,T3, and Lahore (7.18.21) and Gorresio (7.18.21).

19. "the gods, denizens of heaven" *divaukasaḥ*: Literally, "the heaven-dwelling [ones]." See note to 7.5.23.

"resumed their natural forms" *svāṃ yonim āsādya*: Literally, "having had recourse to their own womb." As Ck, Cg, and Ct note, the idea is that the gods, [having disguised themselves as various animals in fear of Rāvaṇa earlier in the *sarga*,] resume their respective proper forms now [that he is gone] (*svasvaprakṛtim āsādya*—so Ck, Cg, and Ct). See verses 4 and 5 above.

"addressed those creatures whose forms they had taken" *tāni sattvāny athābrūvan*: Literally, "then they spoke to those creatures." As Ck, Cg, and Ct point out, the elliptical reference is to those animals of the various species of which they had taken the forms because of the force of prior necessity (*prākkāryavaśagṛhītamūrtijātīyaprāṇinaḥ*—so Ck, Ct; Cg similarly). See verses 4 and 5 above. V1,D6,7,10,11,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read *tāni sattvāni cābrūvan*, "and they spoke to those creatures." Cr understands similarly, glossing, "those creatures who had become the respective receptacles into which [the gods] had entered (*svasvapraveśādhikaraṇībhūtāni sattvāni*)."

20. "with its indigo tail feathers" *nīlabarhiṇam*: Translators vary in their understanding of the color of the peacock's tail prior to the boon of Indra that will be announced in verses 21 and 22 below. The text, supported by Ck, Cg, Ct, and Cr, makes it clear that prior to Indra's boon the peacock, tail and all, was of a uniform indigo (*nīla*) color and that the boon added the characteristic eyelike spots to its tail. Raghunathan (1982, vol. 3, pp. 420–21) and Gorresio (1870, p. 62), however, appear to understand that Indra's intervention changes the color of the bird's tail from black (Raghunathan) or brown (Gorresio) to beautiful or variegated, respectively.

"with . . . assistance, O sky-going bird" *upakārād vihaṃgama*: Literally, "from assistance, O sky-goer." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhujaṃgād hi na te bhayam*, "you shall have no fear of a snake."

21. "The thousand eyes that I possess" *mama netrasahasraṃ yat*: Literally, "which set of a thousand eyes [is] of me." Indra's common epithet, "thousand-eyed" (*sahasrākṣa*, *sahasranetra*, etc.), and the peculiar anatomical characteristic that gives rise to it are explained variously in different epic and purāṇic episodes. According to one version, the god was cursed to bear a thousand vulvas for his adulterous liaison with Ahalyā, the wife of the sage Gautama. Placated, the sage modified his curse such that the sexual organs became eyes. See, for example, *MBh* 13.34.25–26 and 13.41.21 and R. Goldman 1978, p. 392, note 263. An alternative explanation is found at *Mahābhārata* 1.203.25, where the god sprouts a thousand eyes to better appreciate the extraordinary beauty of the *apsaras* Tillottamā. Benoît (1999, p. 1720) notes only the latter story without citation. In a note, Raghunathan (1982, vol. 3, p. 632) also remarks upon a variant in the Ahalyā story as it is related in the first and last *kāṇḍas*. These variants of the episode of Gautama's curse of Indra and the various punishments are found at *Bālakāṇḍa sargas* 47–48 and *Uttarakāṇḍa* 30.22–33. Ś1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *idaṃ netrasahasraṃ tu*, "And this set of a thousand eyes."

"upon your tail" *tat te barhe*: Literally, "that [will be] on your tail." D7,10,11,T4,M10, and GPP, NSP, and Gita Press read instead *yat tad barhe*, "which [set of a thousand eyes] that [will be] on tail," while KK and VSP read *tat tvadbarhe*, "that [will be] on your tail."

"as a token of my gratitude, you shall experience delight whenever I send my rains" *varṣamāṇe mayi mudaṃ prāpsyase prītilakṣaṇam*: Literally, "you shall attain joy when I am raining as a token of my pleasure." From vedic times, Indra was worshiped as the deity of the monsoon. The reference here is to the literary convention that peacocks dance delightedly during the rains, which is their mating season. Ck and Ct understand

the compound *prītilakṣaṇam* to mean "a token of [my] pleasure (*prīticihnam*)." KK and VSP read the feminine *prītilakṣaṇām* for *prītilakṣaṇam*, thus making the compound a *bahuvrīhi* modifying *mudam*, "delight." Cg, the only commentator to comment on this reading, glosses, "which [delight] would become a token of my pleasure (*prīticihnabhūtām*)." See verse 29 and notes below.

Following verse 21, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [361*]: "And thus did Indra, lord of the gods, grant a boon to the peacock (*evam indro varaṃ prādān mayūrasya sureśvaraḥ*)."

22. "And so . . . they say" *kila*: This appears to be a typical use of the particle as a marker of a traditional legend or tale, and, indeed, this fits well with this and the following little folksy origin stories of this sort made famous by such collections as Kipling's *Just So Stories*. However, Ck, Cg, Ct, Cr, and Cs appear to take the particle in an emphatic or exclusive sense (*kevalam*—so Ck, Ct, and Cs), reading it with the adjective *nīlāḥ*, "blue," in the sense of "pure blue." See, for example, Gita Press (1969, vol. 3, p. 1966), which clearly offers this interpretation. The idea, as pointed out by Ck, Cg, Ct, Cr, and Cs, is that previously peacocks' tails were devoid of the eye markings (*netrarahitāḥ*—so Ck, Cg, Ct, and Cr; *nirnetrākārāḥ*—so Cs). See notes to verse 21 above.

"they all became variegated" *gatāḥ sarve vicitratām*: Literally, "they all went to the state of being variegated." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gatāḥ sarve 'pi barhiṇaḥ*, literally, "all those possessing [magnificent] tail feathers departed." The term *barhin*, "possessed of tail feathers," is a common kenning for peacock. This meaning, however, would lend the *pāda* the rather flat sense "all the peacocks departed." This interpretation has been followed by Dutt (1894, p. 1612), who, ignoring the plural *sarve*, "all," renders, "the peacock departed," and Gita Press (1969, vol. 3, p. 1966), which offers, "the whole body of the peacocks left." Cr, on the other hand, believes that we should take the term *barhin* as a possessive indicating that the thing possessed is of a very high degree or quality. He explains: "By the term *barhinaḥ* is meant those that were characterized by magnificent tail feathers, that is to say, that all peacocks became such that their tails were marked by eyes (*sarve mayūrā barhiṇaḥ praśastabarhaviśiṣṭā netrayuktapakṣavanto babhūvur ity arthaḥ*)." Raghunathan (1982, vol. 3, p. 421) follows this interpretation, rendering, "they all became possessed of beautiful feathers." Cs makes it clear that by the term "all" is meant the entire species [of peacocks] (*sarve 'pi tajjātīyāḥ*). Roussel, Shastri, and Benoît no doubt read this variant but nonetheless translate as if reading with the critical edition. Thus Roussel (1903, vol. 3, p. 473) renders, "*sont toutes devenues bigarrées*," while Shastri (1959, vol. 3, p. 424) translates, "have become brilliant hued," and Benoît (1999, p. 1267) offers, "*sont toutes chamarrées*." It is possible that here, as in some other instances, Roussel has been directly or indirectly influenced by Gorresio (1870, p. 63), who reads with the critical edition and renders, "*tutte diventarono variopinte*." Roussel, in turn, may have influenced the others.

23. "that crow, which now" *vāyasam*: Literally: "crow." This is the same crow in whose body King Dharma, i.e., Yama, had hidden. As Benoît (1999, p. 1720) notes, the ubiquitous Indian crow (*Corvus splendens*) perched near the sacrificial altar, ready to steal the offerings, is a familiar Indian scenario.

"on the beam of the eastern sacrificial hall" *prāgvaṃśe*: The *prāg-* or *prācīnavaṃśa* is a technical term for the beam resting on the eastern and western posts of a sacrificial structure and, by extension, may also refer to the structure itself. See Renou, 1954, p. 114. Commentators and translators are divided between the two meanings. Ck, Ct, and Cr gloss, "the eastern sacrificial hall (*prāgghavirgehe* [Cr—*gṛhe*])." Cg, whom we have followed here, glosses, "on the wooden beam of the sacrificial hall (*yajñaśālādāruṇi*)." Cs offers, "on a portion of the sacrificial hall bearing that name (*tannāmakayajñaśālābhāge*)." Among the translators consulted, Raghunathan (1982, vol. 3, p. 421), who renders,

"the main eastern beam of the sacrificial hall," most clearly follows Cg. Shastri (1959, vol. 3, p. 424) somewhat similarly, if not accurately, renders, "the sacrificial post." Śrīdharasvāmin's commentary on *Bhāgavatapurāṇa* 4.5.14, where the term is used, defines it as "a wooden beam extending to the east and west and positioned on the eastern and western posts of the sacrificial hall (*yajñaśālāyāḥ pūrvapaścimastambhayor arpitaṃ pūrvapaścimāyataṃ kāṣṭhaṃ prāgvaṃśas tam*)." Benoît (1999, p. 1267) understands that the bird is perched "*devant la hutte sacrificielle*." Gorresio (1870, p. 63) renders, "*nel sito opposto all' ara sacrificale*." Roussel (1903, vol. 3, p. 473) leaves the term untranslated. Gita Press (1969, vol. 3, p. 1967) notes that the term refers to "[a] shed constructed for the dwelling of the sacrificer and his wife to the east of the sacrificial hall." This appears to refer to the term as it is used at *Raghuvaṃśa* 15.61, where Rāma is said to be dwelling in such a structure, along with the golden image of his wife. Mallinātha's commentary on that verse shows that he understands the term in this sense as well (*prācīnasthūṇo yajñaśālāviśeṣaḥ*).

"my words of gratitude" *prītasya ca vacaḥ*: Literally, "the speech of one who is pleased. V1,D6,7,10,11,T1–3,M3, and GPP, NSP, Gita Press, KK, and VSP read *vacanam*, "words *or* speech," for *ca vacaḥ*, "and speech."

24. "with which I afflict" *pīḍyante . . . mayā*: Literally, "they are afflicted by me." For some reason, Raghunathan (1982, vol. 3, p. 421), Dutt (1894, p. 1612), and Shastri (1959, vol. 3, p. 424) omit the reference to Yama's agency in causing disease.

25. "of death" *mṛtyutaḥ*: Literally, "from death." Cs understands the word *mṛtyu*, "death," to be a proper noun, the name of Yama's messenger (*tannāmakamaddūtāt*).

"so long as men do not kill you" *yāvat tvāṃ na vadhiṣyanti narāḥ*: Several of the commentators cite *Bhagavadgītā* 2.27, with its dictum that death is inevitable for all creatures that are born, to explain the exclusionary clause. Ck and Cg, for example, note, "because of the impossibility of avoiding death as indicated in the quote 'death is inevitable for one who is born,' he states 'so long as, etc.' (*jātasya hi dhruvo mṛtyur ity aśakyaparihāratvād āha yāvat tvām ityādi*)." Ct understands similarly but does not quote the *Gītā*.

"you shall live forever" *bhaviṣyasi*: Literally, "you shall exist." Several of the commentators understand, as do we, that the crow will continue to live or never die (*jīviṣyasi*—so Cs; *sthāsyasi na mariṣyasi*—so Cr). The passage is apparently based on some tradition concerning the longevity or immortality of crows. We have been unable to find any folkloric or literary source for this belief.

26. "And when you are fed . . . will be sated" *tvayi bhukte tu tṛptās te*: The famished condition of the departed ancestors (*pitṛs*) who lack descendants to offer the oblations of food and water is a commonplace in the literature. Compare *Śāk* 6.25. The idea here seems to be that when any offerings to the dead are made, and, as is inevitable, they are consumed by crows, the spirits of the departed are sated as well. Compare Benoît 1999, p. 1720. Cr understands that crows would be fed by the sons, etc., of the deceased, apparently for this purpose (*ye mānavās te tvayi bhukte tatputrādinā bhojite sati sutṛptā bhaviṣyanti*). Ñ2,V3,D10,11, and GPP, NSP, and Gita Press read *sutṛptāḥ*, "fully sated," for *tu tṛptāḥ*, "and sated."

"reside in my realm and" *ye ca madviṣayasthās tu*: Literally, "and [those] who [are] residing in my realm and." The reference is, of course, to the spirits of the departed, who reside in Yama's world (*yamalokasthāḥ*—so Ck, Cg, Ct) or, more specifically, in that deity's capital city, Saṃyamanī (so Cr). KK and VSP read *ete*, "these *or* those," for *ye ca*, while V3,D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *vai*, "indeed," for *tu*, "and."

"afflicted by hunger" *kṣudhayārditāḥ*: KK and VSP read instead *kṣudbhayārditāḥ*, "afflicted by the fear of hunger."

27. "Next" *tu*: Literally, "And *or* But."

"*haṃsa*" *haṃsam*: See notes to verse 5 above and verse 30 below.

"O lord of winged creatures" *patraratheśvara*: Literally, "O lord of those with wings for chariots." The word *patraratha* is one of the many kennings for "bird." V3 and GPP and NSP read instead the accusative *patraratheśvaram*, which then construes as an object of the finite *abravīt*, "he spoke to."

"grateful words" *prītisaṃyuktaṃ vacaḥ*: Literally, "speech conjoined with pleasure." D7,10, and GPP and NSP read *tataḥ*, "then," for *vacaḥ*, "speech." This variant forces one to read the compound *prītisaṃyuktam* by enjambment as an adverb modifying the finite verb *abravīt*, lending the phrase the sense "he spoke gratefully." One could alternatively take the compound either adverbially with the imperative *śrūyatām*, giving the sense "please listen gratefully," or as an adjective modifying the variant *patraratheśvaram*, yielding the sense "to the grateful lord of winged creatures." These alternatives seem less plausible contextually.

28. "bright, like the orb of the moon" *saumyaś candramaṇḍalasaṃnibhaḥ*: Literally, "bright, similar to the orb of the moon." There is a mild pun here in that the adjective *saumya* can also mean lunar or related to the moon.

29. "In contact with the water, my particular domain" *maccharīraṃ samāsādya*: Literally, "having approached my body." In post-vedic mythology, Varuṇa is universally regarded as the deity of the waters. Ck, Cg, Cm, Ct, and Cr all gloss "water (*jalam*)" for "body (*śarīram*)." Ck, Cg, and Ct note that Varuṇa is the embodiment of the waters (*jalamūrtitvāt tasya*—Ct; Ck and Cg—*jalamūrtim*).

"as a token of my gratitude" *prītilakṣaṇaṃ*: See notes to verse 21 above.

30. "Formerly . . . the color of *haṃsas* was not pure white" *haṃsānāṃ hi purā . . . na varṇaḥ sarvapāṇḍurāḥ*: There are two possible natural historical explanations for the change in the color of the birds. One is that, in fact, two birds, both of which are referred to as *haṃsas*, are involved. The first is the bar-headed goose (*Anser indicus*), which is a grayish-white bird with blackish wingtips, while the second is one or the other of the pure-white swans that may have included the Indian subcontinent as part of their migratory route in antiquity (for example, the whooping swan [*Cygnus cygnus*] or the mute swan [*Cygnus olor*], etc.). The ornithologist K. N. Dave (1985, pp. 423–24), citing the present passage, proposes that the reference here is to the color change undergone by swans, whose juvenile forms are darker than the pure-white adults. KK and VSP read *nīlavarṇaḥ sapāṇḍuraḥ for na varṇaḥ sarvapāṇḍuraḥ*, lending the line the sense "formerly . . . the dark color of the *haṃsas* contained some white." See notes to 6.57.35 and 6.110.23, where the color of the *haṃsas* is clearly described as white. Kṣemendra refers to this incident in his *Rāmāyaṇa-Mañjarī* at 7.339 (*haṃso 'pi himakarpūraśītāṃśurajatadyutiḥ varuṇasya varāj jātas toyeṣaprītimān sadā*).

"as bright as the tips of new grass" *śaṣpāgranirmalāḥ*: It is not clear what color is intended by this. If the color intended is a wheatish or straw color, it could perhaps suggest a reference to the bar-headed goose mentioned above. Two of the translators consulted explicitly understand that it is green (Shastri [1959, vol. 3, p. 425], "color of emerald"; Raghunathan [1982, vol. 3, p. 421], "color of verdant"). Ck, Cg, and Ct gloss, "of a pleasing dark color (*komalaśyāmavarṇaḥ*)."

31. "that lizard, which now" *kṛkalāsaḥ*: Literally, "the lizard." See note to verse 23 above.

32. "Your head shall be immutably golden forever." *sadravyaṃ ca śiro nityaṃ bhaviṣyati tavākṣayam*: Literally, "And your head will indestructibly always be together with that element [*sadravyam*]." The context, supported by the commentators, makes it clear that the term *dravyam* here must be taken in its sense of "gold-colored" (*sadravyaṃ suvarṇavarṇam*—so Ck, Ct, Cr). Raghunathan (1982, vol. 3, p. 421) ignores

the words *nityam*, "forever," and *akṣayam*, "indestructible *or* indelible." Dutt (1894, p. 1613) understands the latter to be an adjective modifying *śiraḥ*, "head," and so renders the awkward, "Thy undeteriorating head." On the basis of the word *grīva*, "neck," written in the margin of one of his manuscripts, Gorresio (1870, p. 63) understands *sadravyam*, "golden," to mean "along with the neck." He discusses this interpretation in a note on page 319.

33. "When the sacrificial ceremony was completed" *tasmin yajñotsave . . . / nivṛtte*: Although the syntax with the enjambment of the participle is somewhat disjointed, we agree with the majority of commentators and translators who share this reading in taking the whole phrase as a single locative absolute. Cs alone reads the participle *nivṛtte* separately and proposes that we supply the term *rāvaṇe*, yielding the sense "[having granted the boons] at the sacrificial ceremony . . . once Rāvaṇa had departed." M6,10, and KK and VSP read the nominative plural *nivṛttāḥ* for *nivṛtte*, yielding the meaning "Having given . . . at the sacrificial ceremony, they departed, together with the king, and went to their own abode."

"to these creatures" *tebhyaḥ*: Literally, "to them."

"returned to their respective abodes together with the king" *saha rājñā vai punaḥ svabhavanaṃ gatāḥ*: We agree with Ck, Cg, Ct, and Cs, who understand that the gods return to heaven in the company of King Marutta (*maruttena saha svargam ity arthaḥ*). Indeed, it is a commonplace of the literature that royal sacrificers may visit or reside in heaven on the completion of one or more ritual performances. For some reason, several of the translators consulted, including Roussel (1903, vol. 3, p. 474), Shastri (1959, vol. 3, p. 425), Gita Press (1969, vol. 3, p. 1967), and Benoît (1999, p. 1268) understand that the gods return home with their king, Indra. D7,10,T4,M6,10, and GPP, NSP, Gita Press, KK, and VSP read *tu*, "and," for *vai*, "indeed."

Sarga 19

1. "spoiling for battle" *yuddhakāṅkṣī*: Literally, "possessing a desire for battle."

"of other kings" *narendrāṇām*: Literally, "of lords of men."

2–3. "You must either give me battle or declare yourselves vanquished!" *yuddhaṃ me dīyatām iti // nirjitāḥ smeti vā brūta*: Literally, " 'Battle must be given to me' or you must say, 'We are defeated.' " Compare 7.18.6 and note.

"This is my resolve. There will be no escape for those of you who act otherwise." *eṣo* [*sic*] *hi mama niścayaḥ / anyathā kurvatām evaṃ mokṣo vo nopapadyate //*: Literally, "For this is my resolve. Of those of you who act other than in this fashion, escape is not possible." D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *eṣa me hi suniścayaḥ*, "for this is my firm resolve," for *eṣo hi mama niścayaḥ*, "for this is my resolve." D6,7,10,11, T2,G1,3,M1,10, and GPP, NSP, Gita Press, KK, and VSP read *naivopapadyate*, "it is not at all possible," for *vo nopapadyate*, "it is not possible for you."

4. "those many" *bahavaḥ*: B1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *abhīravaḥ*, "not fearful *or* fearless."

Following 4ab, D6,7,10,11,S (except M6) insert a passage of one line [363*]: "Then, although they were fearless in battle,[1] having taken counsel among themselves, [they] . . . (*mantrayitvā tato 'nyonyaṃ yuddhe santo 'py abhīravaḥ*)."

[1] "although they were fearless in battle" *yuddhe santo 'py abhīravaḥ*: D7 and GPP, NSP, Gita Press, KK, and VSP read instead *rājānaḥ sumahābalāḥ*, "those immensely powerful kings."

5. "Rāma my son" *tāta*: Literally, "O son."

"Duṣyanta, Suratha, Gādhi, Gaya, and King Purūravas" *duṣyantaḥ suratho gādhir gayo rājā purūravāḥ*: These are famous monarchs of various lineages and eras in the Indian epic and purāṇic tradition. Cv, Ck, Ct, and Cs, all concerned at the appearance of an anachronism resulting from the impression that the kings are speaking simultaneously, note that, although they lived at different times, each in his own era submitted individually to the very long-lived Rāvaṇa (*eteṣāṃ bhinnakālavartitvena yugapadvacanāsaṃbhave 'pi rāvaṇasya cirakālavartitvena svasvakāle te tathāvadann ity arthaḥ*—so Cs). Most of these names are found elsewhere in the *Rāmāyaṇa*; thus Gādhi, the son of Kuśanābha and father of Viśvāmitra, is known to the *Bālakāṇḍa* (see 1.33.3–61 and 1.50.19); a figure known as Gaya is mentioned in the *Ayodhyākāṇḍa* (see 2.99.11 and notes) (there is also a *ṛṣi* of that name in the *Ṛgveda* [see *ṚV* 10.63 and 64]); and Purūravas is mentioned in the *Araṇyakāṇḍa* (see 3.46.18 and notes) and in this *kāṇḍa* (see 7.80.23 and notes), while, in this *kāṇḍa*, Suratha is said to be the younger brother of Śveta (see 7.69.4,9).

6–7. "Give me battle" *yuddhaṃ me saṃpradīyatām*: Literally, "Let battle be given to me." D6,7,10,11,S (except M6) read instead *yuddhaṃ dehīti rāvaṇaḥ*, "'give battle,' [said] Rāvaṇa."

"Such is my command." *mamaitad iha śāsanam*: Literally, "This is my command now." V3,D6,7,10,11,T, and GPP, NSP, Gita Press, KK, and VSP read instead *tvam evaṃ mama śāsanam*, "you [declare] . . . Such is my command."

Following verse 6, Ś,V1,3,D1,3,5,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [365*]: "He [accosted] that tiger among men, who was the equal in might of Indra, smasher of citadels (*sa taṃ puruṣaśārdūlaṃ puraṃdarasamaṃ bale* /)."

Following verse 6, D6,7,10,11,S (except M6) insert a passage of one line [366*]: "And when the lord of Ayodhyā had heard that contemptuous[1] speech of his (*ayodhyādhipatis tasya śrutvā cāvamataṃ vacaḥ* /)."

[1] "And . . . contemptuous" *cāvamatam*: D7,10,11,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *pāpātmanaḥ*, "of that evil-minded one (i.e., Rāvaṇa)."

8. "In a towering rage" *susaṃkruddhaḥ*: Literally, "extremely enraged." Ś,Ñ,V1,3,B,D1–4,7–12,T3,4,M3,4,6,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tu saṃkruddhaḥ*, "and enraged."

Following verse 8, D6,7,10,11,S (except M6), insert a passage of one line [367*]: "Take your stand! Get ready quickly, while I do likewise.[1] (*saṃtiṣṭha kṣipram āyatto bhava caivaṃ bhavāmy aham* /)"

[1] "while I do likewise" *caivaṃ bhavāmy aham*: Literally, "and I will become thus."

9. "the vast army . . . which" *sumahad dhi yat* /. . . *balam*: Literally, "indeed, which [was] a very great army." Ś,Ñ,V1,3,B,D1–5,7–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *balam*, "army," for *hi yat*, "indeed which." This reading creates a redundancy with the term *balam*, "army," in *pāda* d.

"which he had made ready after hearing of those earlier conquests" *pūrvaṃ śrutārthena sajjitam*: Literally, "made ready by him who had previously heard that matter." We agree with Ck, Cg, Ct, and Cr in fleshing out the elliptical phrase *pūrvaṃ śrutārthena* to mean that, prior to Rāvaṇa's arrival, Anaraṇya had learned about the *rākṣasa*'s campaign of conquests (*pūrvaṃ rāvaṇagamanāt pūrvaṃ śrutārthena śrutarāvaṇavṛttāntena*—so Cg). Ñ1,V3,B4,D10–11,T1,2,G1,3,M1,2,4,8,9, and GPP, NSP, Gita Press, KK, and VSP read *nirji-*

tam, "conquered, defeated," for *sajjitam*, "made ready." This extremely awkward reading causes considerable consternation on the part of the commentators, some of whom struggle to force the term to mean something other than its usual lexical sense. Ck and Ct take the participle *nirjitam* as a *bhāve ktaḥ* (Ct; *niṣṭhā*—Ck), understanding that the king has engaged his army with the purpose of the defeat of [the *rākṣasa*] forces. (*nirjitam. bhāve ktaḥ. nirjayaṃ prati yat sumahad balaṃ niyuktam*—so Ct.) Cs reads the adverb *pūrvam*, "previously," with the participle and takes the root √*ji*, "to conquer," in the sense of "to reach *or* attain" on the basis of a usage he ascribes to the *Chāndogyabhāṣya*. He thus understands the phrase *pūrvaṃ nirjitam* to mean "having attained ordered ranks." Alternatively, he takes the participle as an antonym of itself to mean "undefeated by anyone." (*pūrvaṃ nirjitaṃ paraṃparāprāptam. svarjita ityādi nidarśayitvā chāndogyabhāṣye jiḥ prāptyarthaka iti vyākhyātatvāt. nirjitaṃ kairapy aparājitam.*)

10. "At once" *kṣaṇāt*: Literally, "After an instant." D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *raṇe*, "in battle."

"many thousands" *bahusāhasram*: Ñ1,V1,3,B1,2,D3–5,7,10–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *daśasāhasram*, "ten thousand."

"ten thousand" *ayutam*: Ñ1,V1,3,D7,10–11,T3,4,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *niyutam*, "one million."

Following 10ab, D7,10,11,G2,M5, and GPP, NSP, Gita Press, KK, and VSP insert a redundant passage of one line [368*]: "And many thousands of chariots and infantry, O best of men (*rathānāṃ bahusāhasraṃ pattīnāṃ ca narottama* /)."

Following verse 10, Ñ1,V1,3,B,D1,3–5,7,9–11,T3,4,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [369*]: "Then, O you who are skilled in battle, there took place a great and marvelous battle between King Anaraṇya and the *rākṣasa* lord (*tataḥ pravṛttaṃ sumahad yuddhaṃ yuddhaviśārada* / *anaraṇyasya nṛpate rākṣasendrasya cādbhutam* //)."

11. "army . . . that of " -*balam . . . balam*: Literally, "army . . . army."

"your majesty" *rājan*: Ñ2,D10,11,G2,3, and GPP, NSP, Gita Press, KK, and VSP read *sarvam*, "all or entire," for *rājan*, lending the phrase the sense "the entire army."

Following verse 11, D7,10,11,T3,4,G2,3, and GPP, NSP, Gita Press, KK, and VSP insert, while D6,T1,2,G1,M1–5,7,9,10 insert after 11ab, a passage of four lines [370*]: "[The army] having fought for a very long time, having demonstrated tremendous valor,[1] [and] having joined up with him who was filled with the furor of battle and endowed with discipline and strength,[1][2] [and] who was the foremost of men [and] who was blazing,[2] [the army] was quickly decimated.[3] It plunged into the host like moths into the fire.[4]"

[1] D6,7,10,11,T3,4,G2,3,M10, and GPP, NSP, Gita Press, and VSP—KK [in brackets between lines 1 and 3]—omit line 2.

[2] "who was the foremost of men . . . who was blazing" *prajvalantaṃ naraśreṣṭham*: D10,11, and GPP, NSP, and Gita Press read *tam āsādya*, "having approached him," for *naraśreṣṭham*, "foremost of men," while KK and VSP read *samāsādya*, "having encountered." The critical reading, *naraśreṣṭham*, "the foremost of men," can only refer here to King Anaraṇya, in which case one is forced to take the gerund *samāsādya* in line 2 to mean that the king's army had joined him to confront Rāvaṇa in battle. The replacement of the term *naraśreṣṭha* in the above manuscripts and printed editions allows one, as indicated by Ck, Cg, and Ct, to understand that the participle *prajvalantam*, "blazing," refers to Rāvaṇa (*samāsādyeti taṃ rāvaṇam āsādya*). This lends the first half of line 3 the sense "having encountered the blazing [Rāvaṇa]." This interpretation has been followed by Gita Press (1969, vol. 3, p. 1969), which renders, "coming in contact with the inflamed

Rāvaṇa," Benoît (1999, p. 1269), who renders, "*Au contact de Rāvaṇa qui dardait des flammes*," and Roussel (1903, vol. 3, p. 475), who translates, "*ce (héros) qui projetait des flammes*." The remaining translators consulted take the object of the gerund to be the ranks or troops of Rāvaṇa. Thus Dutt (1894, p. 1614) offers, "flaming Rākshasa ranks," and Shastri (1959, vol. 3, p. 426) similarly offers, "those ranks projecting flames."

Following 379*, G3, GPP (in brackets between line 4 and 12ab), KK, and VSP repeat 11cd ("it was consumed, your majesty, like an oblation offered in the sacrificial fire").

12. "his vast army" *mahad balam*: Literally, "the great army." V1,D6,7,10,11,T,G3,M1–5, 7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous compound *mahābalam*.

"like the waters of the five rivers" *yathā pañcāpagājalam*: The reference here appears to be to the well-known five rivers of the Pañcanada or the Panjab. D1,4,7,10,11,G3,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *vanāpagaśataṃ yathā*, "like a hundred rivers of water." The unusual compound *vanāpaga-* is the subject of forced interpretation and some dispute on the part of the commentators. Ck, Ct, and Cr take the term *vana* in its sense of "water" and understand the normally feminine noun *āpagā*, "river," to have its final vowel irregularly shortened. (*vanāpagaṃ śataṃ vanaṃ jalaṃ tatpūrṇanadīśatam. ārṣo hrasvaḥ.*—so Ct.) This yields the tautology "hundreds of rivers full of water." This reading and interpretation are followed by all translators consulted with the exception of Gorresio. Cs takes exception to Ct's interpretation, arguing that we should take the term *vana* in its more common sense of "forest." He thus understands that the *upamāna* here is "a hundred forests that are endowed with many rivers and that, in confrontation with the mighty ocean, are destroyed." Cs quotes Ct and, typically, ridicules him, arguing that his taking the term *vana* in other than its commonly accepted sense (of forest), coupled with his imaginary understanding that the final vowel of the word *āpagā* has been irregularly shortened, has forced him into a tortuous interpretation. (*apāṃ samūha āpam. tena saha gacchantīty apagacchantīti vāpagāḥ. apagā vā . . . vanāni kāntārāṇi ca tāny āpagāni ca. teṣāṃ śataṃ bahunadīsahitavanānāṃ śatam arṇavaṃ samāsādya prāpya yathā naśyati tathā naśyamānam apaśyat. nāgojibhaṭṭas tu "vanāpagaṃ śataṃ vanaṃ jalaṃ tatpūrṇanadīśatam. ārṣo hrasva" iti vyācakhyau. tatrāpagaśabdo 'rūḍha evety aṅgīkaraṇāsvārasyaṃ hrasvatāyā ārṣatvakalpanaṃ ceti kuṭilatā ṭīkanīyā.*)

Following verse 12, Ñ,V1,3,B,D1,3–5,9,T3,4, and Gorresio insert a passage of two lines [373*]. See note to verse 13 below.

13. "Rāvaṇa" *rāvaṇam*: The reading is marked as uncertain by the editors of the critical edition.

Following verse 13, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ,V1,3,B,D1,3–5,9,T3,4, and Gorresio insert following verse 12 above, a passage of two lines [373*]: "Broken by Anaraṇya, [Rāvaṇa's] ministers, Mārīca, Śuka,[1] and Sāraṇa, together with Prahasta, fled like deer (*anaraṇyena te 'mātyā mārīcaśukasāraṇaḥ / prahastasahitā bhagnā vyadravanta mṛgā iva* //)."

[1] "Śuka" *-śuka-*: See 7.14.14 and 7.18.17 and notes.

14. "rained down" *pātayāmāsa*: Literally, "he caused to fall."

"on the . . . head" *mūrdhani*: It is noteworthy here that in a battle situation, Rāvaṇa is depicted as having but a single head. Normally, in violent situations he takes on his ten-headed form. For a discussion of the differing number of heads and arms of Rāvaṇa, see note to 7.9.25.

15. "showers of rain" *vāridhārāḥ*: Literally, "streams of water."

"in falling" *patantaḥ*: Literally, "[his arrows] falling."

"no injury whatsoever" *na kṣataṃ kvacit*: Literally, "no wound anywhere." T2,4,G1,3, M1–3,5,9,10, and KK and VSP read the synonymous *kṣatim* for *kṣatam*, "wound *or* injury."

16. "But then, with the palm of his hand, the enraged king of the *rākṣasas* struck King Anaraṇya on his head so that he fell from his chariot." *tato rākṣasarājena kruddhena nṛpatis tadā / talenābhihato mūrdhni sa rathān nipapāta ha //*: Literally, "After that, at that time, the king, struck on the head with his palm by the king of the *rākṣasas*, fell from the chariot."

17. "trembling, his limbs twitching" *vihvalāṅgaḥ pravepitaḥ*: Literally, "trembling, his limbs distressed." D6,7,10,11, GPP, NSP, and Gita Press read instead *vihvaḥ pravivepitaḥ*, "[the king] distressed [and] trembling."

"mighty" *mahān*: Literally, "great *or* large." D1,3,4,6,7,10,M6, and GPP, NSP, Gita Press, KK, and VSP read instead the adverb *yathā*, "just like," which, given the *iva* in *pāda* c, is redundant.

"struck down . . . by a thunderbolt" *vajradagdhaḥ*: Literally, "scorched *or* burned by a thunderbolt." We follow Ck and Ct, who gloss, "struck by lightning (*aśanihataḥ*)."

18. "Mocking the Ikṣvāku king" *taṃ prahasya . . . ikṣvākuṃ pṛthivīpatim*: Literally, "having mocked that lord of the earth, Ikṣvāku." Ikṣvāku is the name of the legendary founder of the Solar Dynasty. The name is also used here to refer to his descendants. Ck, Cg, and Ct note that the reference is to Anaraṇya, who belongs to Ikṣvāku's lineage (*ikṣvākuṃ tadvaṃśyam anaraṇyam*—so Ct; Ck and Cg similarly). See notes to verse 22 below.

"Now what benefit have you reaped in doing battle with me?" *kim īdānīṃ tvayā prāptaṃ phalaṃ māṃ prati yudhyatā*: Literally, "what fruit has been acquired now by you fighting against me?" Ck, Cg, and Ct want to flesh out Rāvaṇa's expression, arguing that we should add the words "without uttering the words 'I have been defeated' (*nirjito 'smīti vacanam anuktveti śeṣaḥ*)." V3,D6,7,10,11,T1,3,4,G1,M1, and GPP, NSP, Gita Press, KK, and VSP transpose *tvayā* and *phalam*.

19. "addicted" *pramattaḥ*: Literally, "intoxicated." Ñ,V1,3,D6,7,9–11,T3,4,M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead *prasaktaḥ*, "attached."

20. "As Rāvaṇa was speaking in this fashion" *tasyaivaṃ bruvataḥ*: Literally, "as he was speaking in this fashion."

21. "For it is not you who have defeated me . . . although you boast about it." *na hy ahaṃ nirjitaḥ . . . tvayā cātmapraśaṃsinā*: Literally, "For I have not been defeated by you who are praising yourself."

"by fate . . . here" *kāleneha*: Ñ2,V3,B,D6,7,10,11,T1,2,4,G1,3,M1,3,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the more contextually apposite *kālenaiva*, "by fate alone."

"You, sir, have merely been its instrument in my case." *hetubhūtas tu me bhavān*: Literally, "You, sir, have become for me the proximate cause *or* instrument." The notion that it is fate, time, or destiny that kills a warrior and not his enemy is a common one in the epic literature. Compare *Bhagvadgītā* 11.33. Cr understands that the expression suggests that Anaraṇya engaged in this battle in full awareness of the fact that it was his time to die (*etena svamṛtyukālaṃ jñātvaivāhaṃ yuddhe pravṛtto 'smīti sūcitam*).

22. "But what I can do now" *kiṃ tv idānīṃ mayā śakyaṃ kartum*: Literally, "But now by me it is possible to do." Despite the normal sense of the sequence *kiṃtu*, as "but *or* however," all translators consulted understand the phrase to be a question in which Anaraṇya asks what he can do now as his life breaths are fading away. This may be because translators of the southern editions are confronted with an insert (376*, see below) of one line following 22ab, which somewhat changes the subject, thus leaving 22ab hang-

ing, as it were. Gorresio's text (7.19.25) lacks the insert, but he translates the line as a question in any case (Gorresio 1870, p. 65).

"as my life breaths ebb away" *prāṇaparikṣaye*: Literally, "at the cessation of life breaths."

"is utter a prophecy" *vaco vakṣyāmi*: Literally, "I will utter speech." The context makes it clear that Anaraṇya is going to prophesy the destruction of Rāvaṇa. Ct glosses, "speech in the form of a curse (*vacaḥ śāparūpam*)."

"since you have insulted the House of Ikṣvāku" *ikṣvākuparibhāvitvāt*: Literally, "because of [your] being one who possesses an insult to the Ikṣvākus." Ck, Cg, and Ct understand that the insult is to the Ikṣvāku family and takes the form of his words. Thus Ct notes: "The meaning is 'because of the insult to the Ikṣvāku lineage pertaining to the disrespectful words that you uttered' (*tvaduktāvamānanavākyasyekṣvākukula-paribhavarūpatvād ity arthaḥ*)." Cr understands, "Your behavior insults Ikṣvāku himself, and since you—the phrase 'of your' must be supplied—are possessed of that . . . (*ikṣvākor eva paribhavati t*[*v*?]*acchīlas ta*[*t*]*tvāt taveti śeṣaḥ*)." See notes to verse 18 above.

Following 22ab, D6,7,11,T1–3,G,M1–5,7–10 (T4 continues after 378*) insert a passage of one line [376*]: "For I did not turn away,[1] *rākṣasa*, but was vanquished[2] by you while fighting (*na hy ahaṃ vimukho rakṣo yudhyamānas tvayā jitaḥ* /)."

[1] "turn away" *vimukho*: Literally, "one whose face is averted." D7,11,T3, and GPP, NSP, and Gita Press read instead the synonymous *vimukhī*.

[2] "was vanquished" *jitaḥ*: Literally, "vanquished." D6,7,11,T3,4,M2,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *hataḥ*, "[was] struck down *or* slain."

23. "if I have properly engaged in penances" *yadi sukṛtaṃ tapaḥ*: We agree with the majority of translators in understanding *sukṛtam* adjectivally. Raghunathan (1982, vol. 3, p. 423), alone, takes it in its nominal sense of "good," rendering, "if I have . . . done any good or practiced austerities." But this is syntactically improbable.

"then" *tathā*: Literally, "so [may that be]." Ñ,V1,D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

24. "a king of immense blazing energy" *rājā paramatejasvī*: D1,3,4,6,7,10,11,S (except T4), and GPP, NSP, Gita Press, KK, and VSP read instead *rāmo dāśarathir nāma*, "[a hero] named Rāma Dāśarathi."

25. "No sooner . . . than" *tataḥ*: Literally, "After that *or* then."

"the war drum of the gods" *devadundubhiḥ*: See 155*, note 2, following notes to 7.9.27.

"loud as a thundercloud" *jaladharodagraḥ*: Literally, "fierce *or* high as a water-holder [i.e., cloud]." We agree with Cr in understanding the adjective *udagra* here to refer by extension to the intensity of the sound. He glosses, "possessing abundant sound (*adhikaśabdavān*)." This interpretation is more or less followed by Gorresio (1870, p. 65), Dutt (1894, p. 1615), Gita Press (1969, vol. 3, p. 1970), and Raghunathan (1982, vol. 3, p. 423). Roussel (1903, vol. 3, p. 476) understands that it is the sky covered with clouds that is resonating with the sound of divine gongs ("*Le [ciel] couvert de nuées retentit du son des gongs divins*"). This interpretation is followed by both Shastri (1959, vol. 3, p. 427) and Benoît (1999, p. 1270).

26. "ascended" *gataḥ*: Literally, "[he] went."

"heavenly abode" *sthānaṃ triviṣṭapam*: Literally, "the place Triviṣṭapa." The term *triviṣṭapa*, depending on the context, can refer either to the heavenly world in general or specifically to Indra's heaven. Cr, the only commentator to take note of the term here, glosses, "gone to the abode that is heaven (*svargaṃ sthānaṃ gataḥ*)." For other occurrences of the term *triviṣṭapa* in the *Rāmāyaṇa*, see 1.56.6; 2.100.9; 5.3.35; 6.90.5–7; 7.26.35;

7.41.20; 7.76.22; and notes. See, too, 3709*, lines 5,6, following note to 6.116.90, and note 16 (p. 1551).

"Rāma" *rāma*: D6,7,10,11,T1,2,4,G3,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmin*, which then construes as part of the absolute construction "when that king had departed."

"departed" *sa nyavartata*: D6,7,10,11,T1,2,G,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the irregular *so 'pasarpata*, "he went away." Ck and Cg provide the correct Pāṇinian form, *apāsarpat*, and gloss, "he went (*apagatavān*)."

Sarga 20

Before *sarga* 20, Ś,Ñ,V1,B,D1–5,8,9,12,T,4,M6, and the printed editions of Gorresio and Lahore read *sargas* 31–34.

1. "the people of the earth" *martyān pṛthivyām*: Literally, "the mortals on the earth."

"foremost of sages" *munisattamam*: D6,7,10,11,T1,M10, and GPP, NSP, Gita Press, KK, and VSP, with the exception of Ck, read instead *munipuṃgavam*, "bull among sages."

*"in a forest" *vane tasmin*: The critical reading is *ghane tasmin*, "on that cloud." All manuscripts (Ś,Ñ,V,B,D1–9,12,T1,3,4,G,M) and Lahore and Gorresio, with the exception of D9,10,T2, and GPP, NSP, Gita Press, KK, and VSP, read *vane*, "in a forest," for the critical reading of *ghane*, "on a cloud." No doubt, in spite of this overwhelming textual evidence, the critical editors are attempting to rationalize verses 1 and 2, in the latter of which Nārada is unambiguously said to be situated on the back of a cloud (*meghapṛṣṭhasthaḥ*). It is perfectly possible that Rāvaṇa, flying through the sky in his aerial palace, would meet the divine seer Nārada, who often travels between the heavens and the earth, on or near a cloud. Nonetheless, given the strong textual evidence for the reading *vane*, "in the forest," we have emended accordingly. Ck, Cg, Ct, and Cr, who read with the critical edition, see the sage as on or near a cloud. Ck, Cg, and Ct understand that the sage is situated on the back of a cloud (*ghanapṛṣṭhe*), as in verse 2. Cr understands that Nārada is simply situated near a cloud (*meghasamīpe sthitam*).

Following verse 1, D3,6,7,10,11,S (except M6) insert a passage of two lines [384*]: "The night-roaming [*rākṣasa*] Daśagrīva, after making his respectful salutation and inquiring about the sage's well-being, asked[1] the reason for his coming there (*tasyābhivādanaṃ kṛtvā daśagrīvo niśācaraḥ / abravīt kuśalaṃ pṛṣṭvā hetum āgamanasya ca //*)."

[1] "asked" *abravīt*: Literally, "he said." We follow Ct and Cr, who understand Rāvaṇa to be asking a question (*papracchety arthaḥ*—so Ct; Cr similarly).

2. "Perched on the back of a cloud" *meghapṛṣṭhasthaḥ*: See note to verse 1 above.

3. "stay a moment" *tiṣṭha*: Literally, "stay *or* stand." Ck, Cg, and Ct suggest adding the phrase "in order to hear my words (*madvacanaṃ śrotum iti śeṣaḥ*)."

4. "Tārkṣya's defeat of the great serpents" *tārkṣyasyoragadharṣaṇaiḥ*: Literally, "by Tārkṣya's [i.e., Garuḍa's] assaults on the serpents." D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *gandharva-* for *tārkṣyasya*, thus removing the reference to Tārkṣya as the agent of the defeat of the serpents. In this reading, Nārada ascribes the defeat of the *gandharvas* and great serpents to Rāvaṇa. Ct understands that these conquests are yet to occur, noting: "I will be pleased with your future battles involving assaults on the *gandharvas* and great serpents (*tvayā samaṃ gandharvoragadharṣaṇair vimardair bhāvibhiḥ paritoṣito bhaviṣyāmīty arthaḥ*)." The editors of the critical edition have marked the word *tārkṣyasya* as uncertain. Given the critical evidence, it appears that only the *-asy-* of the word *tārkṣyasya* should have been considered uncertain, as the

variant [*tārkṣy*]*eṇ*[*a*] occurs in numerous northern and southern manuscripts (Ś,Ñ,V1,3,B,D1–4,8,9,12,T2,3,G2,M1,3,6). The word, usually a name for Garuḍa, is used only one other time in the *Rāmāyaṇa*, at 2.98.6.

"and your crushing blows in battle" *tvayā samaramardaiś ca*: Literally, "by the blows in battle by you." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tvayā samaṃ vimardaiś ca*, "and equally by you with [your] crushing blows." Cr takes *samam*, "equally," in its sense of "entirely (*kṛtsnam*)." Cs notes that Nārada is delighted by Viṣṇu's acts of violence because of his well-known fondness for conflict. He breaks up the sequence *tvayā samam* into *tvayā asamam*, lending the sense that Rāvaṇa's deeds were unequaled in the past. Like Ct, Cs also notes that he will be delighted with Rāvaṇa's future conquests of the *gandharvas* and great serpents. He concludes by noting that Nārada's effort here to incite violence is not a transgression, because, in fact, it has the function of providing a service to the gods. (*viṣṇunā kartrā daityaghātaiḥ paritoṣitaḥ. kalahapriyatvān mameti bhāvaḥ. tvayāsamaṃ yathā bhavati tathā kadāpi kairapi pūrvam anācaritatvād anaupamyam. gandharvoragadharṣaṇair vimardair etadrūpaiḥ kariṣyamāṇaiḥ paritoṣito 'tisaṃtuṣṭo bhaviṣyāmi. vinā mahad aṃho na hatir etasya bhavatīti tadarthaṃ bhavann ayaṃ yatno devasevārūpa iti nāradasya na pratyavāya ity abhiprāyaḥ.*)

5. "you" *te*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *tu*, "and."

"And once you have heard it, bull among *rākṣasas*, you should then act on it." *śrutvā cānantaraṃ kāryaṃ tvayā rākṣasapuṃgava*: Ñ,B,D6,7,10,11,G1,2,M2,4,6–10, and GPP, NSP, and Gita Press substitute for 5ab, while V3,T1,2,G3,M1–3,5, and KK and VSP insert after 5ab, a passage of one line [385*]: "Concentrate your mind on listening, dear boy, while I tell it to you (*tan me nigadatas tāta samādhiṃ śravaṇe kuru* /)." GPP inserts the line in brackets after 7.20.6ab with a note that this line is an addition in the text of Cg.

"bull among *rākṣasas*" *rākṣasapuṃgava*: T1,2,G3,M1,3,5, and KK and VSP read instead *rākṣasasattama*, "foremost among the *rākṣasas*."

6. "you, who are invulnerable to the gods" *avadhyena daivataiḥ*: The reference is, of course, to the critical boon of Rāvaṇa that makes him invulnerable to supernatural beings. On Rāvaṇa's boon, see 7.10.14–22 and notes and 6.28.28–29 and notes. Ct takes the reference to indicate that Rāvaṇa has nothing to fear from mortals (*anena martyebhyo bhayarāhityam uktam*). This is ironic in light of the fact that in the end only mortals will present a danger to the *rākṣasa*.

"mere mortals . . . these mortals" *lokaḥ . . . ayaṃ lokaḥ*: Literally, "the world . . . this world" or "the people . . . these people." The context supports Ck's and Ct's gloss of "the world of mortals (*martyalokaḥ*)." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tāta*, "dear boy," for the first occurrence of the term *lokaḥ*.

Following verse 6, Ñ2,V3 (line 8 only),B,D6,7,10,11,T1,2,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while D3 continues line 4 and line 2 only following 390*, and T4 continues line 7–8 only following 393*, a passage of eight lines [386*]: "It is not proper[1] for you who are invulnerable to the gods, *dānavas*, *daityas*, *yakṣas*, *gandharvas*, and *rākṣasas* to harass the world of humans.[1–2] What person such as you[2] would kill these people who are ever confused as to their own good, afflicted with great calamities, and prey to[3] old age and hundreds of maladies?[3–4] What wise person here acting with intelligence[4] would take pleasure in doing battle against those who constantly suffer[5] from various undesirable afflictions?[5–6] You ought not further diminish this world that is constantly[6] wasting away from starvation, thirst, old age, and so forth, and which is deluded by grief and despair.[7–8]"

[1] "proper" *yuktaḥ*: D10,11, and GPP, NSP, and Gita Press read instead the synonymous *yogyaḥ*.

[2] "such as you" *tvādṛśaḥ*: Ñ2,B2,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the accusative *tādṛśam*, "such as this." The adjective would thus modify *lokam*, "world."

[3] "prey to" *-vṛtam*: Literally, "provided with *or* endowed with." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *-yutam*.

[4] "What wise person here acting with intelligence" *ko buddhyā matimān asmin*: Literally, "what wise man with intelligence in this." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *matimān mānuṣe loke*, "a wise man in this world of humans."

[5] "suffer" *tapyate*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kutra kaḥ*, "who [any]where?"

[6] "this [world that is] constantly" *sadaivainam*: D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *daivahatam*, "struck down by fate."

7. "this world of mortals" *mānuṣam / lokam enam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mānuṣam / mūḍham evam*, "this mortal [world] deluded in this fashion."

"with innumerable cross purposes" *vicitrārtham*: Literally, "having variegated purposes *or* ends." Ct glosses, "obsessed with its various petty human concerns (*nānāvidha kṣudrapuruṣārthasaktam*)." Cr understands, "characterized by numerous mental and physical afflictions (*anekavidhādhivyādhiviśiṣṭam*)."

"which is totally unaware of its own fate" *yasya na jñāyate gatiḥ*: Literally, "of which the destination is not known." Ct understands the polysemic term *gati* here to refer to "the period of the enjoyment of suffering, etc. (*duḥkhādibhogakālaḥ*)." Cs similarly glosses, "the time of the aggregation of suffering, etc. (*duḥkhādisamavāyasamayaḥ*)." Presumably, given the context of the following verses, they are referring to the sufferings and pleasures of people in the afterlife. Cr glosses, "situation *or* condition (*avasthitiḥ*)."

8. "are playing music and dancing" *vāditranṛttāni sevyante*: Literally, "musical instruments and dances are practiced." D7 (first time),10,11,G1,M4, and GPP, NSP, Gita Press, KK, and VSP read instead *vāditranṛtyādi sevyate*, "musical instruments, dancing, etc., is practiced."

"their faces marked by eyes flooded with tears" *dhārāśrunayanānanaiḥ*: Literally, "having faces that have eyes which have stream-tears."

9. "With their affection for their mothers, fathers, and sons and delighting in their wives and friends" *mātāpitṛsutasnehair bhāryābandhumanoramaiḥ*: Literally, "with affections for the mothers, fathers, and sons [and] delighting [lit., 'delightful'] in wives and friends." The adjective *manorama*, "delightful *or* attractive," is problematic here at the end of the compound. The commentators nominalize it variously. Cv glosses, "and with desirable objects of the senses (*iṣṭaviṣayaiś ca*)." Ck understands, "the pleasure that is connected with wives and friends is delight, that is to say, pleasure; the meaning is 'with those [pleasures]' (*bhāryābandhuviṣayako manoramo ramaṇaṃ prītis tathā tair ity arthaḥ*)." Cg interprets similarly to Ck. Ct explains: "The meaning is 'with desires directed toward wives, etc.' (*bhāryādiviṣayakamanorathair ity arthaḥ*)." Cr understands similarly. D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read the two compounds together as a single compound with the same meaning.

"the people, in their infatuation" *mohenāyaṃ janaḥ*: Literally, "the people through infatuation." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mohito 'yaṃ janaḥ*, "the infatuated people."

"fail to grasp their own misery" *kleśaṃ svaṃ nāvabudhyate*: Literally, "[the people] do not understand their own suffering." Unlike the Buddhist conception that all beings are suffering, whether they know it or not, the opinion of Ck, Cg, and Ct is that the suffering

referred to here is that which will be experienced in the afterlife (*pāralaukikam*). Cf. Śaṅkarācārya's *bhāṣya* to the *Kaṭhopaniṣad* 2.3.1 (or 6.1), where the diversity, ignorance, and instability of the human condition are discussed in terms of the famous metaphor of the inverted world tree, the *saṃsāravṛkṣa*.

10. "So why go on tormenting . . . in this fashion" *tat kim evaṃ parikliśya*: Literally, "Then why, having tormented in this fashion?" Cs understands the interrogative adverb *kim* here to mean "for what purpose?" He notes that for [Rāvaṇa] to destroy a world that is already destroyed would be like the grinding [of grain] that has already been ground. (*kiṃ kiṃ prayojanam. piṣṭapeṣaṇarūpatvād iti bhāvaḥ.*) T1,G3,M1, and KK and VSP read instead *alam enaṃ parikliśya*, "enough of tormenting this [world]."

"has already been destroyed by delusion" *mohanirākṛtam*: Literally, "destroyed by delusion." Ck, Cg, and Ct understand that the world has been destroyed, that is to say, brought low, by this sort of delusion, that is to say, ignorance (*evaṃprakāreṇa mohenājñānena nirākṛtaṃ pracyāvitārtham*—so Ct). Cs understands *mohena*, "delusion," here to refer specifically to that which takes the form of attachment to one's kinfolk (*mohena svajanasaṅgarūpeṇa*) and takes the term *nirākṛtam*, "destroyed," to mean "distressed (*kleśitam*)."

"already completely subjugated" *jita eva*: Literally, "conquered indeed." Cr understands the phrase to mean that in conquering the outstanding [men], Rāvaṇa has essentially defeated all the lesser ones (*uttamānāṃ jaye tadadhamā jitaprāyā evety arthaḥ*). Cs glosses simply, "mostly defeated (*jitaprāyaḥ*)."

Following verse 10, Ñ2,B,D10,11,T4, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,V1,3 (after 8ab),D1–5,7–9 continue after 388*, and Ñ1 after 392*, a passage of three lines [389*]: "All of them must inevitably go to the realm of Yama.[1] So you, Paulastya, conqueror of enemy citadels, should subdue Yama.[1–2] For once he is defeated, all will have been defeated in keeping with righteousness.[2][3]"

[1] "All of them must inevitably go to the realm of Yama." *avaśyam eva gantavyaṃ sarvaiś ca yamasādanam*: Literally, "And by all it must inevitably indeed be gone to the abode of Yama." V1,D5,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *avaśyam ebhiḥ sarvaiś ca gantavyaṃ yamasādanam*, "And by all these it must inevitably be gone to the abode of Yama."

[2] "For once he is defeated, all will have been defeated in keeping with righteousness." *tasmin hi vijite sarvaṃ jitaṃ bhavati dharmataḥ*: D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmiñ jite jitaṃ sarvaṃ bhavaty eva* (*bhavatīti*—T3,4) *na saṃśayaḥ*, "Once he is defeated all will be defeated. Of this there is no doubt."

11. "blazing, as it were, with splendor" *dīpyamāna ivaujasā*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dīpyamānaṃ svatejasā*, "blazing with his own blazing energy." In this reading, the description applies to Nārada instead of Rāvaṇa.

"respectfully saluted . . . and, smiling" *saṃprahasyābhivādya ca*: Literally, "having smiled *or* laughed and having respectfully saluted."

"regarding that" *tatra*: Literally, "there *or* in reference to that."

12. "you who take your pleasure among the gods and *gandharvas*" *devagandharvavihāra*: Ck and Ct gloss, "given over to diversion in their worlds (*tallokakrīḍāpara*)." Cg understands, "given over to pleasure with the gods and *gandharvas*, who are devoted to singing (*devagandharvair gānaparair vihārapara*)."

"so fond of battle" *samarapriya*: Ck, Cg, and Ct wish to reassure us that the sage does not himself engage in combat. They gloss, "fond of watching battle (*samaradarśanapriya*)." The compound is reminiscent of Nārada's common epithet *kalahapriya*, "fond of quarrels."

"I am indeed preparing" *ahaṃ khalūdyataḥ*: Literally, "I indeed [am] prepared *or* eager." D6,7,11,T4,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *ahaṃ samudyataḥ*, "I [am] prepared."

"in search of victory" *vijayārthī*: D6,7,10,11,T2,G2,M1,3,5, and GPP, NSP, Gita Press, KK, and VSP read instead *vijayārtham*, "for the sake of victory."

13. "the receptacle of every essence" *rasālayam*: Literally, "the abode of *rasa or rasas*." We follow the interpretation of Cr, who takes the term *rasa* in the compound to be plural and glosses, "the repository of *rasas* (*rasānām āśrayam*)," evidently taking the term in its sense of essential substance or fluid. Ck, Cg, and Ct, on the other hand, understand the term *rasa* here to refer specifically to the nectar of immortality (*amṛta*) (*rasasyāmṛtarūparasasyālayam*—so Ct). Rāvaṇa is evidently intending to replicate the famous creation myth of the churning of the primordial ocean for the nectar of immortality. See 1.44.14–27 and notes. The compound could, of course, simply be a kenning for the ocean in the sense of "the abode of the waters."

"for the nectar of immortality" *amṛtārthaṃ vai*: Literally, "indeed for the sake of *amṛta*." Ś,Ñ1,V1,3,B3,D3,5–8,10–12,T3,M4,6,10, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *vai*, "indeed."

14. "So where then are you going now by this path?" *kva khalv idānīṃ mārgeṇa tvayānena gamiṣyate*: Literally, "Where, indeed, now will you go by this path?" The precise sense of Nārada's question is unclear. Our understanding is that Nārada is pointing out to Rāvaṇa that if, as he indicated in verse 12 above, he is planning to go to Rasātala, he is headed in the wrong direction. For, as he points out in verse 15 below, the road Rāvaṇa is taking goes instead to the world of Yama. Ñ1,V1,D1–4, and GPP, NSP, and Gita Press read *tvayehānyena gamyate* for the critical edition's *tvayānena gamiṣyate*, "will you go by this," lending the line the sense "Where indeed now are you going here by another path?" M1 and KK and VSP read *tvayā hy anyena gamyate*, lending the line the sense "For where indeed now are you going by another path?" The southern commentators understand these variants in a manner similar to the way in which we read the critical text. Thus Ck, Cg, and Ct gloss, "by a path different from the path to Rasātala (*rasātalamārgavyatiriktamārgeṇa*)." Translators understand the line variously. Raghunathan (1982, vol. 3, p. 425) renders, "that way which leads to Rasātalā [*sic*]." Dutt (1894, p. 1617) appears to incorrectly construe *anyena* with *tvayā*, rendering, "Who save thee can forsooth go on that journey?" Roussel (1903, vol. 3, p. 477), followed by Shastri (1959, vol. 3, p. 429), renders, "*Pourquoi donc t'engages-tu ici présentement, dans une autre voie?*" Gita Press (1969, vol. 3, p. 1972) offers, "Where are you proceeding to along a different path?" Ñ2,B, and Gorresio (7.24.20) read *vimārgeṇa . . . anena*, "by this wrong path *or* way." Gorresio (1870, p. 83) renders this as "*per un'altra malagevole via*." Benoît (1999, p. 1271), although translating GPP, appears to agree somewhat with Gorresio. He renders, "*par ce mauvais chemin*." Perhaps he is reading *anyena*, "other," in its sense of "unusual *or* strange."

15. "difficult" *durgamyaḥ*: Literally, "difficult to traverse." Cr understands the adjective to mean that the path is impossible for anyone other [than Rāvaṇa] to traverse (*anyair gantum aśakyaḥ*).

"impassable" *durdharṣaḥ*: Ñ2,B4,D6,7,10,11,M4–7, and GPP, NSP, and Gita Press read instead the vocative *durdharṣa*, "O unassailable one," which would then refer to Rāvaṇa.

"leads to" *prati . . . gacchati*: Literally, "it goes toward." Cr understands the phrase to be Nārada's suggestion that Rāvaṇa should proceed to Yama's realm (*etena yamapuram eva gaccheti sūcitam*). No doubt Cr is looking forward to the next verses, in which Rāvaṇa indicates that he will indeed proceed to Yama's realm.

"the city of . . . the king of the ancestors" *pitṛrājñaḥ puram*: Note the irregular ending on the compound. Ś,Ñ1,V1,D,T,G3,M3,8, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *pretarājapuram*, "the city of the king of the departed."

16. "Bursting out with a laugh like an autumnal cloud" *śāradameghābhaṃ muktvā hāsam*: Literally, "Having released a laugh resembling an autumnal cloud." The basis of the simile is not entirely clear and allows for at least three interpretations. Those commentators that remark upon it (Ck, Cg, Ct, Cr) understand the adjective to refer not to Rāvaṇa's laughter but to the sage Nārada himself. In this case, one would have to understand that the quality of the clouds addressed here is their radiant whiteness. Given the syntax of the verse and the absence of any name or noun referring to the sage, we find this interpretation improbable. Nonetheless, it has been followed by Dutt (1894, p. 1617) and Benoît (1999, p. 1271). An alternative interpretation, followed by a number of translators (Gorresio 1870, p. 83; Roussel 1903, p. 477; Shastri 1959, vol. 3, p. 429; Gita Press 1969, vol. 3, p. 1972; and Raghunathan 1982, vol. 3, p. 425), is to understand the simile to be likening the sound of Rāvaṇa's laughter to the thunder of an autumnal cloud. This seems somewhat more plausible, and certainly the tradition supports an association of autumnal clouds with thunder (for example, the *subhāṣita*: *śaradi na varṣati garjati varṣati varṣāsu niḥsvano meghaḥ / nīco vadati na kurute na vadati sujanaḥ karoty eva* //, "In the autumn, it thunders but does not rain; in the monsoon, a silent cloud rains. A low person talks but does not act; a good person acts but does not talk"). (See Bhate 2000, p. 8.) However, since there is no explicit term in either the *upameya* or the *upamāna* referring to sound, and since autumnal clouds are chiefly noted for their brilliance, we are less than fully persuaded. A perhaps more credible alternative not mentioned by any of the commentators or translators consulted is to see the simile as referring to the well-established poetic convention that laughter is white. See 6.45.26 and notes and Ingalls 1965, p. 166 (verse 389) and p. 226 (verse 684). Thus, likening Rāvaṇa's laughter to the conventional brilliance of the autumnal clouds is indicative of its intensity.

"ten-faced Rāvaṇa" *daśānanaḥ*: Literally, "the ten-faced [one]."

"Consider it done!" *kṛtam iti*: Literally, "Done!" Ck, Cg, and Ct understand that Rāvaṇa is saying that he has practically already followed the path to Yama's city and conquered him (*yamapuramārgeṇa gamanaṃ tajjayaś ca mama siddha eveti*). Cr understands that Rāvaṇa has now accepted Nārada's instructions, which Cr believes that Nārada gave Rāvaṇa in verse 15 above (*bhavaduktam aṅgīkṛtam*). See notes to verse 15 above.

17. "Therefore, great brahman . . . I" *tasmād eṣa mahābrahman*: Literally, "therefore . . . this one, O great brahman." Ck, Cg, and Ct understand the term *tasmāt* to imply two prior relative clauses, the senses of which are "since you have pointed out the path and since I have vowed to conquer the four guardians of the quarters (*yasmān mārga upadiṣṭo yataś ca mayā caturdikpālajayaḥ pratijñātas tasmād ity arthaḥ*—so Cg)." In the critical reading we must take the third person pronoun *eṣaḥ* in its not uncommon usage as an emphatic indicator of the first person. Ñ1,D1,3–7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *evam*, "thus." D10,11, and GPP and NSP read instead the optional variant *mahābrahma* (so Ck and Ct, citing *Pā* 5.4.105), while D1,3–7, and Gita Press, KK, and VSP read instead *ahaṃ brahman*, "I, O brahman."

19. "Therefore I" *tenaiṣaḥ . . . aham*: Literally, "By that, this one, [i.e.,] I." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tad iha*, "thus now," for *tenaiṣaḥ*, "By that, this one."

"the city of the king of the ancestors" *pitṛrājapuram*: The first two members of the compound (*pitṛrāja-*) are marked as uncertain by the editors of the critical edition. KK (7.20.25) and VSP (7.20.25) read instead *pretarāja-*, "the king of the departed." Ñ,B1,2,4, and Gorresio (7.24.24) read instead *dharmarāja-*, "the king of righteousness." Oddly, however, Gorresio (1870, p. 83) translates, "*re dei morti*." V1,3,D1,3,5,T3,4,M3, and Lahore (7.23.25) read *vaivasvata-*, "[the city] of Vaivasvata."

"and I shall put that tormentor of living beings to death" *prāṇisaṃkleśakartāraṃ yojayiṣyāmi mṛtyunā*: Literally, "I shall cause the author of the suffering of living beings

to be conjoined with death." Shastri (1959, vol. 3, p. 429) erroneously renders, "I shall compass the end of Mrityu, he who plunges all beings into mourning."

20. "accompanied by his excited counselors" *prahṛṣṭaiḥ saha mantribhiḥ*: Ś,Ñ1,V1,3,B3,4,D1–3,5,8,9,12,T3,4,M9, and Lahore, Gorresio, VSP, and KK read the nominative singular *prahṛṣṭaḥ* for *prahṛṣṭaiḥ*, yielding the sense "excited, he [set out], accompanied by his counselors." Ñ2,B,2,D6,7,10,11, and GPP, NSP, and Gita Press read *praviṣṭaḥ*, "he entered," for *prahṛṣṭaiḥ*, "by [the] excited [counselors]." Ct and Cr understand that Rāvaṇa has entered the southern region (*tato dakṣiṇām āśāṃ praviṣṭaḥ*).

22. " 'It is Kāla who afflicts the three worlds with their fixed and moving contents, including Indra, when their lives and merit are at an end. How can he himself be slain?' " *yena lokās trayaḥ sendrāḥ kliśyante sacarācarāḥ / kṣīṇe cāyuṣi dharme ca sa kālo hiṃsyate katham* // : Literally, "How is Kāla, by whom the three worlds, together with Indra and together with what moves and does not move, are afflicted when their life span and righteousness are exhausted, killed?"

"and merit" *dharme ca*: The reading of the critical edition is somewhat awkward, although it appears to have solid textual support. Ñ1,V1,D2,6,10–12,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmeṇa*, "righteously," which then construes with *kliśyante* to yield the sense "is afflicted rightfully *or* righteously."

"can he himself be slain" *hiṃsyate*: Literally, "he is slain." D10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *jeṣyate*, "[he] will be conquered *or* vanquished."

Following verse 22, D6,7,10,11,S insert, while Ñ2,B, and Gorresio insert following 22ab, a passage of two lines [397*]: "And who is the witness of all that is given and done,[1] like a second fire, purifier of all things, and on account of which great being the worlds act, having gained consciousness[2] (*yaś ca datte kṛte sākṣī dvitīya iva pāvakaḥ / labdhasaṃjñā viceṣṭante yasya lokā mahātmanaḥ* //)."

The meaning of the verse is obscure.

[1] "And who is the witness of all that is given and done" *yaś ca datte kṛte sākṣī*: Literally, "he who is the witness with respect to what is given and what is done." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *svadattakṛtasākṣī yaḥ*, "who is the witness to his own gifts and acts." Ct and Cr understand *datta-* to refer to donations. Ct adds that the term is actually a metonym for ordained sacrifices, etc. (*dattaṃ dānam. idaṃ vihitayāgāder apy upalakṣaṇam*—so Ct). Ck, Ct, and Cr understand *kṛta-* to refer to austerities that mortify the body (*kṛtaśabdena kāyakleśarūpaṃ tapaḥ*—so Ct). Cg takes the compound *svadattakṛta-* to refer only to asceticism (*svadattasvakṛtaśabdena kāyakleśarūpaṃ tapaḥ*). Benoît (1999, p. 1721) observes in a note that Yama's being a witness of gifts and acts may be explained by the fact that all ritual acts are accompanied by offerings to the departed ancestors.

[2] "and on account of which great being the worlds act, having gained consciousness" *labdhasaṃjñā viceṣṭante yasya lokā mahātmanaḥ*: The phrase is obscure. Ck, Cg, Ct, and Cr understand it to mean that it is through the power or grace of the great being Yama that creatures come to consciousness and act. They variously thus supply either the term *prabhāvāt*, "through the power (so Cr)," or *anugrahāt*, "through the grace (so Ck, Cg, Ct)." Cv glosses *labdhasaṃjñāḥ* as *dattaprāṇāḥ*, "given life." KK and VSP read *vijyeṣyante*, "[they] will be conquered *or* vanquished," for *viceṣṭante*, "they act." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *lokā yasya* by transposition.

23. "can . . . approach" *abhigacchati*: Literally, "he approaches." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the future *gamiṣyati*, "he will go to."

24. "who is the creator and who apportions the fruits of good and evil deeds" *yo vidhātā ca dhātā ca sukṛte duṣkṛte tathā*: Literally, "who is the creator and who is the

author *or* arranger with respect to good deeds and bad deeds." The exact meaning of the phrase is obscure. D10,11, and GPP, NSP, Gita Press, KK, and VSP read a slight variant, *yo vidhātā ca dhātā ca sukṛtaṃ duṣkṛtaṃ ca*. Ck and Ct understand the phrase to refer to three activities of Yama: 1) general creation, 2) particular creation of the world, and 3) the apportionment of the fruits of good and evil actions. (*yo lokasya dhātā vidhātā sāmānyato viśeṣataś ca kartā. yaḥ sukṛtaṃ duṣkṛtaṃ. tatphalada ity arthaḥ*—so Ct.) Cg understands the phrase *yo vidhātā ca dhātā ca* as do Ck and Ct, but he is silent on the issue of the apportionment of the fruits of actions. Cv takes a different tack. He glosses *dhātā* as *kṣeptā*, literally, "thrower *or* distributor," which we take to refer to the assignment or determination of the rewards, while he understands *vidhātā* to refer to the actual apportionment of those rewards (*dhātā kṣeptā vidhātā phalapradātā*). If one takes *dhātā* in the sense of *kṣeptā*, the collocation of the latter term with *vidhātā* could also mean "the destroyer [and] creator." Translators, not surprisingly, tend to struggle with the line, differing as to whether two or three functions are assigned to Yama. Dutt (1894, p. 1618), following Ct, renders, "who ordaineth things both great and small, who meteth rewards and punishments for good and bad acts." Gita Press (1969, vol. 3, p. 1973) understands, "who is the sustainer (of the universe) and the dispenser of the fruit of their good and evil deeds." Raghunathan (1982, vol. 3, p. 425) translates, "who is the creator of all beings and the dispenser of their destinies and who allots them the fruit of their good and evil deeds." Roussel (1903, p. 478) and Benoît (1999, p. 1272) appear to follow Ct's tripartite rendering, but they avoid the issue of the meanings of the terms *dhātā* and *vidhātā* by leaving them untranslated. Shastri (1959, vol. 3, p. 429) follows Roussel, translating, "He who is Vidhatar and Dhatar, the distributor of rewards and punishments in accordance with men's deeds." Gorresio (1870, p. 83), the only translator whose text reads with the critical edition, renders, "*colui che determina e discerne ciò che è bene e ciò che è male*." Compare 7.21.10 and notes.

25. "And what other means will he devise to accomplish this?" *aparaṃ kiṃ nu kṛtvaivaṃ vidhānaṃ saṃvidhāsyati*: Literally, "Indeed, having used what other means in this way, will he manage [this]?" V1,B2,3,D2,5,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *kiṃtu* for *kiṃ nu*, "what indeed," lending the line the sense "However, he will devise another means to accomplish this." KK and VSP read *kṛtvāyam*, "he, having done," for *kṛtvaivam*, "having done in this way." The reading is not noted in the critical apparatus. The commentators and translators who follow them understand this obscure and elliptical sentence in two different ways. We, like Raghunathan (1982, vol. 3, p. 425), follow the interpretation of Ck, Cg, Ct, and Cv, who understand that since Yama as Time (Kāla) is himself the means of accomplishing everything, what other means apart from him can Rāvaṇa employ to defeat him? (*aparaṃ kiṃtv iti kāla eva sarvasādhanam. ayaṃ tu kālātiriktam aparaṃ kiṃ nu vidhānaṃ kālavyatiriktasādhanasaṃpādanaṃ kṛtvā kālajayaṃ saṃvidhāsyati*—so Ct.) Raghunathan renders, "With what instrument other than time itself is he going to effect the conquest of Time?" Cr understands the passage quite differently. He believes that Nārada, rather than wondering how Rāvaṇa will manage to defeat Yama, is curious as to how, once he has done so, he will establish a new order of the world in the absence of Kāla (Time) (*evaṃ vidhānaṃ yamena saha yuddhaṃ kṛtvāparaṃ kiṃ saṃvidhāsyati*). Gorresio's edition (7.24.31) reads a slight variation: [*yamakṣayaṃ tu saṃprāpte daśagrīve niśācare* /] *aparaṃ kiṃtu tatrāyaṃ vidhānaṃ saṃvidhāsyati*, "[Once the night-roaming (*rākṣasa*) Daśagrīva reaches Yama's abode] what alternative means will he employ there?" Gorresio's translation (1870, p. 84) indicates that he understands the line as does Cr, rendering, "*qual altra legge stabilirà egli mai colà*."

"Having become quite curious" *kautūhalasamutpannaḥ*: We follow Cv and Cs in reading the compound as a *paranipāta* (*kautūhalasamutpannaḥ samutpannakautūhalaḥ*—so

Cv), lending it the sense "one in whom curiosity has arisen." Ñ,V3,B,D10,11,M5,10, and GPP, NSP, and Gita Press read *kautūhalaṃ samutpannaḥ*, which is, no doubt, intended to have the same meaning.

Following verse 25, Ñ1,V1,D1,3,5,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [400*]: "in order to see for myself the battle between Yama and the *rākṣasa* (*vimardaṃ draṣṭum anayor yamarākṣasayoḥ svayam* /)."

Sarga 21

1. "Nārada, the foremost of brahmans" *viprendraḥ*: Literally, "the foremost among brahmans."

"swiftly" *laghuvikramaḥ*: Literally, "he of swift strides." Cs observes that the term means that Nārada traveled faster even than Rāvaṇa (*rāvaṇato 'pi tīvragamanaḥ*).

2. "who . . . was dealing out appropriate fates to living beings" *vidhānam upatiṣṭhantaṃ prāṇino yasya yādṛśam*: Literally, "passing on *or* attending upon which[ever] fate to which[ever] living being." Ś,Ñ,V1,3,B,D1–3,5–12,T3,4, and Lahore, Gorresio, GPP, NSP, and Gita Press read *anutiṣṭhantam*, "assigning," for *upatiṣṭhantam*, "passing on." We follow Ck and Cg, who gloss *upatiṣṭhantam* as *anutiṣṭhantam*. Ct understands that Yama is either distributing the appropriate rewards or punishments for good or evil conduct or is handing out either punishment or favor. (*puṇyapāparūpaṃ karma tādṛśam anutiṣṭhantaṃ tat tad anuguṇaphalaṃ prayacchantam. yadvā yasya yādṛśaṃ vidhānaṃ nigrahānugraharūpaṃ kṛtyam anutiṣṭhantam ity arthaḥ.*) Cr generally agrees with Ct's first alternative, while Ck and Cg understand in accordance with Ct's alternative explanation.

"attended by Agni" *agnipuraskṛtam*: As Ck, Cg, Ct, and Cr note, the god of fire is present in his characteristic role as witness (*agniḥ puraskṛtaḥ sarvasākṣitayā*—so Ct).

3. "the guest-offering" *arghyam*: For a listing of the various articles of food and drink traditionally offered to a respected or venerable visitor, see 16*, note 1, following notes to 7.1.10.

4. "I trust that all is well" *kaccit kṣemaṃ nu*: Literally, "I trust that all is well indeed." Ct adds, "in the world (*loka iti śeṣaḥ*)." Ś1,V3,B4,D2,3,6,8,9,12,M2,5,9,10, and KK and VSP read *tu*, "and," for *nu*, "indeed."

5. "Then you must take the necessary steps." *vidhānaṃ ca vidhīyatām*: Literally, "Let an expedient be arranged." Ck, Cg, and Ct gloss, "and the remedy for the calamity which [will be] heard from me (*mattaḥ śrutāyā āpadaḥ pratikriyāṃ ca*—so Ct; Ck, Cg similarly)."

6. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

7. "It is for that reason that I" *etena kāraṇenāham*: The reading is marked as uncertain by the editors of the critical edition. The majority of manuscripts (Ś,Ñ,V1,3,B,D1–3, 5,8,9,12,T3,M6) and Lahore and Gorresio read instead *etad vai kāraṇaṃ yena*, "this is the reason by which." Some of these manuscripts substitute alternate particles after *etat*.

"What can he do this day to you whose weapon is the rod?" *daṇḍapraharaṇasyādya tava kiṃ nu kariṣyati*: Ck, Cg, and Ct note that the weapon in question is the rod of Kāla (*kāladaṇḍaḥ*). Ś2,D10,11,T3,4,G2,M1,2,4,8,9, and GPP, NSP, Gita Press, KK, and VSP read *bhaviṣyati* for *kariṣyati*, yielding the sense "What will befall you . . . ?" The commentators note that Nārada is wondering whether Yama will experience victory or defeat (*jayaḥ parājayo vety arthaḥ*—so Ck, Ct, and Cr; Cg similarly).

8. "Nārada spied" *dadṛśe*: Literally, "he saw." M3 and KK and VSP read instead the *parasmaipada dadarśa*, "he saw," while D6,7,10,11,G1,2,M1,2,4,5,7–10, and GPP, NSP, and

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8. "Nārada spied" *dadṛśe*: Literally, "he saw." M3 and KK and VSP read instead the *parasmaipada dadarśa*, "he saw," while D6,7,10,11,G1,2,M1,2,4,5,7–10, and GPP, NSP, and

Gita Press read instead the plural *dadṛśuḥ*, "they saw." Presumably the plural would refer to Nārada, Yama, and Agni and/or Yama's attendants.

"divine" *divyam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dīptam*, "blazing."

9. "The immensely powerful *rākṣasa* drew near" *mahābalaḥ* /. . . *samīpaṃ samavartata*: Literally, "the immensely powerful [one] approached the vicinity." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *abhyavartata* for *samavarta*, "he approached."

"of the Puṣpaka" *puṣpakasya*: For Rāvaṇa's acquisition of the Puṣpaka and a description of it, see 7.15.29–31 and notes. For its construction, see 293* and note 5, following 7.15.20.

10. "the great-armed . . . saw" *sa tv apaśyan mahābāhuḥ*: Literally, "And he, the great-armed [one], saw." D6,10,11,T1,G1,2,M3–5,7, and GPP, NSP, and Gita Press read the redundant *so 'paśyat saḥ*, "he saw, he," for *sa tv apaśyat*, "and he saw," while D7,T2,4, G3,M1,8,10, and KK and VSP read *so 'paśyat su*[*mahābāhuḥ*], "he, the extremely [great-armed one] saw."

"experiencing the consequences of their good and evil deeds" *sukṛtaṃ karma bhuñjānāṃś caiva duṣkṛtam*: Literally, "enjoying well done and badly done action." In this construction *karma*, "action," appears to take on its sense of "consequence of action." D6,7,10,11,M10, and GPP, NSP, and Gita Press read *caiva*, "and indeed," for *karma*, yielding the sense "experiencing their good and evil deeds," which again we must understand to refer to the consequences of these actions, as at verse 7.20.24 above.

Following verse 10, V1,3,D1–5,7–9,10–12 (following verse 8),T3 (continues after line 8 of 404*),T4 (continues after line 3 of 404*), and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [402*]: "And he saw Yama's warriors and attendants[1] (*apaśyat sainikāṃś cāsya yamasyānucaraiḥ saha* /)."

[1] "And he saw Yama's warriors and attendants." *apaśyat sainikāṃś cāsya yamasyānucaraiḥ saha*/: Literally, "And he saw his [Yama's] warriors, together with Yama's attendants."

Following 402*, D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, while following verse 10, Ñ1 (after 10cd),2,B,D6,T1,2,G,M insert, a passage of twenty lines [404*]: "He saw embodied beings being beaten[1] and tormented by Yama's cruel[2] and terrifying servants, whose appearance was frightful.[1–2] They were wailing loudly and given over to sharp groans[3] as they were being devoured by worms and fierce dogs.[3–4] Terrifying, they uttered cries[4] that grated on the ear; many were being carried across the Vaitaraṇī River,[5] which had blood in place of water.[5–6] Some were being burned over and over again on its scorching sand banks,[6] while many[7] were being slashed in the forest that had swords in place of leaves.[7–8] Some were in the Raurava Hell,[8] in rivers of salt and on a razor's edge.[9] Parched and famished, they begged for water.[9–10] Some—corpselike, emaciated, wretched, pallid, their hair flying loose, covered with filth and mud, exhausted,[10] and naked[11]—were running about.[11–12] And thus Rāvaṇa saw hundreds and thousands of mortals.[12][13] And Rāvaṇa also saw some who, by virtue of their own good deeds, were enjoying themselves with the sounds of singing and musical instruments in splendid mansions.[13][14–15] Here and there those who had donated cows were enjoying milk; those who had donated food were enjoying food,[14] while those who had donated houses were enjoying[15] houses there.[16–17] The donors of gold, jewels, and pearls were beautifully ornamented,[16] while other righteous people were blazing with their own inherent splendor.[18–19] Great-armed Rāvaṇa saw them all.[17][20]"

[1] "being beaten" *vadhyamānān*: The verb √*vadh* normally means "to kill"; however, given that the inmates of Yama's realm are already dead, we have taken the root in its other sense of "to beat *or* to strike."

[2] "cruel" *raudraiḥ*: D10,11, and GPP and Gita Press read instead *ugraiḥ*, "fierce."

[3] "sharp groans" *tīvraniṣṭana-*: Ct glosses, "the sound of the afflicted (*duḥkhitaśabda-*)." Cg glosses, "cruel sound (*krūraśabda-*)." Ck oddly glosses the incomprehensible "sound of Kubera (*kuberaśabda-*)," which is noted but questioned by the editors of the critical edition. The term *niṣṭana* is used elsewhere in the epic to indicate the groans and/or moans of the dying. See 1744* and notes, following notes to 6.79.4. There the reference is mistakenly attributed to line 2 instead of line 3. See, too, 7.32.61 and note.

[4] "Terrifying, they uttered cries" *vāco vadataś ca bhayāvahān*: Literally, "[he saw those] terrifying [ones], [who were] speaking words." D3,7,10,11,G2,T4,M2,3,10, and GPP, NSP, Gita Press, KK, and VSP read the feminine accusative plural *bhayāvahāḥ*, which makes the adjective modify *vācaḥ*, "speech," lending the phrase the sense "[they] uttering terrifying speech."

[5] "the Vaitaraṇī River" *vaitaraṇī*: Much like the Styx, this is the river of hell. See 3.51.18 and note. See, too, *AmaK* 1.11.2 (*pretā vaitaraṇī sindhuḥ syād alakṣmīs tu nirṛtiḥ*).

[6] "on its scorching sand banks" *vālukāyāṃ ca taptāyām*: Literally, "on the scorching sand bank." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the plural *vālukāsu ca taptāsu*, "on scorching sand banks."

[7] "many" *anekaśaḥ*: Ñ,V1,B,D3,6,7,10,13,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *adhārmikān*, "the unrighteous [ones]."

[8] "in the Raurava Hell" *raurave*: Literally, "in Raurava." This is a name of one of the hells. See *ManuSm* 4.88.

[9] "and on a razor's edge" *kṣuradhāre tathaiva ca*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the expected feminine plural *kṣuradhārāsu caiva hi*, "and, indeed, on the very edges of razors."

[10] "exhausted" *śrāntān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the redundant *dīnān*, "wretched."

[11] "naked" *nagnān*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *rūkṣān*, "dirty *or* soiled."

[12] "mortals" *mārtyān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mārge*, "on the way *or* path."

[13] And . . . some . . . in splendid mansions" *kāṃścid gṛheṣu mukhyeṣu*: Literally, "some in splendid houses." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kāṃścic ca gṛhamukhyeṣu*, "and some in splendid houses."

[14] "food . . . food" *bhojanaṃ cānnā-*: Ñ2,V3,B,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *annaṃ caivānna-*. KK and VSP read instead *hy annaṃ caivānna-*.

[15] "Here and there . . . were enjoying . . . were enjoying . . . were enjoying" *tatra tatra samaśnute*: Literally, "here and there they enjoy." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *svakarmaphalam aśnutaḥ*, "enjoying the fruit of their own actions."

[16] "The donors of gold, jewels, and pearls were beautifully ornamented" *suvarṇamaṇimuktānāṃ pradātṝṃś cāpy alaṃkṛtān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *suvarṇamaṇimuktābhiḥ pramadābhir alaṃkṛtān*, "ornamented with gold, jewels, pearls, and beautiful women."

[17] "Great-armed . . . saw them all" *dadarśa sa mahābāhuḥ*: Literally, "he, the great-armed [one] saw." G1 and KK and VSP read *sumahābāhuḥ*, "the extremely great-armed [one]," for *sa mahābāhuḥ*, "he, the great-armed [one]."

11. "Then . . . those who were being tormented" *tatas tān vadhymānāṃs tu*: Literally, "but then those who were being beaten." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatas tān bhidyamānāṃś ca*, "and then those who were being torn asunder."

"freed" *mocayāmāsa*: The reading is marked as uncertain by the editors of the critical edition. The only variant is the synonymous *mokṣayāmāsa*.

"their own evil deeds" *karmabhir duṣkṛtaiḥ svakaiḥ*: Literally, "by their own actions, which were evil actions."

Following verse 11, Ñ,V1,B,D2,6,7,10,11,S insert a passage of two lines [405*]: "Those living beings who were liberated by the *rākṣasa* Daśagrīva experienced unanticipated and undreamt of[1] happiness for a brief moment (*prāṇino mokṣitās tena daśagrīveṇa rakṣasā / sukham āpur muhūrtaṃ te hy atarkitam acintitam //*)."

[1] "unanticipated and undreamt of" *atarkitam acintitam*: Literally, "unguessed [and] unthought." Ct understands that the second of these roughly synonymous terms is a further exposition of the first (*acintitam ity atarkitam ity asyaiva vivaraṇam*). Cv glosses *atarkitam* as *ākasmikam*, "unforeseen *or* unexpected." Cs understands *acintitam* to be an adjective modifying *sukham*, "happiness," while he reads *atarkitam* adverbially as referring to the fact that the departed souls could not reckon on such a turn of events. (*acintitam iti sukhaviśeṣaṇam. atarkitaṃ svatarkanāviṣayatvaṃ vinā yathā bhavati tathā.*)

12. "immensely powerful" *balīyasā*: Literally, "mightier." D7,10,11,T1,4, and GPP, NSP, Gita Press, KK, and VSP read instead *mahīyasā*, literally, "greater."

"enraged" *susaṃrabdhāḥ*: Ñ1,D6,7,10,11,T4,G1,2,M1,3–5,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *susaṃkruddhāḥ*.

Ś,V3,D1,2,4,5,8,9,12 and Lahore substitute for verse 12, while Ñ1,2,V1,B,D3,7,10,11, T3,4,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert following verse 12, a passage of two lines [406*]: "Then as the heroic warriors of Yama, the king of righteousness, charged, there arose from all directions a tumultuous din (*tato halahalāśabdaḥ sarvadigbhyaḥ samutthitam / dharmarājasya yodhānāṃ śūrāṇāṃ saṃpradhāvatām //*)."

13. "sent a hail" *samavarṣanta*: Literally, "they showered." D7,10,11, and GPP, NSP, and Gita Press read instead *samadharṣanta*, "they assailed."

"war hammers" *mudgaraiḥ*: Ñ1,B1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *musalaiḥ*, "with cudgels."

14. "Swarming like bees, they . . . battered" *babhañjus te . . . madhukarā iva*: Literally, "they shattered like honey-makers." We agree, with some reservation, with Cr, who takes the pronoun to refer to Yama's agents mentioned in the previous verse (*te yamadūtāḥ*). One could, however, also understand the reference to be to the weapons listed in verse 13. Since bees are not known for their destructiveness, we understand the simile to derive from the resemblance of the swarms of warriors (or weapons) to those of bees.

"terraces" *prāsādān*: We take the term in its secondary sense of "terrace" here rather than in its more common usage as "palace." But compare 5.7.1,9,18, and notes, where the Puṣpaka is said to contain palaces within its confines.

15. "since [the Puṣpaka] . . . was an abode of divinity" *devaniṣṭhānabhūtam*: Ck, Ct, and Cr gloss the unusual term *niṣṭhāna* here with *adhiṣṭhāna*, "abode *or* position of governance." It is unclear as to what precise divinity or divinities the Puṣpaka is supposed to house. Perhaps this is a reference to the idea, never made explicit in the text of the *Rāmāyaṇa* but addressed in commentaries, that the Puṣpaka is inhabited and directed by an indwelling presiding divinity or *adhiṣṭhātṛdevatā*. See notes to 6.110.23. Another possibility is that the term refers to Viśvakarman, the creator of the palace. See 7.1.18 and

notes. Raghunathan (1982, vol. 3, p. 427) understands the reference to be to the fact that the palace was built for Kubera Vaiśravaṇa, the god of wealth. He translates, "But the Pushpaka, being an abode designed for the God Vaiśravana . . ." On the other hand, Roussel (1903, vol. 3, p. 480) attributes the indestructibility of the structure to the divine energy of Brahmā, translating, "*le char Pushpaka . . . demeurait indestructible, en vertu du Tejas de Brahmā.*" In this he is followed by Shastri (1959, vol. 3, p. 431), who renders, "but the celestial aerial car . . . was indestructible and resumed its former shape through Brahma's power." Benoît (1999, p. 1274) understands similarly, offering, "*Toute fois Puṣpaka . . . restait indestructible, car l'éclat divin de Brahmā.*" Ct merely notes that the Puṣpaka is an abode of a god or gods (*devādhiṣṭhānabhūtam*), while Cr generalizes, explaining that it is an abode of the gods, etc. (*devādīnām adhiṣṭhānatvam*). See *Uttarakāṇḍa sarga* 15, especially 7.15.29; and 6.7.3–5; 6.98.12–13; and notes, where Rāvaṇa takes the Puṣpaka from Kubera Vaiśravaṇa after defeating him in battle.

"remained indestructible . . . even as it was being battered" *bhajyamānaṃ tathaivāsīd akṣayaṃ*: Literally, "being shattered, still it was indestructible." The idea seems to be that although the palace suffered damage from the weapons hurled upon it, it repaired itself. Cr seems to read the situation in the reverse. He notes that although the Puṣpaka was indestructible because it was infused with divine energy, it still suffered damage (*tejasopalakṣitam akṣayam api puṣpakaṃ bhajyamānam āsīt*).

While a number of manuscripts insert 407* following verse 13, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a variant of this verse following verse 15. The variant reads, "Great Yama's[1] vast army of heroes who marched in the vanguard[2] by the hundreds and thousands could not be numbered (*asaṃkhyā sumahaty āsīt tasya senā mahātmanaḥ / śūrāṇām agrayātṝṇāṃ sahasrāṇi śatāni ca //*)." One might also render these two lines as "The vast army of the great [Yama] could not be numbered. Of the heroes who marched in the van, there were hundreds of thousands." Cf. Gita Press (1969, vol. 3, p. 1975) and Raghunathan (1982, vol. 3, p. 427).

[1] "Great Yama's" *mahātmanaḥ*: Literally, "of the great one."

[2] "who marched in the vanguard" *agrayātṝṇām*: KK (7.21.29) and VSP (7.21.29) read instead *ugrayātṝṇām*, "marching fiercely." This variant is not noted in the critical apparatus.

Following 407*, D6,7,10,11,M3,10, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V1,3,B,D1–5 (reads following 407*, line 1),8,9,12,T3,4, and Lahore and Gorresio substitute for 14ab, a passage of one line [408*]: "then [they battered] trees, boulders, terraces and seats[1] (*tato vṛkṣāṃś ca śailāṃś ca prāsādān āsanāni ca*)."

[1] "then [they battered] trees, boulders, terraces and seats" *tato vṛkṣāṃś ca śailāṃś ca prāsādān āsanāni ca*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tato vṛkṣaiś ca śailaiś ca prāsādānāṃ śatais tathā*, "then with trees, boulders, and hundreds of terraces as well." The two readings differ in that in the former the articles mentioned are the objects of attempted destruction, while in the variant they appear to be the weapons of destruction. The variant line must then construe with *ayudhyanta*, "they fought," in 16c. The reading *prāsādānām*, "of terraces," is awkward, and translators struggle. Some translate what appears to be the *facilior* variant, found in D6,7,M10, *prāsānām*, "of darts," (Roussel 1903, vol. 3, p. 480; Shastri 1959, vol. 3, p. 431; Raghunathan 1982, vol. 3, p. 427; and Benoît 1999, p. 1274), while Dutt (1894, p. 1620) and Gita Press (1969, vol. 3, p. 1975) struggle with *prāsādānām*, rendering, respectively, "of blocks of buildings" and "of housetops."

16. "Rāvaṇa's mighty counselors" *rāvaṇāmātyāḥ . . . /. . . mahāvīryāḥ*: Literally, "Rāvaṇa's counselors of immense might." Ś,Ñ,V1,3,B,D,T3,4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *sacivās tasya*, "his ministers," for *rāvaṇāmātyāḥ*, "Rāvaṇa's counselors." D6,7,10,11,T1,2,M3, and GPP, NSP, Gita Press, KK, and VSP read *mahāvīrāḥ*, "great heroes," for *mahāvīryāḥ*, "of immense might."

18. "And" *ca*: Ś,Ñ,V1,3,B,D,T3,4,M5,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *te*, "they."

"great host" *mahat sainyam*: V1,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *mahābāho*. The epithet in its phonological context, i.e., coming before *rāvaṇasya*, could either be a vocative, "O great-armed one," referring to Rāma, or a genitive singular, "of that great-armed one," which could then construe either with *yamasya*, "of Yama," or *rāvaṇasya*, "of Rāvaṇa." As the variant replaces the phrase "great host (*mahat sainyam*)," translators who follow the variant reading must construe the term *mantriṇaḥ*, "counselors," with both Yama and Rāvaṇa, lending the phrase the sense "the ministers of Yama and of Rāvaṇa."

"*rākṣasa*'s" *rākṣasasya*: Ś1,D6–8,10,11,T4,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇasya*, "Rāvaṇa's."

"in battle" *yudhi*: Ś,Ñ,V1,3,B,D,T3,4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhṛśam*, "intensely."

19. "turning away from" *saṃtyajya*: Literally, "having abandoned."

"the *rākṣasa*'s . . . those exceedingly mighty warriors" *rākṣasasya mahaujasaḥ*: Literally, "the [ones] of great might of the *rākṣasa*." The term *mahaujasaḥ* is extremely ambiguous here. In addition to being a nominative plural, which would refer to Yama's troops, it can also be taken as accusative plural, referring to Rāvaṇa's counselors, and even as a genitive singular, construing with *rākṣasaya*, "of the *rākṣasa*," i.e., Rāvaṇa himself. We have chosen the first alternative since the other two interpretations leave the sentence without a clearly identified subject. Also, it is clear from the following verse that Yama's warriors have seriously wounded Rāvaṇa. Ś,V1,3,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *yamayodhā mahābalāḥ*, "the mighty warriors of Yama."

20. "grievously wounded" *jarjarīkṛtaḥ*: The *yaṅluganta* adjective is marked as uncertain by the editors of the critical edition, with many manuscripts showing a variety of variants. GPP, NSP, Gita Press, KK, and VSP read with the critical edition.

"the foremost of the *rākṣasas* in his flying palace resembled an *aśoka* tree in bloom" *vimāne rākṣasaśreṣṭhaḥ phullāśoka ivābabhau*: Ś,Ñ,V1,B,D,T3,4,M10, and Lahore (7.35.25cd), GPP, NSP, Gita Press, KK, and VSP and, with some minor variations, Gorresio (7.25.34cd) read instead *phullāśoka ivābhāti puṣpake rākṣaseśvaraḥ*, "In the Puṣpaka the lord of the *rākṣasas* resembled an *aśoka* tree in bloom." Ñ2,B2–4,D6,7,10,11,T4,M10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *rākṣasādhipaḥ*, "overlord of the *rākṣasas*," for *rākṣaseśvaraḥ*. Dutt (1894, p. 1621) has a note on what he believes is a "peculiarly appropriate and beautiful simile." His point is that the name Puṣpaka refers to blossoms. For some reason, however, Dutt identifies the tree as a "Kinçuka" instead of the *aśoka*. No such variant is recorded in the critical apparatus. Both of these red-blossomed trees are used as *upamānas* for a bleeding warrior in the *Yuddhakāṇḍa*. See Goldman and Goldman 2009, p. 22 and compare 6.91.29 and notes, where Rāvaṇa, wounded, is similarly compared to an *aśoka* tree in bloom.

21. "However, as he . . . lances, maces, darts" *sa śūlāni gadāḥ prāsān*: Literally, "he . . . lances, maces, darts" D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *sa tu śūlagadāprāsān*, "but he . . . lances, maces, darts."

"a master of divine weapon-spells" *astrabalāt*: Literally, "because of [his] power over weapon-spells." We follow Ct, who glosses, "out of his competence with weapon-spells (*astrasāmarthyāt*)." See verse 22 below. On the semantically complex term *astra*, see Goldman and Goldman 2009, p. 112. For the numerous references to divine weapon-spells in the *Yuddhakāṇḍa*, see the index to that volume.

"iron cudgels" *musalāni*: D6,7,10,11,M10, and GPP and NSP read instead the redundant *mumoca ca*, "and he released." Cr takes note of the repetition and sees the first instance of the verb as governing the formal weapons mentioned in the first half of the weapons list and the second as governing the informal weapons, such as boulders and trees. (*śūlādīn mumoca. śilāvṛkṣāṃś ca mumoca.*)

Following verse 21, D6,7,10,11,S insert a passage of two lines [416*]: "That extremely terrifying[1] and fearsome[2] hail of trees, boulders, and weapons cascaded upon Yama's troops (*tarūṇāṃ ca śilānāṃ ca śastrāṇāṃ caiva dāruṇam / yamasainyeṣu tad varṣaṃ papātātibhayaṃkaram//*)."

[1] "extremely terrifying" [*a*]*tibhayaṃkaram*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dharaṇītale*, "on the surface of the earth." The variant is ambiguous, since it is not precisely clear as to who or what is on the ground. Ct understands that Rāvaṇa's weapons, having first fallen upon Yama's troops, then fall to the ground (*tadvarṣaṃ rāvaṇavisṛṣṭaśastravarṣaṃ yamasainyeṣu patitvā dharaṇītale papāta*). This interpretation is followed by Roussel (1903, vol. 3, p. 480), Shastri (1959, vol. 3, p. 432), and Raghunathan (1982, vol. 3, pp. 427–28). Cr, on the other hand, reads the compound to refer to the fact that it is Yama's troops that are standing on the ground (as opposed to Rāvaṇa, who is fighting from his aerial palace) (*taruprabhṛtīnāṃ tad varṣaṃ dharaṇītale vidyamāneṣu yamasainyeṣu papāta*). This interpretation is followed by Dutt (1894, p. 1621) and Gita Press (1969, vol. 3, p. 1976). Benoît (1999, p. 1274) appears to omit these lines entirely.

[2] "and fearsome" *caiva dāruṇam*: Literally, "and, indeed, fearsome." D6,7,10,11,T4,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *cātidāruṇam*, "and very fearsome."

22. "having repulsed" *samākṣipya*: Literally, "having thrust aside." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vinirbhidya*, "having split asunder."

"his divine weapon-spell" *tadastram*: See verse 21 and notes above. As Ck, Cg, and Ct point out, this must be the weapon-spell that Rāvaṇa employs to send forth the shower of weapons mentioned in the previous verse (*tadastraṃ rāvaṇaprayuktaṃ prāguktaśastravarṣasādhakam*—so Ck and Cg).

"who was alone" *ekam*: Literally, "one." The idea here is that Rāvaṇa alone, that is, apart from his ministers, has become the sole object of attack.

23. "they knocked the wind out of him" *tam . . . nirucchvāsam akārayan*: Literally, "they caused him to be breathless." Ś1,V1,D1,2,4,6–8,10,11,T3,M5,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *apothayan*, "they struck *or* beat," for *akārayan*.

24. "Drenched" *siktaḥ*: Literally, "sprinkled." GPP (7.21.38) and NSP (7.21.38) read instead *siddhaḥ*, a reading not attested in the critical apparatus. GPP explicitly assigns this reading to the text of Ct, noting that Cg and Cr read the variant. The precise meaning of *siddhaḥ* in this context is somewhat unclear unless we take it in its relatively rare sense of "hit *or* struck [as a target]." Roussel (1903, vol. 3, p. 480) and Shastri (1959, vol. 3, p. 432) read this variant and translate, respectively, "*harcelé*" and "cut to pieces."

"he left the Puṣpaka" *sa puṣpakaṃ parityajya*: Literally, "he, having abandoned the Puṣpaka." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ sa puṣpakaṃ tyaktvā*, "then, having abandoned the Puṣpaka, he."

25. "after a moment . . . cleared his mind" *labdhasaṃjño muhūrtena*: Literally, "he was one by whom consciousness was obtained after a moment." This phrase normally refers to characters who recover after being knocked unconscious in battle. Cf. 6.40.24; 6.55.60; 6.86.10; and notes. In this case, although Rāvaṇa had the wind knocked out of him in verse 23 above, he does not appear to have actually lost consciousness. Therefore, we have translated accordingly.

"the . . . overlord of the *rākṣasas* . . . on the ground" *pṛthivyāṃ rākṣasādhipaḥ*: D7,10,11, and GPP, NSP, and Gita Press read instead *samare cābhivardhata*, "and he grew [great] in battle," while D6 and KK (7.21.38) and VSP (7.21.40) read *samare cābhivartata*, "and he faced off *or* attacked in battle." Cr, commenting on the former, glosses, "the meaning is 'He became filled with energy' (*utsāhavān abhavad ity arthaḥ*)."

"like Yama, the ender of all things" *yathāntakaḥ*: Literally, "like Antaka [the Ender]."

26. "Nocking to his bow an arrow charged with the divine weapon-spell of Paśupati" *tataḥ pāśupataṃ divyam astraṃ saṃdhāya kārmuke*: Literally, "Then, having nocked the divine Pāśupata *astra* on the bow." See verses 21, 22, and notes above.

"he drew" *vyakarṣata*: T4,M3, and KK and VSP read instead the more or less synonymous *vicakarṣa saḥ*, "he drew."

Following verse 26, D6,7,10,11,T1,2,4,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [419*]: "Drawing the bowstring back to his ear,[1] that foe of Indra, in a rage, released the arrow in battle as did Śaṅkara against Tripura.[2][1–2] The appearance of that arrow with its halo of smoky[3] flames was like that of a spreading fire about to consume a forest[4] in the hot season.[3–4]"

[1] "Drawing the bowstring back to his ear" *ākarṇaṃ sa vikṛṣyātha cāpam*: Literally, "then he, having drawn the bow as far as his ear." Ñ,V1,3,B1–3,D6,7,10,11,T,G1,3,M1,2, 4–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *ākarṇāt*, "up to the ear," for the accusative *ākarṇam*.

[2] "Tripura" *tripure*: Literally, "the triple city." Tripura is the name of the three mythological cities of gold, silver, and iron created by the *asura* architect Maya and destroyed by the fiery arrows of Śiva. It is also the name of the *asura* king who ruled those cities and who was likewise destroyed. Here the reference is somewhat ambiguous, as it is at 321*, lines 5–7, following notes to 7.16.29. See note to 7.4.28.

[3] "smoky" *sadhūma-*: G1,2,M3–5,7,10, and KK and VSP read instead *vidhūma-*, "smokeless."

[4] "like that of a spreading fire about to consume a forest in the hot season" *vanaṃ dahiṣyato grīṣme edhitasyeva śuṣmaṇaḥ*: Literally, "like a grown fire about to burn a forest in the hot season." D6,7,10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *vanaṃ dahiṣyato gharme dāvāgner iva mūrcchataḥ*, "like an expanding forest fire in the hot season about to burn a forest." Cs glosses the term *mūrcchataḥ*, "expanding," as *ucchrāyaṃ gatasya*, "of [the fire] which has gone to growth *or* intensity."

27. "followed by flesh-eating beasts" *kravyādānugataḥ*: Literally, "followed by flesh-eaters." The reference is, no doubt, to the swarms of carrion eaters that haunt battlefields to gorge on the bodies of the slain. Cg, the only commentator to gloss the term, seems to understand that the flesh-eaters are produced by the arrow itself (*kravyādaiḥ svasṛṣṭair anugataḥ*). Dutt (1894, pp. 1621–22) renders, "followed by ghosts," adding in a footnote: "The instrument being Siva's, it naturally was followed by *ghosts*, as his attendants." Gorresio (1870, p. 87) oddly seems to think that the arrow is following the carnivorous warriors of Yama. He renders, "*seguitava quel telo i carnivori guerrieri di Yama*." Roussel (1903, vol. 3, p. 481) mistakenly understands the phrase to refer to Rāvaṇa's release of the

arrow. He renders, "*lâché par le mangeur de chair*." In this he is followed by Shastri (1959, vol. 3, p. 432), who renders, "loosed by that eater of flesh."

"and" *caiva*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the contextually synonymous *cāpi*.

28. "in battle" *raṇe*: D7,10,11, and Gorresio, GPP, and NSP read instead *bale*, "in the army." Of those who share this reading, only Gorresio (1870, p. 87) appears to render it correctly, translating, "*in quell' oste*." Benoît (1999, p. 1275) apparently understands the term to refer to the force of the arrow, rendering, "*sous sa violence*," but this is highly improbable.

"like trees consumed by a forest fire" *dāvadagdhā nagā iva*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *māhendrā iva ketavaḥ*, "like the flagstaffs of great Indra."

29. "that" *saḥ*: Ś2,3,D6,7,10–12,T1,2,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "but *or* and."

Sarga 22

1. "Now . . . Daśagrīva's . . . he" *sa tu tasya*: Literally, "And he [Yama], his [Daśagrīva's]." Ś1,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sa tasya tu* by transposition.

"Yama Vaivasvata" *vaivasvato yamaḥ*: Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vaivasvataḥ prabhuḥ*, yielding the sense "lord Vaivasvata."

2. "he quickly said" *sa tu . . . / abravīt tvaritam*: Literally, "And he said quickly." Ñ, B1,2,4,D6,7,10–12, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *hi*, "indeed," for *tu*, "and *or* but," while Ñ2,B,D2,3,5–7,10–12,T1,3,M8, and Gorresio, GPP, NSP, and Gita Press read the nominative singular *tvaritaḥ*, "he, in haste," for the adverbial accusative *tvaritam*.

"his eyes wild with rage" *krodhaparyākulekṣaṇaḥ*: Literally, "having eyes disordered with anger." Ś,Ñ,V1,3,B,D,T3 (*krodhāt*),4,M10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *krodhasaṃraktalocanaḥ*, "having eyes red with anger."

"Bring up my chariot" *rathaḥ samupanīyatām*: Literally, "let a chariot be brought." D10,11, and GPP, NSP, and Gita Press read *me*, "my [chariot]," for *sam-*, while KK and VSP read [*a*]*yam*, "that [chariot]," for *sam-*.

3. "loudly rumbling" *mahāsvanam*: Literally, "having a loud [lit., 'great'] noise." Ñ2,B, D1,2,4,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahāratham*, "the great chariot."

"chariot" *ratham*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"he . . . mounted that great chariot" *āruroha mahāratham*: Ñ2,B1,3,4,D6 and 7 (*adhyarohata*),10,11, and Gorresio, GPP, NSP, and Gita Press read *adhyārohata taṃ ratham*, "he mounted that chariot." KK and VSP read *hy adhyārohata taṃ ratham*, a variant not noted in the critical apparatus.

"and took his stand" *sthitaḥ*: Literally, "[he] stood *or* [he was] located."

4. "Standing before him . . . Mṛtyu" *mṛtyus tasyāgrataḥ sthitaḥ*: Cr argues that this position of Mṛtyu suggests that he is servant *or* attendant of Yama (*etena mṛtyor yamānucaratvaṃ sūcitam*).

"a noose" *pāśa-*: The *pāśa* (noose) is normally the *āyudha* (weapon) associated with Yama. The termed is marked as uncertain by the editors of the critical edition. Ś2,3,Ñ2,B2,4,D2,5–7,9–12,T3,4,G1,2,M2,4–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prāsa-*, "darts."

"with its fixed and moving contents" *sacarācaram*: Ñ2,B,D6,7,10,11,T1,2,4,G,M1–4, 6–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *idam avyayam*, "this indestructible." The seemingly oxymoronic reading thus created, i.e., that which destroys the indestructible universe, is negotiated variously by commentators and translators. Ck, Cg, and Ct all understand that although Mṛtyu repeatedly destroys the world at the end of each *yuga*, the universe is, nonetheless, continuous [as it is recreated periodically]. (*yugānte sarvaṃ sakṛd eva saṃhrīyata ity arthaḥ. avyayaṃ pravāhanityam*—so Ck and Cg.) This interpretation is interpolated into the translations of Roussel (1903, vol. 3, p. 481), Shastri (1959, vol. 3, p. 433), Gita Press (1969, vol. 3, p. 1977), and Raghunathan (1982, vol. 3, p. 428). Cs offers, as an alternative explanation, that the term means that the universe would be eternal but for Yama (*yamaṃ vināvyayam iti vā*).

5. "beside him in the chariot stood" *pārśvasthaḥ . . . syandane sthitaḥ*: Literally, "standing on the side, [he] stood in the chariot." Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *asya cābhavat* for *syandane sthitaḥ*, yielding the sense "and he was standing beside him as well."

"in human form" *mūrtimān*: Literally, "embodied." Our understanding, given the context, is that the divine weapon has taken on its anthropomorphic form as the presiding divinity of the weapon. This appears to be the understanding of most of the translators, who offer variations on the idea of "in physical, personal, *or* corporeal form." Roussel (1903, vol. 3, p. 481) appears to misunderstand both the compound *kāladaṇḍaḥ* and the term *mūrtimān*, rendering, "*Kâla, sous forme de baton*." Shastri (1959, vol. 3, p. 433) completely misreads the passage, understanding *kāladaṇḍaḥ* in verse 5 to be an additional weapon of Mṛtyu, rendering, "And Mṛtyu . . . with a lance and mallet in his hands and Time as his Rod." See notes to 7.98.20.

"glowing, as it were, with its blazing energy" *prajvalann iva tejasā*: The passage is marked as uncertain by the editors of the critical edition. Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *tejasā jaladagnivat*, "like a blazing fire with blazing energy," while KK and VSP read the variant *tejasā jaladagnimat*, which then modifies *praharaṇam*, "weapon," yielding the sense "which with its blazing energy was possessed of blazing fire."

Following verse 5, GPP (in parentheses, unnumbered, between verses 5 and 6), KK (7.22.5), and VSP (7.22.5–6) insert a slight variant of verse 7.22.28 (see notes to verse 28 below):

tasya pārśveṣu niśchidrāḥ kālapāśāḥ pratiṣṭhitāḥ /
pāvakasparśasaṃkāśaḥ sthito mūrtaś ca mudgaraḥ //

On every side of it, standing crowded closely together, were the nooses of Kāla. And standing there, too, in human form, was his war hammer, the very touch of which was like fire. [1]

[1] "the very touch of which was like fire" *pāvakasparśasaṃkāśaḥ*: Literally, "whose appearance was that of the touch of fire." We read the last two members of the compound as a *paranipāta*. Among the translators consulted, only Raghunathan (1982, vol. 3, p. 429) translates this verse in this location, placing it in parentheses. See notes to verse 28 below.

6. "Then the three worlds and the gods, denizens of heaven . . . were afraid and trembled" *tato lokās trayas trastāḥ kampante ca divaukasaḥ*: Literally, "Then the three worlds, frightened, trembled, and the denizens of heaven." The line could also be rendered as "Then the three worlds were afraid and the denizens of heaven trembled." The term

divaukasaḥ, "heaven-dwelling [ones]," is a common kenning for the gods. See notes to 7.5.23. Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [422*]: "Then the three worlds were agitated and the heaven-dwelling gods trembled (*tato lokatrayaṃ kṣubdham akampanta divaukasaḥ*)."

"the terror of the three worlds" *lokatrayabhayāvaham*: Literally, "bringing fear to the three worlds." Ñ,B,D6,7,10,11,G2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sarvalokabhayāvaham*, "bringing fear to all the worlds."

Following verse 6, Ñ2,B,D3,6,7,9–11,S insert a passage of four lines [423*]: "Then his charioteer, urging on[1] his brightly lustrous horses,[2] drove, with a frightful roar, to where the lord of the *rākṣasas* stood.[1–2] In an instant, those horses, swift as thought,[3] the equals of the horses of Indra,[4] drove Yama to where that battle had occurred.[5][3–4]"

[1] "urging on" *saṃcodayan*: B3,D7,10,11, and GPP, NSP, and Gita Press read instead *tv acodayat*, while KK and VSP read *pracodayat*, both of which mean "he urged on." Cg notes that the syllable *-co-* in *pracodayat* marks one of the syllables [the twenty second] of the *Gāyatrīmantra*, which he and Cm see as distributed throughout the poem. See Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 7.1.1.

[2] "brightly lustrous horses" *ruciraprabhān hayān*: Literally, "horses have a bright *or* pleasing luster." D3,6,T3,4,G,M1–5,8–10, and KK and VSP read *rudhira-* for *rucira-*, yielding the sense "of reddish *or* blood-red luster." Interestingly, the only translator who renders this variant is Shastri (1959, vol. 3, p. 433, "were the color of blood"), who usually reads with GPP. Ñ2,V3,D6,7,9–11, GPP, NSP, Gita Press, KK, and VSP read the synonymous *aśvān* for *hayān*, "horses."

[3] "swift as thought" *manasas tulyāḥ*: Literally, "the equals of thought." Ck, Cg, and Ct point out that the expression is elliptical and refers to the speed of the horses (*manasas tulyavegā ity arthaḥ*—so Cg; Ck and Ct similarly).

[4] "the horses of Indra" *harihaya-*: Literally, "the horses of Hari."

[5] "had occurred" *prastutam*: Literally, "commenced *or* completed." We follow Cr, whom we understand to take the battle as having already occurred (*pravṛttam*), as opposed to Ct, who understands that the battle has just begun (*prārabdham*).

7–8. "And . . . that . . . they" *tu te taṃ*: Ñ2,V3,B,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tathaiva*, "in this very way."

"fearsome" *vikṛtam*: Normally, this means "deformed, strange, *or* extraordinary." Given the context, however, we agree with Ck, Cg, Ct, and Cr, who gloss *ghoram*, "terrible *or* frightening." Ct adds that the chariot has an extraordinary equipage (*vikṛtasaṃnāhaṃ ca*), while Ck and Cg note that the extraordinary appearance of the chariot derives from its fearsome equipage (*ghorasaṃnāharūpavikāravantam*—so Cg).

"terrifying to all the worlds" *sarvalokabhayāvaham*: Literally, "bringing fear to all worlds." Ś,Ñ2,V3,D,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sahasā vipradudruvuḥ*, "they suddenly ran away."

"with Mṛtyu mounted upon it" *mṛtyusamanvitam*: Literally, "accompanied by Mṛtyu."

"because of their inferior strength" *laghusattvatayā*: Literally, "because of the state of having slight strength." Ck, Cg, and Ct all gloss, "because of the state of having little strength (*alpabalatayā*—so Ck and Ct)." Cr elaborates, noting that the ministers are frightened because of the inference that their own strength is lesser because of Mṛtyu's disregard (*mṛtyūpekṣayānumitasvālpabalena hetunā bhayārditāḥ*).

"We are unable to fight here!" *nātra yoddhuṃ samarthāḥ smaḥ*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *neha* for *nātra*. Ñ2,B3,D10, and GPP read *yuddham*, "battle," for the infinitive *yoddhum*, lending the phrase the sense "We are not competent for battle here."

"they . . . fled" *vipradudruvuḥ*: The *upasarga vi-* is marked as uncertain by the editors of the critical edition. Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prayayur diśaḥ*, "they went to the directions," i.e., "they fled in all directions."

Following verse 7, M3,4, and KK (7.22.10ab in brackets) insert a passage of one line [425*]: "Those very fearsome and powerful warriors, enraged, fled (*abhyadhāvanta saṃkruddhā balino 'tibhayaṃkarāḥ* /)."

9. "a chariot" *tam . . . ratham*: Cr understands the pronoun *tam* and the adjectives that modify it to refer to Yama himself, without making any explicit reference to the chariot itself (*daśagrīvas tādṛśaṃ mṛtyusahitam ataḥ sarvalokabhayāvahaṃ taṃ yamaṃ dṛṣṭvā . . .*). There is no recorded variant in the critical apparatus reading *yamam*, "Yama," for *ratham*, "chariot," and Cr's comments may be the result of an editorial or typographical error (reading *yamam* for *ratham*).

"the *rākṣasa* . . . he was not disturbed, nor did he suffer any anxiety" *nākṣubhyata tadā rakṣo vyathā caivāsya nābhavat*: Literally, "then the *rākṣasa* did not tremble, nor was there any agitation of him." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *nākṣubhyata daśagrīvo na cāpi bhayam āviśat*, "Daśagrīva was not agitated, nor did fear possess [him]."

10. "hurled" *visṛjan*: Literally, "releasing." Ś,Ñ2,B1,3,D6–12,T1–3,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the finite *vyasṛjat*, "he released."

"piercing the *rākṣasa*'s vital points" *marmāṇi . . . rākṣasasya nyakṛntata*: Literally, "he cut the *rākṣasa*'s vital points *or* organs." D1,2,4,6–12, and GPP, NSP, and Gita Press read *rāvaṇasya*, "of Rāvaṇa," for *rākṣasasya*, "of the *rākṣasa*." KK and VSP read *rāvaṇasyopakṛntata*, "he injured . . . Rāvaṇa's," for *rāvaṇsaya nyakṛntata*, "he cut . . . the *rākṣasa*'s."

Following verse 10, T1,2,4,G,M, and KK (in brackets as 7.22.13) insert a passage of two lines [426*]: "Although his vitals were being pierced, Rāvaṇa, lord of the *rākṣasas*, stood fast, enduring that fearsome injury like a mountain being shattered (*marmasu cchidyamāneṣu rāvaṇo rākṣaseśvaraḥ / sahaṃs tasthau rujaṃ ghorāṃ bhidyamāna ivācalaḥ* //)."

11. "remained uninjured" *sthitaḥ svasthaḥ*: Literally, "stood *or* remained healthy." Ś,Ñ,V1,3,B,D,T3,4, and Gorresio, Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "then," for *sthitaḥ*, "stood *or* remained."

Following verse 11, S inserts a passage of four lines [427*], known only to KK among the printed editions consulted (7.22.15–16): "Those arrows, which were like thunderbolts, completely covered[1] Yama in battle, as might immensely fearsome multicolored storm clouds a mountain.[1–2] But Yama, himself, that slayer of his enemies, swiftly striking down those arrows of Rāvaṇa, released a fearsome weapon.[3–4]"

[1] "completely covered" *chādayantaḥ*: Literally, "covering." G2,M1,5,8,10, and KK read instead *chādayanti*, "they cover."

12. "because of the hundreds of huge javelins . . . afflicted by those sharp weapons" *mahāśaktiśataiḥ . . . śalyapīḍitaḥ*: Literally, "by hundreds of huge javelins . . . afflicted by sharp weapons." T1,3,G2,3,M2–4,7–10, and GPP, NSP, Gita Press, KK, and VSP read for *-śataiḥ*, "by the hundreds," *-śaraiḥ*, "by arrows," lending the compound the sense "because of the huge javelins and arrows." The term *śalya* can be used for a variety of sharp weapons that are discharged, including arrows, javelins, lances, etc. We believe that here it is a reference to the javelins mentioned in *pāda* a. D10,11, and GPP and NSP read instead the inapposite *svalpa-*, yielding the compound *svalpapīḍitaḥ*, lending the compound the sense "slightly injured."

13. "the dragger of his foes" *arikarśinā*: Ś,Ñ,V1,3,B,D7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP use the alternative spelling *-karṣiṇā*. On Yama's epithet, see notes to 6.105.1–3.

"gave battle . . . for seven nights . . . Rāvaṇa was neither broken nor vanquished" *saptarātraṃ kṛte saṃkhye na bhagno vijito 'pi vā*: Literally, "when battle had been made [by Yama] for seven nights, [he—Rāvaṇa was] neither broken nor vanquished." Ñ,V1, B2,D1,3,5,7,10,11,T3,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saptarātraṃ kṛtaḥ saṃkhye visaṃjño vimukho ripuḥ*, "for seven nights, his enemy was rendered senseless in battle and turned away." On the seven-night battle, compare the description of the battle between Rāma and Rāvaṇa at *Yuddhakāṇḍa sarga* 97. See especially 6.97.30 and notes.

"in this fashion with all manner of weapons" *nānāpraharaṇair evam*: Ś,Ñ,V1,3,G,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read by transposition *evaṃ nānāpraharaṇaiḥ*.

14. "Then there broke out a renewed battle" *tato 'bhavat punar yuddham*: Literally, "Then there was once more battle." Ś,Ñ,V3,B2,3,D1,2,4–12,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadāsīt tumuluṃ yuddham*, "Then there was a tumultuous battle." Cr notes that this battle takes place after Rāvaṇa regains his senses (*tadā saṃjñāprāptikāle*).

"Then" *tataḥ . . . tadā*: Literally, "After that . . . then." For the seemingly redundant adverb *tadā*, "then," Ś2,3,Ñ,V1,3,B1,3,D1,7,9–12,G3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dvayoḥ*, "between the two."

"there . . . both eager for victory" *vijayākāṅkṣiṇos tatra*: Ś2,3,Ñ,V1,3,B1–3,D1–7,9–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *jayam ākāṅkṣator vīra*, "both eager for victory, O hero."

15. "gazed upon" *dadṛśuḥ*: Literally, "they saw." Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *sametāḥ*, "[they] came together *or* assembled," for *dadṛśuḥ*, "they saw." On this variant, Ct glosses *prāptāḥ*, "they reached *or* came to." Cr proposes adding a finite verb, yielding the sequence the sense "they were assembled at the battlefield (*raṇājiraṃ sametā babhūvur iti śeṣaḥ*)."

"that battlefield" *tad raṇājiram*: Ś,Ñ2,B1,2,D5–8,10–12,G1, and Lahore, GPP, NSP, and Gita Press read instead the grammatically somewhat awkward *tad raṇājire*, "then (?) at the battlefield."

16. "While those two . . . were engaged in battle, it was" *abhavad yudhyatos tayoḥ*: Ñ,V1,B,D6,7,10,11,T3,4, and Gorresio, GPP, NSP, and Gita Press read *yudhyatos tadābhavat*, "then while the two were engaged in battle, it was." KK (7.22.21) and VSP (7.22.19) read *krudhyatos tadābhavat*, "then as those two raged, it was." This reading is not noted in the critical apparatus.

17. "Then the lord of the *rākṣasas*, enraged, drew his bow in battle" *rākṣasendras tataḥ kruddhaś cāpam āyamya saṃyuge*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasendro 'pi visphārya cāpam indrāśaniprabham*, "And the lord of the *rākṣasas*, having twanged his bow, which had the splendor of Indra's thunderbolt . . ." Lahore (7.25.17), Gorresio (7.26.19), and Ś,Ñ,V1,3,B,D1–8,10–12,T4,M6 read a close variant, substituting [*a*]*tha*, "now," (Ñ1,V1,T4,M6—*tu*) for [*a*]*pi*, "even." Gorresio's edition also substitutes *-svanam*, "sound, roar," for *-prabham*, "splendor," a reading shared by a number of manuscripts.

"released" *mumoca ha*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tato 'srjat*, "then he released."

"seeming to fill the sky" *nirantaram ivākāśaṃ kurvan*: Literally, "as if making the sky without intervals." The image is a favorite of the epics. See, for example, 3.60.45; 5.62.23;

6.95.20,22; and notes. Cf. 6.87.25–27 and notes. See, too, *MBh* 8.40.96; 9.12.40; 12.279.16; and 13.1.68.

18. "with a thousand arrows" *śarasahasreṇa*: Ś,Ñ,V1,3,B,D1–6,8–12,T1–3,G3,M3,5,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śata-* for *śara-* lending the compound the sense "with a hundred thousand."

19. "But suddenly there issued forth from the mouth of the enraged Yama an exhalation wreathed in flames, a veritable fire of wrath." *tataḥ kruddhasya sahasā yamasyābhiviniḥsṛtaḥ / jvālāmālo viniśvāso vadanāt krodhapāvakaḥ //*: Literally, "Then from the mouth of the enraged Yama, an exhalation—a fire of anger that possessed a wreath of flame[s]—suddenly emerged." Ñ2,B1,2,4,D6,7,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read a variant verse, *tataḥ kruddhasya vadanād yamasya samajāyata / jvālamālī saniśvāsaḥ sadhūmaḥ kopapāvakaḥ //*: "Then from the mouth of the enraged Yama there arose, along with his breath, a smoky fire of anger, wreathed in flame[s]." Lahore (7.25.19) reads a close variant. Ck and Ct argue that up until this point Yama, mindful of Brahmā's boon [to Rāvaṇa], had been merely fighting, putting aside any thought of killing Rāvaṇa (*tataḥ kruddhasyety anenaitāvat paryantaṃ bhagavān yamo brahmavaradānaṃ smṛtvā māraṇabuddhiṃ vihāya yuddhamātraṃ kṛtavān iti sūcitam*—so Ct; Ck similarly).

20. "the gods" *deva-*: The reading is marked as uncertain by editors of the critical edition.

"born of Yama's wrath" *krodhajam*: Literally, "born of wrath."

For verse 20, Ś,Ñ,V1–3,B,D1–5,7–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP and substitute a passage of two lines [429*]: "Then, witnessing that miraculous thing in the presence of the gods and *dānavas*, Mṛtyu and Kāla were delighted[1] and even more energized[2] (*tadāścaryam atho dṛṣṭvā devadānavasaṃnidhau / praharṣitau mudā yuktau mṛtyukālau babhūvatuḥ //*)."

[1] "delighted" *mudā yuktau*: Literally, "joined with delight." Ñ2,B1,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *susaṃrabdhau*, "greatly enraged." Ct glosses *atikruddhau*, "exceedingly angry."

[2] "and even more energized" *praharṣitau*: Literally, "[those two were] excited." We follow Ct, who supplies "for battle (*yuddhāya*)."

21. "Give me leave" *muñca mām*: Literally, "release me."

For verse 21, Ś,Ñ,V1–3,B,D,T3, Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of two lines [431*]: "Then Mṛtyu, in a towering rage, said to Vaivasvata: 'Release me for battle[1] while I slay this[2] evil *rākṣasa*' (*tato mṛtyuḥ kruddhataro vaivasvatam abhāṣata / muñca māṃ samare yāvad dhanmy enaṃ pāparākṣasam //*)."

[1] "for battle" *samare*: Literally, "in battle."

[2] "while I slay this" *hanmy enam*: Literally, "I kill him." Ñ2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *hanmīmam*, "I kill him."

Following verse 431*, Ś,Ñ,V1,B,D1–4,6–10,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP continue with (or, in a few cases, substitute and/or place in a different location) a passage of one line [432*]: "No one connected with me can survive, that is the law of nature concerning me (*na mamaiṣa bhavet kaścin maryādā me nisargataḥ /*)."

[1] "No one connected with me can survive, that is the law of nature concerning me." *na mamaiṣa bhavet kaścin maryādā me nisargataḥ*: Literally, "Of me no one can exist, of me

this limit *or* law by nature." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the variant *naiṣā rakṣo bhaved adya maryādā hi nisargataḥ*, "The *rākṣasa* shall not exist today; for this is limit *or* law naturally." See verse 25 and notes below.

22–23. "Naraka" *narakaḥ*: A demon named Naraka, along with his brother Kālaka, is mentioned in 3.13.16cd–17ab as the son of Kaśyapa and Kālakā. In 4.41.25, Sugrīva has his monkey troops search for Sītā in "Prāgjyotiṣa, in which lives an evil-minded *dānava* named Naraka." In Lefeber's note to that passage she adds that Naraka is a demon associated with Prāgjyotiṣa, who was killed by Kṛṣṇa, and refers to *MBh* 5.128.44 and *BhāgP* 10.59.1–22. At 6.57.7 there is a demon named Naraka who is struck down by Viṣṇu. Here the commentators distinguish this Naraka, who is a son of Vipracitti and Siṃhikā, from the Naraka who is a son of the earth goddess and was slain by Kṛṣṇa. 7.27.9 states that Naraka, Śambara, Vṛtra, Namuci, and Bali were slain by Indra on the instructions of Viṣṇu (cf. note). Cf. 99*, note 3, following notes to 7.6.32.

"Namuci, Virocana," *namucir virocanaś caiva*: Note that *pāda* 22c is hypermetrical. On Namuci, see 99*, lines 1–2 and notes, following notes to 7.6.32. The *asura* Virocana is known from the time of the Upaniṣads, in which he and Indra represent the *asuras* and the *devas* in their effort to learn the nature of the *ātman* from Prajāpati (see *ChāU* 8.7.1–8.8.5). He is also well known to the *Mahābhārata*, in which he engages in a dialogue with Sudhavan (see *MBh* 5.35.5–30). He was the son of Prahlāda and the father of Bali.

"Śambara" *śambaraḥ*: This is an *asura* who is known from the *vedas* as a foe who is slain by Indra. He is mentioned elsewhere in the *Rāmāyaṇa* (e.g., 5.14.8; 6.57.7; 6.63.42; 7.27.9; and notes. He is also known as Timidhvaja (see 2.9.9–11; 2.39.11 and notes).

"Vṛtra" *vṛtraḥ*: The great primordial serpentine *asura*, Vṛtra, "the Encloser," is the paradigmatic enemy of the vedic divinity Indra (see *ṚV* 1.32, etc.). See, too, the story of Indra's *aśvamedha* sacrifice as it is told at *Uttarakāṇḍa sargas* 75–77. See note to 7.75.4.

"Śambhu" *śambhuḥ*: At 7.17.11–12 we are told that Śambhu is the king of *daityas*, who kills Vedavatī's father. See notes on these verses.

"the mighty Kārtasvara" *kārtasvaro balī*: Literally the word *kārtasvara* means "gold." The editors of the critical edition base the reading solely on seven Malayalam manuscripts (M1,4,5,7,8,10). Interestingly, Ck, who reads with the critical edition, understands it to be an alternative name of the demon Hiraṇyāsura (*kārtasvaro hiraṇyāsuraḥ*). This could possibly be a reference to either the demon Hiraṇyakaśipu or his brother Hiraṇyākṣa. The former is the name provided in 433*, line 1 (see below). The name Kārtasvara appears in a list of *daityas* and *dānavas* at *MBh* 12.220.51. Mani (1975, p. 393) identifies Kārtasvara as an *asura* who became world emperor and gives the *MBh* reference.

"Madhu and Kaiṭabha" *madhukaiṭabhau*: On the identity of these two demons, see notes to 7.4.14.

"were slain the moment I saw them" *vinipannā mayā dṛṣṭāḥ*: Literally, "seen by me, [they were] slain." Cg glosses, "merely by being seen (*dṛṣṭamātrā eva*)." The word *dṛṣṭāḥ*, "seen," is marked as uncertain by the editors of the critical edition.

"this night-roaming *rākṣasa*" *asmin niśācare*: Literally, "about this night-roaming [one]."

For verse 22 ("Naraka, Śambara, Vṛtra, Śambhu, the mighty Kārtasvara, Namuci, Virocana, and the pair Madhu and Kaiṭabha"), Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of seven lines [433*]: "Majestic Hiraṇyakaśipu, Namuci, Śambara, Saṃhrāda,[1] Dhūmaketu, Bali Vairocana, the great *daitya* king Śambhu,[2] Vṛtra, Bāṇa, royal seers, scholars of the *śāstras*,[3] *gandharvas*, along with the great serpents, seers, snakes,[4] *yakṣas*, and the troupes of *apsarases*,[5] indeed,

even the earth itself with its mighty oceans, mountains, forests,[6] and trees, have been led to destruction, your majesty."

[1] "Saṃhrāda" *saṃhrādaḥ*: D10,11 and GPP, NSP, and Gita Press read instead *nisandhiḥ*, "Nisandhi." KK (7.22.27) and VSP (7.22.25) read the slight variant *visandhiḥ*, "Visandhi."

[2] "Śambhu" *śaṃbhuḥ*: KK (7.22.27) and VSP (7.22.26) read instead *daṃbhuḥ*, "Dambhu." Cg notes that this is the name of an *asura*. See 7.17.11–12 and notes.

[3] "royal seers, scholars of the *śāstras*" *rājarṣayaḥ śāstravidaḥ*: One could also take the second term as a modifier of the first, as do Dutt (1894, p. 1624), Roussel (1903, vol. 3, p. 482), Shastri (1959, vol. 3, p. 434), Gita Press (1969, vol. 3, p. 1979), and Benoît (1999, p. 1276). Gorresio (1870, p. 89) also subordinates the second term to the first but appears to misread the term *śāstra-* as *śastra-* and thus mistakenly renders, "*Risci regali dotti di tutte l'armi*." Raghunathan (1982, vol. 3, p. 430) translates as we do.

[4] "along with the great serpents . . . snakes" *samahoragāḥ . . . pannagāḥ*: It is not clear what, if any, distinction is intended in the original, as both terms are used to refer to the semidivine serpent people as well as to terrestrial reptiles.

[5] "*yakṣas* and the troupes of *apsarases*" *yakṣās tathaivāpsarasāṃ gaṇāḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *daityā yakṣāś ca hy apsarogaṇāḥ*, "*daityas*, *yakṣas*, and the troupes of *apsarases*." KK (7.22.28) and VSP (7.22.27) read the minor variant *cāpy* for *ca hi*.

[6] "forests" *-vana-*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *-sarit-*, "rivers."

24. "upon . . . I gaze" *mayā dṛṣṭaḥ*: Literally, "seen by me." The word *dṛṣṭaḥ*, "seen," is marked as uncertain by the editors of the critical edition.

"for even an instant" *muhūrtam api*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *balavān api*, "[not] even a mighty being."

25. "Nor is this any power of mine. Rather, it is the law fixed by nature." *balaṃ mama na khalv etan maryādaiṣā nisargataḥ* /: Literally, "Indeed, this is not my strength, for this is the limit naturally." The sense is most clearly explained by Cr, who comments: "This destruction is not my power; rather, it is the fixed law (*maryādā*) in the form of birth and death through the force of nature, that is, one's own inherent nature (*etad vinaśanaṃ mama balam eva na, kiṃtu eṣā janmamaraṇarūpā maryādā nisargataḥ svabhāvataḥ*)." Ck, Cg, and Ct explain: "This statement of mine—'For no one upon whom I gaze can survive even for an instant'—is not merely to demonstrate my own strength. Because naturally, that is, through the nature of beginningless creation, my gaze alone marks the terminus of the life of living things. (*etan mayā dṛṣṭo muhūrtam api na jīvatīti mama vacanaṃ balaṃ balaprakāśanamātraparaṃ na khalu. yato nisargato 'nādisṛṣṭisvabhāvenaiṣā mama dṛṣṭir eva prāṇināṃ jīvitasya maryādā*—so Ct.)" Compare notes to 432* following verse 21 above.

"For" *hi*: Ś,Ñ,V1,3,B,D2,6–12,T3,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *na*, "not."

"no one . . . can survive, that is certain" *kaścin na jived iti niścayaḥ*: D10,11, and GPP, NSP, and Gita Press read instead the vocative *kāla*, "O Kāla," for *kaścin* "any one." KK (7.22.32) and VSP (7.22. 31) unaccountably read the accusative singular *kālam*. Ñ,V1, B,D6,7,10,11,M2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *muhūrtam api jīvati*, "he [cannot] survive even for a moment," for *na jived iti niścayaḥ*, "no [one] . . . can survive, that is certain." These substitutions lend *pāda* d in GPP, NSP, and Gita Press the sense "[Seen by me], one does [not] live for even a moment." The reading of KK and VSP would lend the *pāda* the sense "[Seen by me,] one would [not] live for [any] time, even a moment." The accusative *kālam* of KK and VSP is an odd one and must be con-

strued with *muhūrtam* in *pāda* d, yielding the redundant sense "for a moment's time." Since, however, this reading does not appear in the critical apparatus, nor does the other reading of the southern commentators appear in the apparatus of KK, we find the variant to be dubious at best. Cg is silent.

"touched" *saṃspṛṣṭaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa dṛṣṭaḥ*, "[he was] seen." Ck and Ct note that he would be viewed with the gaze or eye of destruction (*saṃhāracakṣuṣā*). According to our transcript of Ck and the critical apparatus, Ck reads *saṃdṛṣṭaḥ*, "seen *or* beheld," for *sa dṛṣṭaḥ*, "he *or* one is seen." He understands the *upasarga sam* to stand for the term *saṃhāra*, "destruction," thus accounting for his gloss. Ct, who does not share this reading, nonetheless appears to simply copy Ck's gloss.

26. "When . . . heard these words" *etat tu vacanaṃ śrutvā*: Literally, "But, having heard these words." Ñ3,V1,B,D6,7,10,11,M2, and Gorresio (*tasyedam*), GPP, NSP, Gita Press, KK, and VSP read instead *tasyaivaṃ vacanaṃ śrutvā*, "Having heard his words in this fashion."

"he . . . him" *ayam . . . enam*: Ñ,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tvaṃ tiṣṭhenainam*, "you stay . . . [I will kill] him."

"I will kill . . . myself" *nihanmy aham*: Literally, "I kill *or* will kill."

27. "the" *tam*: D6,7,10,11,G2,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "and *or* but."

28. This verse is a slight variant of that found in GPP, KK, and VSP following verse 5 above. See notes to verse 5 above.

"standing crowded closely together" *niśchidrāḥ*: Literally, "without gap *or* interval." The word is marked as uncertain by the editors of the critical edition. Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *nihitāḥ*, "placed, situated, *or* fixed." This reading has led several translators to understand that the nooses are attached to the sides of the *daṇḍa* (Gorresio 1870, p. 90; Roussel 1903, vol. 3, p. 483; Shastri 1959, vol. 3, p. 435; Gita Press 1969, vol. 3, pp. 1980; Benoît 1999, p. 1276). T1,2,4,G,M1–5,7–10, and KK and VSP read instead *nikhilāḥ*, "all."

"the very touch of which was like fire" *pāvakasparśasaṃkāśaḥ*: As above, we take this as a *paranipāta* compound. See note to verse 5 above. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read [*-a*]*śani-* "thunderbolt," for *-sparśa-*, "touch." This lends the compound the sense "which was like fire *or* a thunderbolt."

29. "Merely upon being seen, that rod cuts off the lives of living beings." *darśanād eva yaḥ prāṇān prāṇinām uparudhyati*: Literally, "That which from sight alone obstructs the lives of living things." D10,11, and GPP, NSP, and Gita Press read *api karṣati*, "it draws off as well," for *uparudhyati*, "it obstructs." Gorresio (7.26.34ab), KK (7.22.36ab), and VSP (7.22.5) read *apakarṣati*, "it drags off."

"How much more so would it take the lives of embodied beings through a blow or through its crushing weight?" *kiṃ punas tāḍanād vāpi pīḍanād vāpi dehinaḥ*: Literally, "How much more so of an embodied being from striking or crushing." For 29cd, Ś,Ñ,V1,3,B,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [434*]: "How much more so of one being touched or still more being struck[1] (*kiṃ punaḥ spṛśyamānasya tāḍyamānasya vā punaḥ*)."

[1] "being struck" *tāḍyamānasya*: Ñ2,V3,B1–3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *pātyamānasya*, "one being felled."

30. "Touched by the hand of that mighty divinity" *karasparśo balavatā*: Literally, "touched by the hand by the mighty [one]." As Cr notes, the reference is, of course, to Yama. D10,11, and GPP, NSP, Gita Press, KK, and VSP read *tena*, "by that one," for *-kara-*,

"hand." Benoît (1999, p. 1277) appears to misread the adjective *balavatā*, rendering, "*la puissance du dieu*."

"that angry and very fearsome rod" *daṇḍaḥ kruddhaḥ sudāruṇaḥ*: Ñ2,B2,3,D7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahāpraharaṇo 'sphurat*, "that great weapon flared up." The root √*sphur* has two meanings that are plausible in this context, "to shine *or* flash," on the one hand, or "to throb *or* quiver," on the other. Like most of the translators consulted, we believe that the former is more apposite here. Raghunathan (1982, vol. 3, p. 430), alone, understands the latter, rendering, "quivered." See notes 7.98.20.

"as if to consume the night-roaming *rākṣasa*" *pibann iva niśācaram*: Literally, "as if drinking the night-roaming [one]." Ś,Ñ,V1,3,B1,3,4,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nirdahann iva rākṣasam*, "as if burning up the *rākṣasa*."

31. "creatures . . . the battlefield" *sattvās tasmād raṇājirāt*: Literally, "creatures from that battlefield." D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmāt trastā raṇājire*, "afraid of that, [everyone] on the battlefield." As Ck, Ct, and Cr note, it is the rod of Kāla that is the object of their fear (*tasmāt kāladaṇḍāt*—so Ck and Ct).

"seeing . . . with his upraised rod of Kāla" *dṛṣṭvā kāladaṇḍodyatam*: Literally, "having seen . . . with the upraised rod of Kāla." D10,1l, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve dṛṣṭvā daṇḍodyatam*, "all, having seen [him] with his upraised rod." As Ct notes, we must read the compound as a *paranipāta* (*daṇḍodyatam udyatadaṇḍam*). See notes to 7.98.20.

32. "just as Yama, eager to strike Rāvaṇa, raised his rod" *tasmin prahartukāme . . . daṇḍam udyamya*: Literally, "when he, having raised the rod, was eager to strike." Ñ,V3,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *yame daṇḍena* for *daṇḍam udyamya*, yielding the sense "just as Yama [was eager to strike Rāvaṇa] with his rod." See notes to 7.98.20.

"himself appeared to him" *yamam . . . sākṣād darśayitvā*: Literally, "having shown [himself] directly to Yama." Ct glosses, "having become visible in his own divine form (*svadivyamūrtyā pratyakṣo bhūtvā*)." Ck understands similarly. Cr and Cs propose adding the word *ātmānam*, "himself."

33. "you of incomparable valor" *atulavikrama*: Ś,Ñ,V1,3,B,D,T3,4,G2,M5,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *amitavikrama*, "of unmeasured valor."

"You must not strike this night-roaming *rākṣasa* with your rod." *na khalu . . . / prahartavyaṃ tvayaitena daṇḍenāsmin niśācare*: Literally, "It is absolutely not to be struck by you with this rod upon this night-roaming [one]." V3,B1,2,D1,3–5,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP (with small variations) read instead *na hantavyas tvayaitena daṇḍenaiṣa niśācaraḥ*, "This night-roaming [one] is not to be killed by you with this rod." KK (7.22.40) and VSP (7.22.39) read the slight variant *tvayā tena* for *tvayaitena*, while B3,D3,T3, and KK and VSP read *daṇḍenaiva* for *daṇḍenaiṣa*. The duplication of the particle *na* in this variant with the first negative particle in *pāda* b (*na khalu*) presents an interpretative challenge to at least two of the commentators. Ct takes the repetition to be emphatic, implying a repetition of the gerundive *hantavyaḥ*, yielding the urgent sense of "Do not strike! Do not strike!" (*nañdvayena na hantavyo na hantavya ity āvṛttiḥ*.) Cr, on the other hand, proposes that we read the first *na* as a vocative addressed to Yama. Cr argues that one should take the term *na* as a noun referring to Yama's role as the binder of sinners. He bases this on a lexical citation from *Medinīkośa*, according to which one of the meanings of the noun *na* is "bondage (*bandha*)." Alternatively, Cr proposes that the vocative is *ana*, its initial "*a*" being elided through *sandhi* by its position after *mahābāho*. He understands this term, the normal meaning of which is

"breath," to refer to Yama's role as the protector of all through his being the agent of the purification of everyone. (*he na pāpibandhaka. naḥ pumān sugate bandha iti medinī. kiṃca he ana sarvaśuddhikartṛtvena sarvarakṣaka. he vaivasvata.*) See notes to 7.98.20.

34. "For I gave him a boon" *varaḥ . . . mayā dattas tasya*: Literally, "a boon was given to him by me." Ñ,V1,B,D6,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *varaḥ . . . mayaitasmai dattaḥ*, "By me a boon was given to him." Ck, Ct, and Cr note that this is a reference to Brahmā's famous boon to Rāvaṇa, granting him invulnerability to all supernatural beings (*varo devagaṇāvadhyatvarūpaḥ*—Ct; Ck and Cr similarly). See 7.10.16–20. On the motif of Rāvaṇa's boon, see note to 7.10.16.

"You must not falsify" *tat tvayā nānṛtaṃ kāryam*: Literally, "that [speech] is not to be made false by you." Ñ,V1,B,D3,6,7,10,11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the masculine *sa tvayā nānṛtaḥ kāryaḥ*, "that [boon] must not be falsified by you."

Following verse 34, Ñ1,2,V3,B,D3,6,7,10,11,S, and Gorresio insert a passage of four lines [435*]: "For whoever would make me untruthful,[1] whether he be a god or a human, would make the entire triple world untruthful.[2] Of this there is no doubt.[1–2] And this fierce rod, the terror of the three worlds, loosed from your hand in anger would destroy all creatures without distinction,[3] both those that I love and those that I hate.[3–4]"

[1] "For whoever would make me untruthful" *yo hi mām anṛtaṃ kuryāt*: Literally, "For who would make me one who is possessed of untruth." Ck, Cg, and Ct gloss the term to mean someone whose words are false (*asatyavādinam*—so Cg; Ck and Ct similarly). Ck and Ct explain that one could prove Brahmā untruthful by violating his command (*madājñām ullaṅghya iti śeṣaḥ*—so Ct; Ck similarly).

[2] "would make the entire triple world untruthful" *trailokyam anṛtaṃ tena kṛtaṃ syāt*: Literally, "By him the three worlds would be rendered false." Ct explains this statement by referring to Brahmā's universal concomitance with all beings (*sarvasamaṣṭitvān mameti bhāvaḥ*).

[3] "loosed from your hand in anger . . . without distinction" *kruddhasya karamukto 'yaṃ nirviśeṣaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kruddhena vipramukto 'yaṃ nirviśeṣam*, "released by the angry one, without distinction." Cs prefaces his comments with the observation that whether Yama kills Rāvaṇa or not, it would lead to the dissolution of the world (*lokāntakarāvaṇamaraṇaṃ bhavatu vā mā vā jagallayas tu syād ity āha*).

35. "long ago" *pūrvam*: Ś1,3,Ñ2,D10,11, and GPP read instead *sarvam*, literally, "all, everything." Ś2,D2,6–9,12, and Lahore and NSP, and Ck, Ct (as cited in the critical apparatus), and Cs read instead *sarva-*, "all." Both variants are difficult to construe in the context. Cs is the only commentator to remark specifically on the word *sarva*, which he reads in compound with *-mṛtyupuraskṛtaḥ*. See notes below for his interpretation. Roussel (1903, vol. 3, p. 483) translates, "*la Mort universelle*," while Dutt (1894, p. 1625) renders, "having the power of compassing the death of all beings."

"in the destruction of all creatures" *sarvāsāṃ prajānāṃ vinipātane*: Ś,Ñ,V1,3,B,D1–7,10–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sarveṣāṃ prāṇināṃ amitaprabhaḥ*, "of all living beings . . . [this rod] of unmeasured splendor."

"and in whose wake Mṛtyu follows" *mṛtyupuraskṛtaḥ*: Literally, "put forward by Mṛtyu." The compound attracts the attention of the commentators, several of whom wish to read it as both a *tatpuruṣa* and a *bahuvrīhi*. The former is a simple *tṛtīyā tatpuruṣa*, as in our translation. The construction of the *bahuvrīhi* is not completely clear, nor do any of the commentators explain it, although they probably understand it to have a

similar sense. (*mṛtyunā puraskṛtaḥ. bahuvrīhiś ca*—Ck and Cg.) Ct, who with Cs reads *sarvamṛtyupuraskṛtaḥ*, simply comments *tatpuruṣo bahuvrīhiś ca.* Cs takes the term *mṛtyu* here to refer to any lethal thing and thus reads the compound to mean that the rod of Kāla is the foremost among all lethal weapons (*sarve mṛtyavo mārakās teṣu puraskṛto 'gresaraḥ*). Cs further believes that the point of Brahmā's injunction against the discharge of the infallible *daṇḍa* is to prevent Yama from creating a logical contradiction between the two, that is to say, the discharge of an infallibly lethal weapon against an invulnerable adversary. He says: "The meaning is that since I have made Rāvaṇa, like the rod of Kāla, infallible, the destruction of either one is impossible (*kāladaṇḍasyeva rāvaṇasya mayaivāmoghīkaraṇān nānyataravyāhatiḥ saṃpādyeti bhāvaḥ*)." See notes to 7.98.20.

36. "the *rākṣasa*'s" *rākṣasa-*: Ñ,B,D6,7,10,11,G2,M1, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇa-*, "Rāvaṇa's."

37. "or dies" *mriyeta vā*: Literally, "or he might die." Ś,Ñ,V1,3,B2–4,D2,3,5–7,10–12, T2,3,G2,M2,7,8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the present indicative *mriyate vā*, "or he dies."

"still in either case" *tathāpy ubhayoḥ*: Literally, "even so, in both." Ck, Cg, Cm, Ct, and Cr explain that the idea is that, should Rāvaṇa die, Brahmā's promise of invulnerability would have proven false, while should he survive, his investment of the *kāladaṇḍa* with infallibility would have proven false (*daṇḍapāte 'pi rāvaṇajīvane daṇḍasyānṛtatvaṃ rakṣomaraṇe maduktavaravacanasyānṛtatvam ity arthaḥ*—so Ct). See Cs's similar comments on verse 35 above. V3,D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read *tadāpi*, "and then," for *tathāpi*, "even so."

38. "Therefore you must now hold back from that lord of the *rākṣasas*" *rākṣasendrān niyacchādya*: Literally, "This day, hold back from the lord of *rākṣasas*." Ś,Ñ,V1,3,B,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tan nivartaya laṅkeśāt*, "therefore, turn back from the lord of Laṅkā."

"this rod, held high for destruction" *daṇḍam enaṃ vadhodyatam*: Literally, "this rod, raised for killing." Ñ2,V1,3,B2,D1,2,4,9–11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *daṇḍam etaṃ samudyatam*, "this rod, which is raised up." See notes to 7.98.20.

"Have some regard for the worlds" *lokāṃs tvaṃ samavekṣya ca*: Literally, "and you, having taken regard for the worlds." Ñ,V3,B (B3 *-si*),D3,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *lokāṃs tvaṃ yady avekṣase*, "if you have any regard for the worlds."

"make my words truthful" *satyaṃ mama kuruṣvedam*: Literally, "make this [speech] of mine true." Ñ,V1,3,B,D3,5–7,10,11,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *satyaṃ ca māṃ kuruṣvādya*, "make me truthful this day."

39. "for you are our sovereign lord" *prabhaviṣṇur bhavān hi naḥ*: Ś,Ñ,V1,3,B1,4,D1–4, 6–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read by transposition *hi no bhavān*. On the word *prabhaviṣṇuḥ*, see note to 7.5.13.

40. "But . . . what" *kiṃ tu*: We are forced by the reading to take the words separately. Normally, the expression *kiṃtu* lacks an interrogative quality and has the sense "but, however." M3 and KK (1905, 1913—7.22.49) and VSP (7.22.47), and the commentaries of Ck, Cg, and Ct read instead the more semantically apposite *kiṃ nu*, "what indeed?"

"what can I do . . . on the battlefield" *kim . . . mayā śakyaṃ kartuṃ raṇagatena*: Literally, "what can be accomplished by me, gone to the battlefield."

"since I am unable to kill this *rākṣasa*, so arrogant by virtue of his boon" *yan mayā yan na hantavyo rākṣaso varadarpitaḥ*: Literally, "since by me the *rākṣasa*, arrogant through a boon, is not to be killed." Note the awkward repetition of the adverbial *yat*, "since." For 40cd, Ś,Ñ,V1,3,B,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substi-

tute a passage of one line [437*]: "If he, who is possessed of a boon, cannot be killed by me (*na mayā yady ayaṃ śakyo hantuṃ varapuraskṛtaḥ*)."

41. "I shall vanish" *praṇaśyāmi*: Ck, Cg, Cm, Ct, and Cr note that we are to understand the verb, whose normal sense is "to perish," in the sense of "to vanish from sight." Ck, Cg, and Cm document this usage, citing *Dhātupāṭha* 4.85 (*ṇaśa adarśane*—so Ck and Cg; *naśa adarśane*—so Cm), which authorizes such usage.

42. "Having vanquished Yama" *taṃ jitvā*: Literally, "having vanquished him." Ck and Ct wryly note that we should supply the phrase "through the grace of the Lord [Brahmā] (*bhagavatkṛpayeti śeṣaḥ*)." Cs, perhaps even more ironically, glosses, "having vanquished, as it were (*jitveva*)."

"in great delight . . . in the Puṣpaka" *puṣpakena tu saṃhṛṣṭaḥ*: Literally, "by the Puṣpaka . . . in great delight." We understand *tu* to be pleonastic. Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *āruhya puṣpakaṃ bhūyaḥ*, "having once more mounted the Puṣpaka."

"loudly proclaimed his own name" *nāma viśrāvya cātmanaḥ*: Literally, "and having caused his own name to be heard." The proclaiming of one's name on the battlefield is a common practice of warriors. See 7.23.45 and notes, where the phrase is repeated. Cf. 7.33.16 and note. See, too, 6.31.78; 6.42.8; 6.59.5,6; and 6.84.13–14.

43. "Then" *tataḥ*: Ś1,3,Ñ,V1,3,B1,2,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa tu*, "but he."

"delighted" *hṛṣṭaḥ*: In light of the fact that Yama had been, if anything, humiliated by his encounter with Rāvaṇa and Brahmā, some of the commentators naturally try to explain why he is described as *hṛṣṭaḥ*, "delighted." Ct believes that Yama, etc., are happy because of the preservation of Brahmā's truthfulness (*brahmaṇaḥ satyaparipālanaṃ saṃvṛttam iti yamādīnāṃ harṣaḥ*). Ck expands somewhat on this theme, noting that Lord Yama is satisfied, thinking: "Through the grace of the Lord, I, who am the foundation of truthfulness, have preserved truthfulness (*satyapratiṣṭhasya me bhagavatkṛpayā satyaparipālanaṃ saṃvṛttaṃ kileti vaivasvatasya bhagavataḥ saṃtoṣaḥ*)." Cs sees Yama as taking a more personal view. He believes that Yama is pleased because Rāvaṇa has survived the battle only through the intervention of Brahmā and not through any inability of his own (*brahmapuraskaraṇena raṇe kṣemī rākṣaso na mamākṣamatayeti hṛṣṭaḥ*).

"the highest heaven" *tridivam*: Literally, "the third heaven." This term is used throughout the epic to mean either heaven in general or the third, or the highest, of the three worlds. Mallinātha, commenting on *Śiśupālavadha* 1.36 (*tṛtīyā dyaus tridivaḥ svargas tasmāt. ghañarthe kavidhānam. vṛttiviṣaye saṃkhyāśabdasya pūraṇārthatvaṃ tribhāgādivat*), understands this sense of this term similarly. See 6.107.4–6 and notes.

Sarga 23

1. "Next" *sa tu . . . tu*: Literally, "and *or* but he . . . and *or* but." B4,D6,7,10,11,G1,M1, and GPP, NSP, Gita Press, KK, and VSP read *tataḥ*, "then," for *sa tu*.

"boastful of his victory" *jayaślāghī*: D6,7,10,11,T1,2,G3,M1,4,10, and GPP, NSP, Gita Press, KK, and VSP read instead *raṇaślāghī*, "boastful in battle."

"spied" *dadarśa ha*: Literally, "he saw." Roussel (1903, vol. 3, p. 484), followed by Shastri (1959, vol. 3, p. 436), takes the verb to mean that Rāvaṇa went in search of his companions. Benoît (1999, p. 1278) understands that he turned toward his companions. Gita Press (1969, vol. 3, p. 1981) chooses to emphasize the particle *ha*, rendering "saw . . . so the tradition goes."

Following verse 1, D6,7,10,11,S insert a passage of two lines [439*]: "Then, when the *rākṣasas* saw Rāvaṇa, slashed by weapons, his limbs splattered with blood, they rejoined him delightedly[1] (*tato rudhirasiktāṅgaṃ prahārair jarjarīkṛtam / rāvaṇaṃ rākṣasā dṛṣṭvā hṛṣṭavat samupāgaman //*)."

[1] "they rejoined him delightedly" *hṛṣṭavat samupāgaman*: Literally, "delightedly they approached." Ck and Cg believe that the *rākṣasas* are delighted because somehow or other they have managed to escape even Yama (*hṛṣṭavad yamād api kathaṃcin muktā iti hṛṣṭāḥ santaḥ*—so Cg). Ck adds that the escape was owing to the grace of the Lord (*bhagavatkṛpayā*). D6,7,10,11, and GPP, NSP, and Gita Press read *vismayam* for *hṛṣṭavat*, lending the phrase the sense "they were filled with wonder." Ct remarks that their astonishment is due to the fact that Rāvaṇa has escaped even Yama (*yamād api mukta iti vismayaḥ*).

2. "Praising him with shouts of victory" *jayena vardhayitvā*: Literally, "having increased by victory." This or similar phrases are used several times in the poem in contexts in which a hero is praised for or wished victory. We take the term *jayena* here in the sense of shouts or cries of victory that serve as a greeting for royalty. Among the translators consulted, Raghunathan (1982, vol. 3, p. 432) understands similarly, while others understand that Rāvaṇa is being congratulated for his victory. See 6.20.15; 6.27.15; 6.116.32; and notes. Compare 7.1.22 and notes. See also *MBh* 4.24.7 (498*, line 1) and 4.63.50 (1094*). See Apte (s.v. *jaya*, meaning 10), who cites this verse.

"they were reassured by Rāvaṇa" *sāntvitā rāvaṇena ha*: Cs believes that Rāvaṇa's companions are in need of consolation since, like him, they, too, have been wounded by [Yama's] emissaries (*te 'pi tadvat taddūtajarjharīkṛtāḥ*). Ś,V1,3,D1,2,4,6–12,T4, and GPP, NSP, Gita Press, KK, and VSP substitute the particle *tu* for *ha*.

3. "in delight" *hṛṣṭaḥ*: Literally, "delighted." Ś,Ñ,V1,3,B,D,T3,M6,10, and Lahore, Gorresio, GPP (7.23.4), NSP (7.23.4), and Gita Press (7.23.4) read instead *rakṣaḥ*, "the *rākṣasa*." T1,2,G3,M1,3, and KK and VSP (7.23.4) read instead the participle *gacchan*, "going *or* proceeding," which simplifies the awkward syntax of the verse.

"he proceeded toward Rasātala and plunged into the repository of water, the ocean" *rasātalam . . . praviṣṭaḥ payaso nidhim*: Literally, "[he] entered Rasātala, the repository of water." The reading is elliptical, since the underworld Rasātala is separate from and beneath the ocean. Commentators make efforts to clarify the situation, and we have followed them. As noted above, KK and VSP read *gacchan* following *rasātalam*, yielding the sense "proceeding to Rasātala [he entered]." Ct and Cr suggest supplying one or another form of a verb of motion to make sense of the passage. Thus, Ct would insert the desiderative adjective *jigamiṣuḥ*, "[he] wishing to go to [Rasātala]," while Cr would add the infinitive *praveṣṭum*, "in order to enter [Rasātala]." Ck, Cg, and Ct note that it is the necessity of the path [to Rasātala] (*mārgavaśāt*) that leads Rāvaṇa into the ocean. For the persistent variation in the identification of the *rākṣasas*' underworld refuge between Pātāla and Rasātala, see notes to 7.8.21.

The genitive singular *payasaḥ* is marked as uncertain by the editors of the critical edition. Ñ,V1,3,B2,4,D6,10,11,T,G,M1,3,5,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the genitive plural *payasām*, "of the waters."

4. "the city of Bhogavatī" *bhogavatīm . . . purīm*: This is the mythical city of the *nāgas*, or serpent people, which, as Ck, Cg, and Ct inform us, is in the underworld of Pātāla, under the sea (*samudrād adhaḥ pātālalokavartinī nāgānāṃ purī*—so Ck and Ct; Cg similarly).

"ruled by Vāsuki" *vāsukipālitām*: Vāsuki is one of the great serpent lords of Indian mythology, probably best known for his somewhat inglorious role as the churning rope

during the great churning of the ocean by the gods and *asuras*. On the story of the churning of the ocean, see 1.44.14–27.

"he brought the great serpents under his power and, establishing them there" *sthāpya nāgān vaśe kṛtvā*: Literally, "having established [and] having rendered the *nāgas* under control." The reading, not found in any of the printed editions and apparently commented upon only by Ck, is elliptical and irregular by the standards of Pāṇinian grammar. Ck glosses the phrase, replacing the gerund *sthāpya* with the expected *sthāpayitvā*, "having established." He says: "Having rendered the *nāgas* under his own power there, and then having established [them] as belonging to him . . . (*tatra nāgān svasya vaśe kṛtvātha svīyatvena sthāpya sthāpayitvā*)." Ck's idea, which we believe is a sensible one, is that Rāvaṇa first defeats the *nāgas* in battle and then sets them up in a dependent or feudatory state. B1,2, and Gorresio (7.27.4) apparently gloss and simplify the reading, offering, *sthāpayitvā vaśe nāgān*, "having established the *nāgas* under his control." Ś,Ñ1,B1,3,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP also simplify *pāda* c, reading *kṛtvā nāgān vaśe hṛṣṭaḥ*, "having brought the *nāgas* under his control, he was delighted." Cg and Ct gloss the passage similarly to Ck, but omit any reference to the form *sthāpya*, as if they were glossing *kṛtvā* with *sthāpayitvā* (*nāgān vaśe kṛtvā svīyatvena sthāpayitvā*).

"the city of Maṇimatī" *maṇimatīṃ purīm*: D6,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *maṇimayīm*, "Maṇimayī."

5. "The Nivātakavacas" *nivātakavacāḥ*: Literally, "those who have mail for their armor." This is the name of a class of *daityas*. See 6.50.18 and notes and App. I, No. 68, note 17, following notes to 6.99.20. Arjuna battles these demons in the *Mahābhārata* (3.167–171).

"who had obtained a boon" *labdhavarāḥ*: Literally, "[those] by whom a boon was obtained." The nature of the boon is not specified here. Ck, Cg, and Ct assert that the boon was received from Brahmā, while Ck and Ct add that it pertains to the fact that further on in the passage [verse 11] Brahmā will broker an alliance between Rāvaṇa and the Nivātakavacas (*bhagavato brahmaṇo 'to 'gre taiḥ sakhyaṃ kāryate bhagavatā rāvaṇasya*—so Ck).

"to battle" *yuddhena*: The word is marked as uncertain by the editors of the critical edition. The syntax of the instrumental here seems slightly unusual. Ś,Ñ,V1,B,D1,4,6–12,T,G1,3,M1,3,5,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the dative *yuddhāya*, "for battle."

6. "fought fiercely" *prayuddhāḥ*: In their comments to GPP 4.16.25 (= 336*, following critical edition 4.16.23), during the Vālin and Sugrīva conflict, both Ct and Cr gloss the term. Ct understands, "those two possessed of violent battle (*prakṛṣṭaṃ yuddhaṃ yayos tau*)," while Cr offers, "characterized by intense battle (*pravṛddhayuddhaviśiṣṭau*)." Ñ2,B1, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prahṛṣṭāḥ*, "frenzied *or* excited." See 6.77.23 and 6.95.3. Compare 7.25.11; 7.27.20; 7.28.34; and notes.

Following verse 6, Ñ1,2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [441*]: "Enraged, the *rākṣasas* and *dānavas* cut each other to pieces with lances, tridents, hatchets, spears,[1] swords, and battle axes (*śūlais triśūlaiḥ kuliśaiḥ paṭṭiśāsiparaśvadhaiḥ / anyo 'nyaṃ bibhidhuḥ kruddhā rākṣasā dānavās tathā //*)."

"spears" *-paṭṭiśa-*: KK (1905) reads the variant *-paṭṭasa-*. Both variants are known to the *Yuddhakāṇḍa*. See verse 38 and notes below and note to 6.7.2.

7. "a full year" *sāgraḥ saṃvatsaraḥ*: The phrase is slightly ambiguous. It could also mean, as Cr interprets, "a little more than a year (*kiñcid adhikaḥ saṃvatsaraḥ*)." Among the translators consulted, only Gita Press (1969, vol. 3, p. 1982) and Raghunathan (1982, vol. 3, p. 432) understand as does Cr.

"and yet in that time neither side was either victorious or vanquished" *na cānyatarayos tatra vijayo vā kṣayo 'pi vā*: Literally, "and there was neither victory nor destruction of either of them there." We follow Cr in glossing the adverb *tatra* to mean *tasmin saṃvatsare*, "during that year," and *kṣayaḥ*, normally "destruction *or* waning," as *parābhavaḥ*, "defeat." D6,7,10,11, and GSP, NSP, and Gita Press read the adverbial *anyataratataḥ*, "in either case," for *anyatarayoḥ*, "of either of the two."

8. "Grandfather Brahmā" *pitāmahaḥ*: Literally, "the grandfather."

"mounted on his splendid vehicle" *vimānavaram āsthitaḥ*: Literally, "[he] standing on *or* seated in that most excellent of *vimānas*." The term *vimāna*, which we render as "flying palace" in the case of the Puṣpaka, is polysemic and can also refer to any mount or vehicle in general. Cs, the only commentator to remark on the term here, understands it to refer to Brahmā's *vimāna* that is borne by *haṃsas* (*vimānavaraṃ haṃsoḍham*). This is perhaps a reference to the conventional vehicle of Brahmā, which is the *haṃsa*. Compare, too, 6.110.23 and notes, where the Puṣpakavimāna itself is yoked to *haṃsas*.

9. "Calling a halt to the fighting" *nivārya raṇakarma tat*: Literally, "having warded off the action of battle."

"eternal" *vṛddhaḥ*: Literally, "old *or* ancient." Ck (first alternative) glosses, "old, without beginning (*anādivṛddhaḥ*)." Cg, Ct, and Ck (second alternative) understand, "standing at the head of all the gods and *asuras* (*sarvadevāsurakūṭasthaḥ*)."

"unambiguously" *viditārthavat*: Literally, "possessed of known meaning *or* in such a way that its meaning is understood." The word can be read either adjectivally, as modifying *vākyam*, lending the sequence the sense "speech that possessed known meaning," or adverbially, with the verb *uvāca*, "he spoke," lending the sequence the sense "he spoke speech in such a way that its meaning was known." Ck and Ct gloss, "to be expressed with a meaning that is understood very clearly (*suspaṣṭāvagatābhidheyam*)." Cr, similarly, glosses, "characterized by clear *or* well-known meaning (*prasiddhārthaviśiṣṭam*)."

10. "Surely it is impossible for the gods and *asuras* to defeat Rāvaṇa in battle." *na hy ayaṃ rāvaṇo yuddhe śakyo jetuṃ surāsuraiḥ*: Literally, "Indeed, this Rāvaṇa cannot be defeated in battle by the gods and *asuras*."

"Nor is it possible for the gods and *asuras*, together with Indra, to vanquish you, gentlemen." *na bhavantaḥ kṣayaṃ netuṃ śakyāḥ sendraiḥ surāsuraiḥ*: Literally, "You gentlemen are not able to be led to destruction by the gods and *asuras* together with Indra." Ironically, despite the description of Brahmā's words as "unambiguous (*viditārthavat*)" in verse 9 above, the line, in fact, is ambiguous, lending itself to two opposite meanings. The second meaning would be "Nor is it possible for you gentlemen, along with the gods and *asuras*, including Indra, to vanquish [him]." Cr, who reads a slight variant, understands this interpretation, glossing, "This Rāvaṇa is incapable of being defeated even by the gods and *asuras*. For that very reason, you gentlemen, together with the immortal gods and the *dānavas*, that is to say, you gentlemen accompanied by [all] worlds, together with the immortal gods and *dānavas*, are incapable of leading him to destruction. The word 'capable' should be added. (*ayaṃ rāvaṇaḥ surāsurair api jetuṃ na śakyo 'ta eva sāmaradānavair amaradānavasahitair lokaiḥ sahitā bhavantaḥ kṣayaṃ netuṃ na śaktā iti śeṣaḥ.*)" This interpretation is followed only by Raghunathan (1982, vol. 3, p. 432). But aside from making the two halves of the verse essentially redundant, it fails to take account of the fact, stated in verse 7 above, that, even after a year of fighting, neither side can gain the victory. One suspects that perhaps, as in the case of Rāvaṇa himself, the boon of the Nivātakavacas, mentioned in verse 5 above, prevents them from being conquered. Our translation is in accord with that of all other translators consulted. Ś,V1,3, D2,3,7,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *api sāmaradānavaiḥ* "even together with the immortal gods and the *dānavas*," for *śakyāḥ sendraiḥ surāsuraiḥ*.

11. "An alliance between you and the *rākṣasa* would find favor with me." *rākṣasasya sakhitvaṃ vai bhavadbhiḥ saha rocate*: Literally, "A friendship of the *rākṣasa*, together with you gentlemen, is indeed pleasing." Cr fleshes out the elliptical statement, noting, "The words 'to us' should be supplied (*asmabhyam iti śeṣaḥ*)." Ck, Cg, and Ct observe that Brahmā's statement is not merely a suggestion but rather more of a command. As all three note: "We should supply the words 'because it must be done for me' (*kartavyatvena mameti śeṣaḥ*)." Benoît (1999, p. 1278) translates idiosyncratically, "*Dans ces conditions, il vaudrait mieux que . . .*" D10,11, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *vai*, "indeed."

"For all good things are shared equally among friends" *avibhaktā hi sarvārthāḥ suhṛdām*: Literally, "For all things of value are undivided among friends." Ck and Ct explain the phrase as follows: "All things of value, that is to say, all things of value that are a means to all enjoyable things, such as wealth, grain, etc., as well as matters of pride, such as victory, defeat, and the like, are undivided among friends, that is to say, become common to them (*sarvārthā dhanadhānyādisamastabhogopakarapadārthā jayāpajayādyabhimānaś ca suhṛdām avibhaktāḥ sādhāraṇabhūtāḥ*—so Ck; Ct similarly)." Cr explains: "Undivided means not deserving of being divided, by this is suggested that once friendship is established, the reason for conflict will disappear (*avibhaktā vibhaktum anarhā etena sakhitve sati yuddhakāraṇaṃ nañkṣyatīti sūcitam*)." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *hi*, "for." Cr glosses *yataḥ*, "since." See, too, 202*, following notes to 7.11.26; 7.34.9; and notes.

"of this there is no doubt" *nātra saṃśayaḥ*: Literally, "[There is] no doubt here." Benoît (1999, p. 1278) oddly takes this formulaic phrase to be part of Brahmā's request, understanding it to mean that the friendship should be formed without hesitation. He translates, "*sans hésiter*."

13. "honored" *arcitaḥ*: KK reads instead the awkward *arthataḥ*, which here could possibly mean something like "by reason of wealth *or* opulently."

"ten-faced Rāvaṇa" *daśānanaḥ*: Literally, "the ten-faced [one]."

"dwelt there happily" *sukhoṣitaḥ*: Literally, "dwelt comfortably." D3,6,7,10,11,T1,2,4, G3,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP, with the exception of Ck, read instead *athoṣitaḥ*, "[he] then dwelt."

"and he received as much homage as he did in his own city" *svapurān nirviśeṣaṃ ca pūjāṃ prāptaḥ*: Literally, "and he received homage in a way that was non-different from his own city." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *priyam*, "affection," for *pūjām*, "homage."

14. "And . . . he acquired" *sa tūpadhārya*: Literally, "But he having received." B3,D6, 7,10,11,T3, and GPP, NSP, and Gita Press read instead *tatropadhārya*, "having received there." KK (7.23.16) and VSP (7.23.16) read instead *tatopadhārya*, which appears to be a case of double *sandhi*, although this is not noted by Cg, the only commentator to share the reading, nor is the variant noted in the critical apparatus. Cm (p. 648) apparently reads *avadhārya*, "having learned," which is also unnoted in the critical apparatus. However, both GPP and KK note the variant. Ck, Cg, Cm (*avadhārya*), and Ct gloss the gerund with *anusṛtya*, "having followed, practiced, *or* observed," which Ck and Ct then further understand as "Having received [it], that is to say, having practiced [it], he acquired, that is to say, he obtained [it] by means of friendship (*upadhārya sakhitvenānusṛtya samāptavān prāptavān*—so Ct; Ck similarly)." Note that Ck, Cm, and Ct understand that Rāvaṇa acquires his magic powers by virtue of his friendship (*sakhitvena*) with the Nivātakavacas. Cs takes strong exception to this characterization, quoting Ct and urging that his comment be ignored on the grounds that it is not in keeping with the respect due Rāvaṇa, who, he understands, had legitimately acquired this knowledge during regular teaching sessions by and from others. (*upadhāryānyair anyebhyaḥ pravacanakāle*

svayaṃ śrutvā. samāptavān prāptavān. sakhitvenānusṛtyeti nāgojibhaṭṭavyākhyānaṃ rāvaṇamānitānanuguṇam ity upekṣyam.) Cr understands that Rāvaṇa acquires the spells for the sake of companionship (*sāhāyyārthaṃ gṛhītavān*). Presumably, this is a reference to the support or assistance of Rāvaṇa's ministers, who are referred to as his companions (*svasahāyān*) in verse 1.

"with a disciplined mind . . . the ninety-nine" *śatam ekonam ātmavān*: Literally, "a hundred reduced by one . . . self-possessed *or* self-controlled." V1,3,B3,D6,7,10,11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śatam ekaṃ samāptavān*, "he acquired one hundred."

"powers of illusion" *māyānām*: Literally, "[ninety-nine] of powers of magical illusion." Cg glosses, "spells for the employment of the *asuras*' magical illusions (*māyānām asuramāyāyogavidyānām*)." Ck understands, "spells for the employment of the spells of the *asuras* (*māyānām asuravidyāprayogavidyānām*)." See S. Goldman 2010a.

"Varuṇa, lord of the waters" *salilendra-*: Literally, "lord of the waters."

15. "which was protected by the Kālakeyas" *kālakeyābhirakṣitam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kālakeyair adhiṣṭhitam*, "occupied by the Kālakeyas." This incident is mentioned in the *Yuddhakāṇḍa*. See 6.7.9–10 and notes, where the commentators identify the *dānavas* in question as the Kālakeyas. See, too, *Prakṣipta* I, *sarga* 1.1 and notes, and Shukla 2003, p. 139.

Following 15ab, D5–7,10,11,S (except M6) insert a passage of four lines [443*]: "Having gone there and having slain the Kālakeyas, who were arrogant in their might, he then cut down[1] with his sword his mighty brother-in-law, Vidyujjihva,[2] Śūrpaṇakhī's husband, who, arrogant in his might, was licking the *rākṣasa* with his tongue[3] in battle."

[1] "he then cut down" *cācchinat tadā*: Literally, "and he then cut down." D10,11,T3,G2,M4,7, and GPP, NSP, Gita Press, KK, and VSP read instead *prācchinat tadā*, "he then cut down." At least one commentator seeks an explanation for Rāvaṇa's killing of his own brother-in-law. Cs believes that he did so inadvertently (*pramādena*), perhaps in the fog of battle. Given the ways that the commentaries of Ck and Ct have been printed or recorded, it is not clear whether they offer an explanation for this reprehensible action. Both commentators place the explanatory term "because of his extreme savagery (*nṛśaṃsatvāt*—so Ct)" in the juncture between their references to the killing of Vidyujjihva and to Vidyujjihva's cannibalistic behavior. The editors of GPP, NSP, and Gita Press all align the savagery with the cannibalistic behavior, but the arrangement of the verses found in Ck and the critical edition appears to align the term with the killing.

[2] "Vidyujjihva" *vidyujjihva*: This Kālakeya *daitya* is the husband of Rāvaṇa's sister Śūrpaṇakhā [here Śūrpaṇakhī]. His marriage is mentioned at 7.12.2, and Śūrpaṇakhā references this battle and his death at 7.24.21,22. He is not to be confused with the *rākṣasa* lord and master of illusion of the same name known in the *Sundarakāṇḍa* (see 5.5.18,24 and notes) and *Yuddhakāṇḍa* (see 6.22.6–43). See also 7.12.2 and notes. See, too, Goldman and Goldman 2009, pp. 84–85.

[3] "was licking the *rākṣasa* with his tongue" *jihvayā saṃlihantam . . . rākṣasam*: Translators who render the singular *rākṣasam* are divided as to which *rākṣasa* is intended. Gita Press (1969, vol. 3, p. 1982) understands that Vidyujjihva is trying to lick "the ogre to death." Presumably the ogre in question is Rāvaṇa, whereas Roussel (1903, vol. 3, p. 484), Shastri (1959, vol. 3, p. 437), and Benoît (1999, p. 1279) think that the *asura* is licking or devouring another unnamed *rākṣasa*. T4,G1,2,M1–3,7–9, and Ck, Ct, and Cr read the plural *rākṣasān*, "*rākṣasas*." Ck, Ct, and Cr take this to refer to the *rākṣasas* of Rāvaṇa's entourage (*rāvaṇīyān rākṣasān*—so Ck and Ct). This interpretation is followed by Dutt (1894, p. 1627), who renders, "was licking (the limbs of Rāvaṇa's followers)," and Raghunathan (1982, vol. 3, p. 432). By the term "licking," Ck and Ct understand that Vidyujjihva

is tasting, that is to say, devouring, the *rākṣasas*. (*saṃlihantam āsvādayantam. bhakṣayantam iti yāvat.*) Ck alone likens Vidyujjihva's cannibalism to that of Kumbhakarṇa (*kumbhakarṇavat*). Cr understands that Rāvaṇa's reason for cutting down his brother-in-law was that the latter was licking, i.e., tasting, i.e., devouring, his own [i.e., Rāvaṇa's] *rākṣasas*. (*śyālasya chede nimittam āha. rākṣasān svakīyān jihvayā saṃlihantam āsvādayantam. bhakṣayantam iti yāvat.*) This odd incident is no doubt inspired by a play on the *daitya*'s name, Vidyujjihva, "Lightning Tongued."

16. "established as firmly as Mount Kailāsa" *kailāsam iva saṃsthitam*: Literally, "situated like Kailāsa." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *bhāsvaram*, "radiant *or* shining," for *saṃsthitam*, "situated."

17. "And he saw": As Ck, Cg, and Ct note, we must carry over the verb *apaśyat*, "he saw *or* spied," from the previous verse (*apaśad ity anukarṣaḥ*—so Ct; Ck and Cg similarly).

"Surabhi" *surabhim*: Surabhi is the name of a divine mythical cow, the prototypical *kāmadhenu*, or "wish-fulfilling cow." In the *Āyodhyākāṇḍa*, she is said to be the wife of Kaśyapa and the daughter of Dakṣa. She is also said to be the mother of all cows. See 2.68.15–24 and notes, especially note to 2.68.23. However, in the *Araṇyakāṇḍa*, it was Krodhavaśā, a daughter of Dakṣa, who married Kaśyapa and gave birth to Surabhi. She, in turn, had two daughters: Rohiṇī, who gave birth to cows, and Gandharvī, who gave birth to horses. See 3.13.10–28 and note to verse 27, which mentions variations in this story. See also *RaghuVa* 1.75ff., which tells of Surabhi's curse of Rāma's ancestor Dilīpa for having failed to respectfully circumambulate her.

"constantly" *nityam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatra*, "there."

"from whose flow of milk" *yasyāḥ payoviniṣyandāt*: The *-vi-* is marked as uncertain by the editors of the critical edition. V1,3,D5–10,11,T3, and GSP, NSP, and Gita Press read instead *yasyāḥ payobhiniṣpandāt*, "from the accumulation of whose milk."

"the ocean . . . comes into being" *sāgaraḥ*: Literally, "the ocean." Ck, Cg, and Ct note that we must supply the verb, "it came into being (*samabhavad iti śeṣaḥ*)."

"the Ocean of Milk" *kṣīrodaḥ*: Literally, "having milk for water." The term is used elsewhere in the epic. See 1.44.16; 4.36.25; 4.39.38–42; 6.40.29; and notes

Following verse 17, D6,7,10,11,T1,2,G,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [444*]: "And Rāvaṇa saw there the mother of the foremost of bulls[1] (*dadarśa rāvaṇas tatra govṛṣendravarāraṇim*)."

[1] "the mother of the foremost of bulls" *govṛṣendravarāraṇim*: Ck, Cg, and Ct gloss the term *varāraṇim* as "the actual mother (*sākṣān mātaram*)." Cr glosses merely, "mother (*mātaram*)." This term appears to be unknown elsewhere in the literature. Dictionaries that include the term cite this passage, and PW (s.v.) provides Ct's (and Ck's and Cg's) gloss as the source of the meaning. The context leads one to understand that the cow in question is Surabhi. As Ck, Cg, and Ct note, the compound *govṛṣendra-* refers to the great bull (*mahāvṛṣaḥ*—so Ck, Ct, and Cr) belonging to Śiva (*rudravṛṣabhaḥ*—so Cg), in other words, Nandi.

18. "It is out of that ocean" *yasmāt*: Literally, "from *or* out of which." Ck, Cg, and Ct note that the meaning here is that the Ocean of Milk is the source of the moon. They also observe that the relative pronouns and adverb here and in the rest of the verse (*yatra* and *yam*) are to be construed with the Ocean of Milk. (*yasmāc candra iti. indūtpādakaḥ kṣīrasamudra ity arthaḥ. evam uttaratrāpi yacchabdā vyākhyeyāḥ*—so Cg; Ck and Ct similarly.)

"beneficial to all creatures" *prajāhitaḥ*: V3,D7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *niśākaraḥ*, "maker of night."

"resorting to which" *yaṃ samāsādya*: Literally, "having approached which." D6,7, 10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read *yaṃ samāśritya*, "having had recourse to which."

"subsist by drinking its foam" *jīvanti phenapāḥ*: Literally, "as drinkers of foam, they live *or* survive." The term *phenapa* refers in general to a class of ascetics who live by means of foods that would not deprive other beings of their sustenance. Apte (s.v.) understands the term to refer to ascetics who live on fallen fruit, etc. However, in this case the term must be taken literally. Dutt (1894, p. 1627) observes in a note:

> A typical instance of the lengths which the self-denial of the Hindu sages went is furnished by the case of certain class of ascetics, who, abstaining from every other kind of food, lived solely on the froth of milk, falling off from the udders after the calf had drunk it. This froth-drinking, in preference to drinking the milk itself was dictated by a motive of charity—viz, not to deprive the calf of her legitimate fare.

"as well as the wine of the gods, those drinkers of wine" *surā cāpi surāśinām*: Literally, "and wine as well, of the consumers of wine." No commentator shares this reading, but, in the context of these allusions to the famous myth of the churning of the primordial ocean, where the wine (*surā*) that is produced is appropriated by the gods, who thereupon come to be called *suras*, the reference is surely to them. See, for example, *Bālakāṇḍa* 44.21–23 and notes. D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *svadhā ca svadhabhojinām*, "and the oblation for [the ancestors,] the eaters of that oblation." Ck, Cg, and Ct all note the irregular short final "*a*" of *svadhā* and understand that that oblation is for the spirits of the departed ancestors. (*svadhabhojinām iti hrasva ārṣaḥ. svadhābhojināṃ pitṝṇām. svadhā pitṛbhakṣam*—so Cg; Ck and Ct similarly.) The term *svadhā* or *kavyam*, as it is glossed by Ck, Cg, and Ct, refers specifically to the oblations of food for the *pitṛs*, the departed ancestors, as opposed to *sudhā*, the nectar of the gods. See *ṚV* 10.14.3. Ck and Ct note that *svadhā* is offered to the *pitṛs* just as *amṛta* is to the gods (*devānām amṛtavat*).

19. "that extremely formidable city" *mahāghoram*: Literally, "extremely formidable *or* fearsome." The verse lacks a substantive of place. We have added the word "city."

20. "eternally happy" *nityaprahṛṣṭam*: Ct glosses, "whose populace was happy (*prahṛṣṭajanam*)."

21. "Belabored by the leaders of the troops, he then struck them down in battle" *tato hatvā balādhyakṣān samare taiś ca tāḍitaḥ*: Literally, "Then, having struck the leaders of the army and been beaten by them in battle." We understand with Ck, Ct, and Cr that Rāvaṇa is first struck by the leaders of the army and then, in turn, strikes them down in battle (*tair varuṇabalādhyakṣais tāḍitas tāṃś ca samare hatvābhitāḍya*—so Ct; Ck and Cr similarly).

"Where has your king gone? Immediately announce to him:" *kva gato yo vo rājā śīghraṃ nivedyatām*: Literally, "Where has he who is your king gone? Let [him] be quickly informed." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *ca tato yodhān* for *kva gato yo vaḥ*. This lends the passage the sense "And [he] then [said] to the soldiers, 'Let the king be informed immediately.' " Cr's gloss fleshes out the elliptical passage. He glosses, "Let King Varuṇa be informed, that is, be made aware of my arrival (*rājā varuṇo nivedyatāṃ madāgamanaṃ bodhyatām*)." We follow Ck and Ct, who believe that the announcement to the king includes the substance of the following verse as well. See notes to verse 22 below

22. " 'I am vanquished,' and you shall then have nothing to fear." *na bhayaṃ te 'sti nirjito 'smīti*: The placement of the phrase "you shall have nothing to fear (*na bhayaṃ te*

'sti)" makes its provenance and supposed speaker slightly ambiguous. Like Raghunathan (1982, vol. 3, p. 433) and Gita Press (1969, vol. 3, p. 1983), we follow the interpretation of Ck, Ct, and Cr, who understand the phrase to be part of Rāvaṇa's speech rather than the scripted speech he intends Varuṇa to recite. (*nirjito 'smīti vā vada. evaṃ cet te bhayaṃ nāstīti rāvaṇo 'bravīt*—Ct; Ck similarly.) Roussel (1903, vol. 3, p. 485), however, followed by Shastri (1959, vol. 3, p. 437), takes the phrase to be part of Rāvaṇa's challenge. According to him, Rāvaṇa is saying, "*Accepte la bataille, si tu n'as pas peur.*" Dutt (1894, p. 1628) appears to think that the phrase is part of Varuṇa's intended speech, translating, "I have been defeated by thee, and then thou hast no fear whatever?[*sic*]" Benoît (1999, p. 1279) also thinks that the phrase is intended to be part of Varuṇa's speech, giving the entire statement the sense "*Je n'ai pas à avoir peur de toi, car je suis déjà vaincu*!"

23. "as did Go and Puṣkara" *gauś ca puṣkara eva ca*: Most of the commentators consulted understand these to be the names of two officers in charge of the army of Varuṇa's sons and grandsons (*putrāṇāṃ pautrāṇāṃ balādhyakṣau*—so Ck, Cg, Ct; Cm and Cr similarly). Cs, however, as is often the case, takes a contrarian view. He believes that all of them are equally sons of Varuṇa (*putrāḥ sādhāraṇāḥ*). Cs then cites a passage from the *Udyogaparvan* of the *Mahābhārata* (5.96.12–13ab) that identifies Puṣkara as a son of Varuṇa. Cs concludes his comments by noting, no doubt with disapprobation, that Nāgojibhaṭṭa and Maheśvaratīrtha identify the two only as generals (*senānayakāv ubhāv ity ubhau nāgojibhaṭṭatīrthau*). Benoît (1999, p. 1722) notes the same passage from the *Mahābhārata*. See, too, *MBh* 2.108* (following 2.9.25), where both Go and Puṣkara are named in association with Varuṇa and his sons and grandsons.

24. "Endowed with might and with every virtue" *vīryaguṇopetāḥ*: Literally, "endowed with might and virtues *or* qualities." D10,11, and GPP, NSP, and Gita Press read *tatra* for *vīrya-*, lending the passage the meaning "endowed with virtues, there."

"they yoked" *yuktvā*: Literally, "having yoked." The verse is elliptical, and, as Cr points out, we should supply a finite verb of motion to indicate that the warriors are now advancing in their chariots (*yuktvā prāyur iti śeṣaḥ*).

"which were steered by their owners' will" *kāmagān*: Literally, "going according to desire." It appears that the term indicates that these are magical chariots, like Rāvaṇa's Puṣpaka itself, that can be directed anywhere by their masters' thoughts. Clearly, as we see in verse 28 below, the chariots can fly. Later on, in verse 32, we see that the chariot horses, too, are described as *kāmagāḥ*, "going according to desire." Raghunathan (1982, vol. 3, p. 433) reads the horses back into this passage, rendering, "chariots that . . . were drawn by horses that could go wherever they wanted." For other chariots going according to desire, see 293* and note 1, following notes to 7.15.30; 7.16.4; 7.25.10; 7.73.18; and notes. See, too, 6.72.12 and notes and 3071*, note 1, following notes 6.96.29.

"the radiance of which was like that of the rising sun" *udyadbhāskaravarcasaḥ*: KK (7.22.29) and VSP (7.22.28) read instead the synonymous *udyadbhāsvaravarcasaḥ*. The adjective can modify either *te*, "they," that is, the sons and grandsons of Vāruṇa, or *rathān*, "the chariots." Given the construction of the verse, we and the majority of translators consulted believe the latter is much more probable. However, Roussel (1903, vol. 3, p. 486) and Shastri (1959, vol. 3, p. 437), who appears to follow him, seem to read the adjective as modifying the warriors. This is certainly the case in Benoît (1999, p. 1279).

25. "hair-raising" *lomaharṣaṇam*: Some manuscripts (unspecified in the critical apparatus) and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the phonological variant *romaharṣaṇam*.

"between the *rākṣasa*" *rakṣasaḥ*: Literally, "of the *rākṣasa*." D6,7,10,11,T1,2,4,G,M1–3, 5,10, and GPP, NSP, Gita Press, KK, and VSP read instead *dhīmataḥ*, "wise."

26. "But" *tu*: Ñ1,V1,B2,4,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"entire" *kṛtsnam*: V1,3,B2,D5–7,9–11,T3,4,G1,2,M1,10, and GPP, NSP, and Gita Press read instead the synonymous *sarvam*, "all."

27. "their own forces cut down" *svabalam*: Literally, "their own army." The verse provides no descriptive adjective, and we have followed the suggestion of Cr to add *vinipātitam*, "cut down," from the previous verse.

"harried" *ārditāḥ*: Literally, "pained *or* tormented." The nominative plural ending *-āḥ* is marked as uncertain by the editors of the critical edition.

"by a hail" *jālena*: Literally, "by mass *or* multitude."

28. "They had been on the ground" *mahītalagatāḥ*: Literally, "[they] had gone to the surface of the earth."

"they quickly flew up into the sky" *ākāśam āśu viviśuḥ*: Literally, "they swiftly entered the sky." The sequence of the action here is slightly confusing, as Varuṇa's sons, who had withdrawn from battle under the assault of Rāvaṇa's ministers, are now willing to engage the much more formidable Rāvaṇa himself. Ct explains the situation as follows: "Varuṇa's sons were first fighting with Rāvaṇa on the ground. But there, having seen their army cut down by Rāvaṇa's ministers, who were in the air, they thought that such a battle was not suitable, and so they withdrew from battle, left the ground, and rose into the sky themselves. (*varuṇasya sūtāḥ prathamaṃ mahītalagatā eva rāvaṇena yuddham akurvan. tatra rāvaṇāmātyair ākāśasthair nipātitaṃ svabalaṃ dṛṣṭvā tādṛśayuddhasyānanurūpatāṃ vicārya yuddhān nivṛttā mahīṃ tyaktvā svayam apy ākāśam eva gatā ity arthaḥ.*)"

29. "they had reached the same elevation" *tulyaṃ sthānam avāpya tat*: Literally, "having obtained that equal station *or* place." Ck, Cg, and Ct gloss, "characterized by the sky (*ākāśalakṣaṇam*)."

30. "they forced Rāvaṇa to turn his back in battle" *rāvaṇaṃ yuddhe . . . / vimukhīkṛtya*: Literally, "having made Rāvaṇa one whose face was averted in battle."

"they roared out various shouts of victory" *vinedur vividhān ravān*: Literally, "they roared various cries."

31. "Seeing" *dṛśya*: Literally, "Having seen." Note the irregular gerund. Ś,Ñ2,V1,B,D2,8–12,T3,M10, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead the synonymous *vīkṣya*.

"heroic" *vīraḥ*: D6,7,10,11,M10, and GPP and NSP read instead the redundant *kruddhaḥ*, "furious."

"Mahodara" *mahodaraḥ*: At least two different *rākṣasa* warriors are given this name in the *Yuddhakāṇḍa*. Both are ministers of Rāvaṇa; one, who is also the cousin-brother of Rāvaṇa, is slain at 6.58.27–29, and the other, one of the most prominent of Rāvaṇa's advisers and generals, is slain later at 6.85.27–28. See 7.1.16 and notes. Because the events described here took place long before the events of the *Rāmāyaṇa* proper, it is difficult to determine which of the Mahodaras is meant here.

32. "their horses . . . and which" *teṣāṃ hayā ye ca*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *te vāruṇā yuddhe*, "those belonging to Varuṇa . . . in battle." KK (7.23.37) and VSP (7.23.37) read *te dāruṇā yuddhe*, "those fearsome [ones] . . . in battle." This variant is not noted in the critical apparatus. Since the vulgate reading does not actually specify which targets Mahodara hits, translators who follow this version vary in their understanding of the reference. Roussel (1903, vol. 3, p. 486) inserts the word *chars* in parentheses, no doubt harking back to verse 24, where the chariots are said to move at their masters' desire. Shastri (1959, vol. 3, p. 438) follows him, inserting the word "chariots." Dutt (1894, p. 1629) sees the reference to be to "Varuna's sons." Benoît (1999, p. 1280) has a similar understanding, taking the reference to be to "*les guerriers de l'armèe de Varuṇa*." Gita Press (1969, vol. 3, p. 1984) and Raghunathan (1982, vol. 3, p. 434) understand the reference to be to "steeds" and "mounts" of Varuṇa, respectively.

"as swift as the wind" *pavanopamāḥ*: Literally, "comparable to the purifier."

"steered by their owners' will" *kāmagāḥ*: Literally, "going according to desire." See verse 24 and note above.

"so that they crashed to the ground" *te prayayuḥ kṣitim*: Literally, "they went to the earth *or* ground." T1,2,G3, and KK and VSP read the emphatic particle *vai*, "indeed," for *te*, "they."

33. "the soldiers and horses" *yodhān hayāṃś ca tān*: KK and VSP read *śatān*, "hundreds," for *ca tān*. This variant is not noted in the critical apparatus. It is, however, acknowledged in the translation of Raghunathan (1982, vol. 3, p. 434), who renders, "in their hundreds." The editors of KK do not acknowledge any variants of their reading.

"of . . . sons" *-sūnūnām*: T1,M3, and KK and VSP read the synonymous *-putrāṇām*.

34. "excellent" *varaiḥ*: KK and VSP read instead *hataiḥ*, "struck *or* slain."

35. "bereft of their chariots" *tyaktvā rathān*: Literally, "having left *or* abandoned chariots."

"through their innate power" *svaprabhāvāt*: Ck, Cg, and Ct all agree that this is their innate or natural power deriving from their status as divinities (*sahajadevatātvaprayukt avaibhavena*—so Ck and Ct).

"remained in the sky" *ākāśe viṣṭhitāḥ*: Literally, "stood *or* were stationed in the sky."

36. "Stringing their bows" *dhanūṃṣi kṛtvā sajyāni*: Literally, "having made [their] bows ones with bowstrings." Ś,Ñ2,V1,3,B1,3,4,D1–10,12,G3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *dhanūṃṣi kṛtvā sajjāni*, "having made [their] bows ready."

"they . . . charged" *samabhidravan*: Literally, "they ran toward." D6,7,10,11, and GPP, NSP, and Gita Press read instead *samavārayan*. The causal form here is ambiguous, as it can mean both "they encircled" and "they drove back." All translators consulted, with the exception of Dutt (1894, p. 1629), choose the former option.

Following verse 36, Ñ1 (margin),2,V3,B,D3,6,7,10,11,S (except T4), and Gorresio insert a passage of two lines [450*]: "As storm clouds might a mighty mountain, in a towering rage, they tore at him with arrows loosed from their bows, arrows[1] that were very fearsome and whose heads were like thunderbolts[2] (*sāyakaiś cāpavibhraṣṭair vajravaktraiḥ sudāruṇaiḥ / dārayanti sma saṃkruddhā meghā iva mahāgirim //*)."

[1] "with arrows . . . arrows" *sāyakaiḥ*: Literally, "with arrows."

[2] "whose heads were like thunderbolts" *vajravaktraiḥ*: Literally, "having mouths *or* faces [which were like] the *vajra*." D6,7,10,11,T3,G1,M3,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vajrakalpaiḥ*, "which were similar to a thunderbolt *or* the *vajra*."

37. "standing there" *viṣṭhitaḥ*: V1,D6,7,10,11,T4,M10, and GPP, NSP, and Gita Press read instead *mūrchitaḥ* (v.l. *mūrcchitaḥ*), "expanding." KK and VSP read instead *nirgataḥ*, "sallied forth." This variant is rendered only in the translation of Raghunathan (1982, vol. 3, p. 434), who offers, "issued."

"let fall" *apātayat*: Ś1,Ñ,V1,3,B1–3,D5,8,T3,M2,5,8,9, and Lahore, Gorresio, KK, and VSP read instead *atāḍayat*, "he struck." This variant is rendered only in the translation of Raghunathan (1982, vol. 3, p. 434), who offers, "hit."

"an immensely powerful hail of arrows" *śaravarṣaṃ mahāvegam*: D7,10,11,T4,M10, and GPP, NSP, and Gita Press read *mahāghoram*, "very fearsome," for *mahāvegam*, "possessing great impact *or* speed." KK and VSP read the instrumental plural *śaravarṣair mahāghoraiḥ*, "with very fearsome hails of arrows," which construes with their variant, *atāḍayat*.

Following verse 37, KK and VSP insert a passage of one line, understood in the critical apparatus to be a repeated variant of verse 39. The verse as it stands in KK (7.23.44ab)

and VSP (7.23.44ab) reads: *tatas tenaiva sahasā sīdanti sma padātayaḥ*, "Then, because of that, the foot soldiers suddenly sank down." This line occurs as 7.23.45ab in GPP, NSP, and Gita Press (7.23.46). The editors of GPP provide a footnote stating that the line occurs before verse 38 in the text of Cg.

38. "spears" *paṭṭasān*: Ś2,3,Ñ1,V1,D1–7,9–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *paṭṭiśān*. See notes to verse 6 above.

"hundred-slayers" *śataghnīḥ*: Probably here a type of mace, but see 6.3.12 and notes.

"iron cudgels as well" *tomarāṃs tathā*: Ś2,3,Ñ2,B,D1–5,7,9–12,T3, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *mahatīr api*, "[and] even huge [hundred-slayers]."

39. "Then" *atha*: M1, and GPP (in brackets, numbered as 44cd), Gita Press, KK, and VSP and read *apa*[*viddhāḥ*], "driven back." This, according to the editors of the critical edition, is the second occurrence of this line for KK and VSP, the first occurring following verse 37 above. According to the editors of the critical edition, the verse reads here *apaviddhās tu te vīrāḥ sīdanti sma padātayaḥ*. However, all other printed versions of this line read *apaviddhās te vīrā viniṣpetuḥ padātayaḥ*, which is identical to the critical text except for the *upasarga apa*.

Following verse 39, Ś,Ñ1,V1,D,S, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [452*]: "But seeing them[1] sinking down helplessly like sixty-year-old elephants caught in a huge mudhole, the immensely powerful[2] Rāvaṇa roared in his joy like a great storm cloud."

[1] "But . . . them" *tu tān*: Ñ1,V1,D5,6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sutān*, "[having seen] the sons."

[2] "the immensely powerful" *sa mahābalaḥ*: T1,2,G3, and KK and VSP read instead *sumahaujasaḥ*, "those immensely powerful [sons]."

40. "a mighty roar" *mahānādam*: B3,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the plural *mahānādān*, "mighty roars."

"with all kinds of fearsome weapons" *nānāpraharaṇair ghoraiḥ*: D7,10,11,M9, and GPP, NSP, Gita Press, KK, and VSP read the somewhat awkward adjectival compound *nānāpraharaṇopetaiḥ*, which then must construe with *dhārāpātaiḥ*, yielding the unhappy sense "[as a storm cloud might] with torrents of rain filled with various weapons."

41. "their attendants quickly took them from the battlefield to their homes" *raṇāt svapuruṣaiḥ śīghraṃ gṛhāṇy eva praveśitāḥ*: Literally, "They were caused to quickly enter their homes from the battlefield by their own men." Only Gorresio (1870, p. 95), Shastri (1959, vol. 3, p. 439), Gita Press (1969, vol. 3, p. 1985), and Raghunathan (1982, vol. 3, p. 434) appear to have understood the causative construction of the line correctly. Roussel (1903, vol. 3, p. 487) and Benoît (1999, pp. 1280–81) take the causative as the simplex and the subject of the causative as the instrumental of accompaniment. Thus, they understand that, despite the fact that the sons of Varuṇa have fallen down, they somehow manage to flee the battlefield and return home with their attendants. Dutt (1894, p. 1629) has the oddest misinterpretation of all. He renders: "Thereupon they were all defeated and fell dead on the ground and all their followers fled away from the field of battle to their homes." Dutt's interpretation is made odder still by the fact that in the very next line he has Rāvaṇa addressing them.

42. "And . . . said" *cābravīt*: Ñ2,B,D5,7,10,11,M4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *tv abravīt*.

"Prabhāsa" *prabhāsaḥ*: Ś1,Ñ2,V1,3,B1,D7,10,11,T4,M10, and Gorresio, GPP, NSP, and Gita Press give the name as Prahāsa (*prahāsaḥ*), while M3, KK, and VSP give Prahasa (*prahasaḥ*).

43. Roussel (1903, vol. 3, p. 487) has misunderstood the passage, breaking the halves of the verse into two separate units. He thus understands that in Varuṇa's absence, Rāvaṇa is inviting him to listen to a *gandharva* hymn on the battlefield. He translates, "*Il est parti au Brahmaloka, le grand roi, le maître des eaux, Varuna, que tu invites à entendre cet (hymne) de Gandharva, sur le champ de bataille.*" Benoît (1999, p. 1281) translates similarly, "*Varuṇa notre grand roi, le maître des eaux, s'en est allé dans le monde de Brahmā. C'est en vain que tu l'invites à écouter la musique des gandharva sur le champ de bataille.*"

"of immense blazing energy" *mahātejāḥ*: Ś,Ñ,V1,3,B2,4,D2,8,10–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahārājaḥ*, "the great king."

"to hear a musical recital" *gāndharvam . . . śrotum*: Literally, "to hear that which relates to the *gandharvas*." The *gandharvas* are the celestial musicians, so the term refers to their singing or to music in general. Cs has an amusing comment based on an upaniṣadic passage that associates Varuṇa with a harsh voice. He says: "'To hear *gāndharvam*' means 'to hear singing.' Even people who themselves have discordant voices enjoy hearing pleasant voices. And the fact that Varuṇa's voice is discordant is established in the *Chāndogyopaniṣad* and its commentary, where it is said: 'Varuṇa makes unpleasant vocalizations.' 'But Varuṇa's voice is discordant.' Whenever people take too much water, they get this ailment, which causes a hoarseness of the throat. How much more so would there be discordance on the part of someone who always sits in it [water]? This only stands to reason. (*gāndharvaṃ gītam śrotuṃ. svayaṃ visvarā api susvarākarṇanarucayo janā bhavanti. varuṇavaisvaryaṃ ca 'apadhmātaṃ* [*sic* (for *apadhvāntam*)] *varuṇasya' 'varuṇasya tu visvaraḥ' iti cchāndogyopaniṣadbhāṣyābhyāṃ pratipāditam. yadā kadācid adhikodakagrahaṇa upadravo lokasya galaghurghuratāprāpako bhavati. sadā tadāsīnasya kā kathā vaisvarya iti yuktiyuktatvāc ca jñeyam.*)" Cs paraphrases Śaṅkara's comments. Compare *ChāndoU* 2.22.1 and Śaṅkara's commentary.

44. "exhaust yourself" *pariśrāmya*: Literally, "having fatigued [yourself]." Ñ2,B2,D10, 11,T1,2,4,G1,3,M1,4,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the simplex *pariśramya*, "having become tired."

"to no purpose" *vṛthā*: Literally, "in vain." D10,11, and GPP, NSP, and Gita Press read instead the rather awkward *yathā*. Those translators who follow this variant nonetheless render as if they are reading *vṛthā*. The editor of GPP observes in a note that *vṛthā* is the reading of Cg and Cr, implying, of course, that Ct reads *yathā*. However, Ct's commentary shows him reading *vṛthā* with the critical edition.

45. "loudly proclaimed his own name" *nāma viśrāvya cātmanaḥ*: Literally, "And having caused his own name to be heard." See 7.22.42 and notes, where the phrase also occurs. Compare 7.33.16 and note.

Following verse 45, Ś,Ñ,V1,3,B,D1–5,8,9,12, and Lahore and Gorresio insert, while T1,M3, and KK and VSP insert line 1 only (see below), a passage of two lines [454*]: "Mahodara shouted in a voice breaking with joy,[line 1] 'Rāvaṇa, lord of the *rākṣasas*, has conquered the second world'[line 2] (*mahodareṇa saṃghuṣṭaṃ harṣagadgadayā girā / dvitīyaṃ jitavāṃl lokaṃ rāvaṇo rākṣasādhipaḥ //*)."

A variant of this line is found in KK and VSP as *pāda* cd of verse 1 of the first interpolated *sarga*. *Pāda* ab is a variant repetition of 45cd. The verse as it occurs in KK reads "Then, releasing a roar in his delight, he set forth from Varuṇa's realm, together with Mahodara, whose voice was breaking with joy." See *Prakṣipta* I, *sarga* 1, note preceding note 1.

46. "Returning by the path on which he had come" *āgatas tu pathā yena tenaiva vinivṛtya saḥ*: Cs, the only commentator to devote much attention to this verse, offers two explanations for Rāvaṇa's choice of this particular path. He argues that either there is a lack of another path because of the road's being mainly underwater or there is a useless path because of the absence of any practical means of traveling on it. (*yena pathāgatas tenaiva vinivṛtya. anenādhvanas toyaprāyatvād adhvāntaraviraho vā gamanaprayojanābhāvād vṛthāgatir iti vā sūcyate.*)

"the *rākṣasa*, rising into the sky" *rakṣo nabhastalagataḥ*: Literally, "the *rākṣasa*, gone to the surface of the sky." G1 and KK and VSP read the similar *nabhassthalagataḥ*. As the passage is found in GPP, NSP, Gita Press, KK, and VSP, it presents a case of *liṅgabheda* since the term *rakṣaḥ*, a synonym for *rākṣasa*, is neuter, while the pronoun *saḥ* and all the adjectives in the verse are masculine. Only Cs calls attention to the grammatical flaw, proposing a remedy by which we are to read the sequence as a single compound word, *rakṣonabhassthalagataḥ*. This he takes to mean that Rāvaṇa has taken to the aerial path accompanied by his *rākṣasas*. He argues that this will put the term into agreement with its masculine modifiers, such as *āgataḥ*, that are found in the verse. (*rakṣonabhassthalagata iti padam akhaṇḍam. rakṣobhiḥ sahito nabhassthalagataś ca tathā. āgata ityādīnāṃ puṃlliṅgāntaviśeṣaṇānām evam eva cet sāmañjasyaṃ bhaviṣyati.*)

"turned his face toward Laṅkā and proceeded on his way" *laṅkābhimukhaḥ . . . yayau*: Literally, "facing Laṅkā, he went."

Sarga 24

1. "abducted . . . the daughters of kings, seers, gods, and *gandharvas*" *jahre . . . narendrarṣidevagandharvakanyakāḥ*: Although verses 1–17, which describe the abduction and lamentation of the women, conform to the description of the daughters of the great serpents abducted by Rāvaṇa at 5.10.22 and his comments at 3.45.24, they are in striking contrast to the description of the women of Rāvaṇa's harem mentioned at 5.7.65–66. In that passage, it is stated that Rāvaṇa had not taken a single one of his women by force but that they had, instead, been won over by his virtues and that, with the exception of Sītā, not one of them desired another man or had previously belonged to one. See 5.7.65–66; 5.10.22; and notes. Compare 3.45.24. See, too, Goldman and Goldman 1996, pp. 68–70. The abduction of a woman involving violence against her male relatives, as noted at *ManuSm* 3.43, is one of the eight forms of marriage in traditional Indian literature. Although it is known as the *rākṣasa* form of marriage, it is actually considered particularly appropriate only for kshatriyas. See Kane 1974, vol. 2, pt. 1, pp. 516–25; Hara 1974; and R. Goldman 2015b.

"*gandharvas*" *-gandharva-*: D6,10,11, and GPP, NSP, and KK read instead *-dānava-*, "*dānavas*."

2. "the *rākṣasa* forced any . . . to enter" *hi yāṃ rakṣaḥ . . . /. . . saṃnyaveśayat*: Literally, "indeed which [woman] the *rākṣasa* [saw] he caused [her] to enter." Ñ2,B1,3,4,D6,7,10,11, and GPP, NSP, Gita Press, Ck, Cg, and Ct read instead *hi yāṃ rakṣaḥ . . . /. . . tāṃ rurodha saḥ*, "indeed, which [woman] he, the *rākṣasa*, saw, he confined *or* imprisoned her." KK and VSP read instead *hi rakṣaḥ saḥ . . . /. . . tām rurodha ha*, which has a similar meaning. The masculine pronoun *saḥ*, juxtaposed with the neuter noun *rakṣaḥ*, "*rākṣasa*," creates a problem for the commentators who share this reading. Cg simply notes that we have to construe the two terms together (*rakṣaḥ sa iti saṃbandhaḥ*). Ck indicates that we are to take *rakṣaḥ* as a separate word (*rakṣa iti pṛthak padam*). Ct, for some reason, believes that *rakṣaḥ* here is a vocative (*saṃbuddhiḥ*), although we cannot see any contextual basis for such a reading. See notes to 7.23.46.

"woman . . . married or unmarried" *kanyāṃ strīṃ vā*: Literally, "a maiden or a woman." Ck, Cg, Ct, and Cr clarify the distinction, noting that the former term refers to an unmarried woman (*anūḍhā*—so Ck, Cg, and Ct), while the generic term *strī* refers to a woman who has a husband (*sabhartṛkā*).

3. "along the way" *tatra*: Literally, "there."

Beginning with verse 3 and continuing to verse 7 of the critical edition, many manuscripts and the printed editions consulted diverge significantly from the critical text in both substitutions and the order of verses and half verses. In the table below we have

Concordance of Verses 3–7 and Starred Passages of Editions Consulted

GPP/NSP/ Gita Press	KK	VSP	CE	Gorresio	Lahore
3ab	3ab	3ab	466*, line 1	3ab	4ab
3cd	3cd	3cd	466*, line 2	3cd	4cd
4ab	4ab	4ab	471*, lines 1a, 5d	4ab	7ab
4cd	4cd	4cd	5ab	4cd	7cd
5ab	5ab	5ab	467*, line 1	5ab	
5cd	5cd	5cd	467*, line 2 [variant]	5cd	
6ab	6ab	6ab	467*, line 3 [variant]	6ab	
6cd	6cd	6cd	467*, line 4	6cd	
7ab	7ab	7ab	4ab	7ab	5ab
7cd	7cd	7cd	468* [sub. 4cd]	7cd	5cd
8ab	8ab	8ab	469*, line 1	8ab	6ab
8cd	8cd	8cd	469*, line 2	8cd	6cd
9ab	8ef	9ab	470*	9ab	
9cd	9ab	9cd	6ab	9cd	8ab
10ab	9cd	10ab	6cd	10ab	8cd

Note: CE = critical edition

provided a concordance in an attempt to simplify the information found in the apparatus, which is rather complicated. We have not included the manuscripts in the chart, for to have done so would have been excessively complicated. Since the order of the verses in the critical edition is different from that in the other printed editions consulted, we have provided a translation of the so-called southern recension as it has been reconstructed in the critical text and apparatus. We have noted significant differences found in the printed editions of GPP, NSP, Gita Press, KK, and VSP (= 7.24.3–10ab).

"And in this fashion, there came to be hundreds[1] of the daughters of the great serpents, *rākṣasas*, *asuras*, humans, *daityas*,[2] and *dānavas* in his flying palace.[466*, lines 1–2] All of them, equally afflicted with sorrow,[3] shed copious tears,[4] which, born of fear and the fire of grief, were like flames of fire.[471*, lines 1a,5d,5ab] That flying palace was filled up[5] with tears of misery born of the grief of those flawless women, as is the ocean with rivers.[467*, lines 1–2] In their hundreds, maidens of the great serpents and *gandharva*s, the daughters of royal seers,[6] and *daitya* and *dānava* maidens as well wept in the flying chariot.[467*, lines 3–4] They had long tresses and exquisite limbs, their faces were like the full moon.[4ab] They had full breasts, and at their waists they were like altars encrusted with diamonds.[7][468*] They were ravishing, with their thighs resembling chariot poles.[469*, line 1] Those women were as radiant as burnished gold and resembled the women of the gods.[469*, line 2] Those fair-waisted women were distraught and wracked with grief, sorrow, and fear."[8][470*] [for 6ab following, see translation.]

[1] "there came to be hundreds" *śataśo 'bhavan*: Ñ2,B4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *so 'dhyaropayat*, "he caused to mount."

[2] "*daityas*" *daitya-*: Ñ2,B4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yakṣa-*, "*yakṣas*."

[3] "All of them equally afflicted with sorrow" *sarvās tāḥ samaduḥkhārtāḥ*: Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tā hi* (KK, VSP—[*tā*]*ś ca*) *sarvāḥ samaṃ duḥkhāt*, "all of them equally out of grief." See notes to verse 5 below.

[4] "shed copious tears" *mumucur bāṣpajaṃ jalam*: See notes to verse 5 below.

[5] "was filled up" *āpupūre*: "it was filled up." Ñ2,B1,3,4,D6,7,10,11,T4,M10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the participle *āpuritam*, "[it was] filled up."

[6] "royal seers" *rājarṣi-*: Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *maharṣi-*, "great seers."

[7] "They had full breasts, and at their waists, they were like altars encrusted with diamonds." *pīnastanataṭā madhye vajravedisamaprabhāḥ*: The line is ambiguous and has been interpreted in different ways by both commentators and translators. The issue is whether the second part of the line refers to the spaces between the women's breasts or to their waists. Ct offers two explanations, as follows: "A diamond altar (*vedi*) is an altar replete with diamonds, a radiance equal to the middle of that, they had at their waist. That is the meaning. Or, a *vedi* is a small yellow bee [wasp?] with a color similar to that of a diamond. It is a type of bee with an extremely slender waist. Their waists [were like that], and so on, that is the meaning. (*vajrayutā vedir vajravedis tanmadhyasamaprabhā madhyabhāga iti bhāvaḥ. yadvā vajratulyavarṇā vediḥ pītavarṇā bhramarikātisūkṣmakaṭiṣaṭpadaviśeṣas tanmadhyetyādir arthaḥ.*)" Cr takes the second approach, that with regard to the women's breasts. He says, "*madhye* (in the middle) means the space between their breasts, in which there was a radiance equal to that of a diamond altar, they possessed that (*madhye stanayor antarāle vajravedisamā prabhā yāsām*)." Cs, understanding that the reference is to the women's waists, says: "The diamond altar is an altar replete with diamonds, that is, an altar of fire. Their luster was like that. Or, a *vedi* made of diamonds is a signet ring; '*madhye* (in the middle)' means that they had extremely slender waists, which had the luster of that. As the *Viśvakośa* says, *vedi* means a signet ring. (*vajravedir vajrayutā vedir agnivedikā tatsamaprabhāḥ. vajrātmikāvedir aṅgulimudrā madhye tatsamaprabhā atisūkṣmakaṭitaṭayaḥ. vedir aṅgulimudrāyām iti viśvaḥ.*)" The comparison of a woman's waist to an altar [*vedi*] refers to an hourglass-shaped altar, with a very narrow middle. Compare *KumāSaṃ* 1.39. KK and VSP read instead *pīnastanyas tathā vajravedimadhyasamaprabhāḥ*, "they had full breasts and were as radiant in the middle as a diamond altar," which does little to clarify the ambiguity. See notes to verse 4 below.

[8] "wracked with grief, sorrow, and fear" *śokaduḥkhabhayatrastāḥ*: Cs makes a distinction between *śoka*, "grief," which he sees as the externally visible (*bahirdṛśyaḥ*) signs of emotional distress, and *duḥkha*, "sorrow," which he defines as internal (*āntaram*).

4. "All of those young women, bent down by the weight of their breasts, were overwhelmed with grief." *śokāyattās taruṇyaś ca samastā stananamritāḥ*: Ś,Ñ,V1,3,B1,4,D2, 3,5–12,T3, (T4 inserts after 4), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP, substitute for 4cd a passage of one line [468*]. See note to verse 3, reconstructed passage, note 7 above.

5. "Trembling and afflicted with sorrow, they shed copious tears, which, born of fear and the fire of grief, were like flames of fire." *tulyam agnyarciṣāṃ tatra śokāgnibhayasaṃbhavam / pravepamānā duḥkhārtā mumucur bāṣpajajalam* //: Ś,Ñ1,V1,3,D–5,8,9,12, T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read 471*, line 1a, for 5a and then read 5d, 5ab. See notes to verse 3, reconstructed passage above.

"they shed copious tears" *mumucur bāṣpajaṃ jalam*: Literally, "they shed water born from tears." See note to verse 3, reconstructed passage, note 4 above.

6. "Inflamed by the sighs of those sighing women" *tāsāṃ niśvasamānānāṃ niśvāsaiḥ saṃpradīpitam*: Literally, "Inflamed with the sighs of them, who were sighing." Ñ2,B1,4,D6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tāsāṃ niśvāsavātena sarvataḥ saṃpradīpitam*, "Inflamed on every side by the wind of the their sighs."

"sacrificial fire pit" *agnihotram*: Literally, "the sacrificial offering to Agni." We follow Cg and Ct, who gloss, "the sacrificial fire pit (*agnikuṇḍam*)."

Following verse 6, Ś,Ñ,V3,B1,3,4,D6–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [472*]: "Fallen into the hands of Daśagrīva, those beautiful young women,[1] distracted with grief, their faces and eyes downcast, resembled does who had fallen into the clutches of a lion (*daśagrīvavaśaṃ prāptās tās tu śokākulāḥ striyaḥ / dīnavaktrekṣaṇāḥ śyāmā mṛgyaḥ siṃhavaśā iva //*)."

[1] "beautiful young women" *striyaḥ . . . śyāmāḥ*: Cs defines *śyāmāḥ* as girls of sixteen years of age (*ṣoḍaśavarṣavayasyaḥ*).

Following 472*, Ñ,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while V1,D3–5,S insert after verse 6, a passage of one line [473*]: "One of them, terrified, thought:[1] 'Is he going to eat me?' (*kācit tv acintayat trastā kiṃ nu māṃ bhakṣayiṣyati //*)"

[1] "One of them, terrified, thought" *kācit tv acintayat trastā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kācic cintayatī tatra*, "one, thinking there." Ct and Cr complete the ellipsis by providing a finite verb and correcting the grammar, "she was." (*cintayatī. cintayantī babhūveti śeṣaḥ.*)

7. "Is he going to kill me?" *hanyād api hi mām ayam*: Literally, "Would this one kill me?" Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *api māṃ mārayed ayam*, "Would this one kill me [lit., 'cause me to die']?"

"when they remembered their mothers, fathers, brothers, sons, and fathers-in-law" *smṛtvā mātṝḥ pitṝn bhrātṝn putrān vai śvaśurān api*: Ñ2,B1,3,4,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute for 7c a passage of one line [475*]: *iti mātṝḥ pitṝn smṛtvā bhartṝn bhrātṝṃs tathaiva ca*, "thus having remembered their mothers, fathers, husbands, and brothers."

8. "Oh, what will my son do" *kathaṃ nu . . . me putraḥ kariṣyati*: Literally, "How indeed will my son act?" Ñ,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *bhaviṣyati* for *kariṣyati*, yielding the sense "What will become of my son [lit., 'how, indeed, will my son be']?" Cs is concerned that the terms *śyāmā*, which he understands to be a sixteen-year old girl (see note to 472*, following verse 6 above), and *kanyā*, "maiden, virgin," would be inappropriate for women who have sons. He therefore, taking advantage of the ambiguities of *sandhi*, proposes as an alternative that we read the sequence *me putraḥ*, "my son," as *me aputraḥ*, which he then takes to mean someone other than my son, i.e., my younger brother-in-law, who is like a son and who will not be able to survive without me. In this way, Cs argues, those two terms would be properly used. Cs further notes that by Rāvaṇa's collecting only women who have not given birth, the proof of this [their virginity] become clear. (*putraḥ sūtaḥ. yadvā "aputraḥ" putrabhinnaḥ putrasadṛśo devaraḥ. mayā vinā bhaviṣyati jīviṣyati kathaṃ nu. evaṃ vyākhyāne kanyety uktiḥ śyāmety uktiś ca samañjasībhaviṣyataḥ. rāvaṇasyāprasūtavanitāsamānayanena parīkṣakatā sphuṭībhaviṣyati.*) One problem with Cs's argument is that only a married woman can have a *devara* (brother-in-law), but apparently he is referring

to young married women who are still virginal and therefore childless. See Cs's comments at notes to 7.25.28.

9. "without my husband, who is a god to me" *bhartāraṃ daivataṃ vinā*: Literally, "without the husband, the deity." Ñ2,B1,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhartus tasmād ahaṃ vinā*, "I, without the husband."

"Be merciful, Mṛtyu, I beg you. Carry me away to the abode of Yama." *mṛtyo prasīda yāce tvāṃ naya māṃ yamasādanam*: Ñ2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mṛtyo prasādayāmi tvāṃ naya me duḥkhabhāginīm*, "Death, I beseech you, carry me, whose lot is only sorrow, away."

10. "What evil deed must I have done long ago in another birth?" *kiṃ nu me duṣkṛtaṃ karma kṛtaṃ dehāntare purā*: Literally, "What evil deed was done by me long ago in another body?" Ñ2,B1,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tat*, "that," for *me*, "by [lit., 'of'] me."

"such that I have been assaulted by him and have fallen into a sea of grief" *tato 'smi dharṣitānena patitā śokasāgare*: Literally, "Because of that, I am assaulted by him and fallen into a grief-ocean." D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *evaṃ sma duḥkhitāḥ sarvāḥ patitāḥ śokasāgare*, "In this way, all of us sorrowing have fallen into a sea of grief."

11–12. "I cannot see any end to this sorrow of mine in this world" *na . . . paśyāmi duḥkhasyāntam ihātmanaḥ*: Literally, "I do not see here an end to my own sorrow." V1,B1,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *na . . . paśyāmo duḥkhasyāsyāntam ātmanaḥ*, "we do not see an end of this sorrow of ours."

"How pathetic are men!" *aho dhiṅ mānuṣāṃl lokān*: Literally, "Oh damn these men *or* human people!" Ñ2,B1,2,4,D6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mānuṣaṃ lokam*, "the human world *or* the world of men."

"Indeed, nothing is more abject" *nāsti khalv adhamaḥ paraḥ*: Literally, "Indeed, there is no other [one] that is lower." Ck and Ct add the phrase "than the world of men (*manuṣāl lokād iti śeṣaḥ*)." Cr understands similarly.

"my . . . kinsmen" *bāndhavāḥ . . . me*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhartāraḥ . . . naḥ*, "our husbands."

"obliterated . . . as are the stars by the risen sun" *uditenaiva sūryeṇa tārakā iva nāśitāḥ*: For 12cd, Ś,Ñ,V1,3,B1,3,4,D,T2,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [479*]: "Just as at the proper time the constellations are obliterated by the rising sun (*sūryeṇodayatā kāle nakṣatrāṇīva nāśitāḥ* /)." Note the *liṅgabheda*.

13. "delights in the ways of slaughter" *vadhopāyeṣu rajyate*: Literally, "He is enamored of *or* attached to the methods of slaughter." KK (7.24.18ab) and VSP (7.24.18cd) read instead *vadhopāyeṣu yujyate*, "is conjoined with *or* yoked to the methods of slaughter." Ct glosses, "the methods to bring about slaughter, such as killing with weapons (*vadhasaṃpādakeṣūpāyeṣu śastraghātādiṣu*)."

"Alas, he does not realize himself what an evil nature he has" *aho durvṛttam ātmānaṃ svayam eva na budhyate*: Literally, "Oh, he does not himself realize at all that [he] himself is of bad conduct." Ñ2,B1,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *aho durvṛttam āsthāya nātmānaṃ vai jugupsate*, "Oh, although resorting to evil conduct, he is not disgusted with himself."

14. "appropriate . . . unbecoming" *sadṛśaḥ . . . asadṛśam*: Literally, "conformable . . . unconformable." Ck, Ct, and Cr gloss, "fitting *or* appropriate (*yogyaḥ*)" for *sadṛśaḥ*, while Cs glosses, "appropriate to his race *or* family (*kulocitaḥ*)." Ck, Ct, and Cs further note that we should add that Rāvaṇa's valor is in keeping with the grace of the Lord [Brahmā], which was attained through austerities (*tapaḥsaṃpāditabhagavatprasādasyeti śeṣaḥ*).

15. "this evil-minded . . . is enamored of women" *strīṣu rajyati durmatiḥ*: Ñ2,B4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ramate rākṣasādhamaḥ*, "the lowest of *rākṣasas* takes [his] pleasure."

"Rāvaṇa . . . he shall . . . meet his death" *vadhaṃ prāpsyati rāvaṇaḥ*: Ś,Ñ,V1,B1,3,4,D1–7,9–12,T3,M1, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *durmatiḥ*, "evil-minded [one]," for *rāvaṇaḥ*. KK (7.24.20cd) and VSP (7.24.20ab) invert the order and understand the verb as an *ātmanepada*, reading instead *prāpsyate durmatir vadham*.

"therefore" *tasmād dhi*: Therefore, indeed." Ś,Ñ,V1,B1,3,4,D1–4,6,7,9–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the contextually synonymous emphatic particle *vai*, "indeed," for *hi*, "indeed."

Following verse 15, Ś,Ñ1,V1,3,D1–7,10–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [480*]: "Because of those words uttered[1] in this fashion by those chaste and excellent women, drums thundered in the sky and a shower of flowers fell (*satībhir varanārībhir evaṃ vākyair udīritaiḥ / nedur dundubhayaḥ khasthāḥ puṣpavṛṣṭiḥ papāta ca* //)."

[1] "Because of those words uttered" *vākyair udīritaiḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vākye 'bhyudīrite*, lending the phrase the sense of "when that speech had been uttered [by those women]."

16. "Then" *tadā*: Ñ2,B1,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samam*, "all together."

"who were firmly fixed on the path of virtue" *sthitābhiḥ sādhuvartmani*: Literally, "situated on the path of the virtuous." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *babhūva vimanā iva*, "he became somewhat dejected."

"he was drained of his blazing energy and robbed of his luster" *hatatejāḥ suniṣprabhaḥ*: Ñ2,B1,3,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hataujā iva niṣprabhaḥ*, "he was devoid of luster like someone stripped of blazing energy."

17. "As the women continued to lament in this fashion, Rāvaṇa, lord of the *rākṣasas*" *evaṃ vilapamānāsu rāvaṇo rākṣasādhipaḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [482*]: "Hearing such lamentation from them, that bull among *rākṣasas* (*evaṃ vilapitaṃ tāsāṃ śṛṇvan rākṣasapuṃgavaḥ*)."

"by the night-roaming *rākṣasas*" *niśācaraiḥ*: Literally, "by the night-roaming [ones]."

18. "Then the sister of the *rākṣasa* king, in great sorrow, threw herself at his feet and began to speak." *tato rākṣasarājasya svasā paramaduḥkhitā / pādayoḥ patitā tasya vaktum evopacakrame* //: Literally, "Then the supremely distressed sister of the *rākṣasa* king, fallen at his feet, began to speak." Rāvaṇa's sister is, of course, Śūrpaṇakhā, who will not be identified by name until verse 35 below, the final verse of the *sarga*.

For verse 18, Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of two lines [485*]: "At this juncture, Rāvaṇa's sister, a fearsome *rākṣasa* woman, who could take on any form at will, suddenly threw herself [lit., 'fell'] on the ground (*etasminn antare ghorā rākṣasī kāmarūpiṇī / sahasā patitā bhūmau bhaginī rāvaṇasya sā* //)."

19. "Raising up his sister" *tataḥ svasāram utthāpya*: Literally, "Then having caused his sister to arise." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tāṃ svasāraṃ samutthāpya*, "having cause that sister to rise."

"What is this, auspicious lady? Please tell me quickly." *kim idaṃ bhadre vaktum arhasi me drutam*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP, with the exception of Ck, read *vaktukāmāsi māṃ drutam* for *vaktum arhasi me drutam*, yielding the sense "that you desire to speak to me so urgently." Ck (who shares the critical

reading) and Ct understand that the fact that Rāvaṇa is asking his sister what she is so upset about suggests that he is unaware of his having killed her husband, Vidyujjihva. (*bhadre me mahyaṃ kiṃ drutaṃ vaktukāmāsi. evaṃ vadatā vidyujjihvavadho 'pi viśiṣya na jñāyata iti sūcyate*—so Ct.) Cs makes a similar observation but focuses exclusively on Rāvaṇa's use of the salutation *bhadre*, "auspicious woman." This term, of course, would never be used of a widow (*bhadra iti saṃbodhanena na bodhas tatpatir mṛta ity asyeti jñāyate*). Interestingly, the critically established text contains no mention of Rāvaṇa's killing of his brother-in-law Vidyujjihva in its account of the assault on the Kālakeyas in *sarga* 23. The death of Vidyujjihva appears only in 443* (see following notes to 7.23.15). Compare note to 6.103.2, where the term *bhadre* is used of Sītā. See, too, notes to 7.17.4.

20. "the *rākṣasa* woman" *rākṣasī*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *raktākṣī*, "[she] whose eyes were red."

"I am ruined! For you, in your might, have made me a widow, your majesty." *hatāsmi vidhavā rājaṃs tvayā balavatā kṛtā*: Literally, "I am destroyed. I have been made a widow by mighty you, O king." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kṛtāsmi vidhavā rājaṃs tvayā balavatā balāt*, "O king, I have been made a widow by mighty you through your might."

21. "Your majesty, you, in your might . . . those" *ete vīryāt tvayā rājan*: Literally, "O king, these by you out of strength." D6,7,10,11, and Gorresio (*ye te*), GPP, NSP, and Gita Press read by transposition *ete rājaṃs tvayā vīryāt*, while T1,2,G3,M1,3, and KK and VSP read *ete rājaṃs tvayā vīrāḥ*, "O king, these heroes by you."

"of immense strength and valor" *mahābalaparākramāḥ*: Ñ2,B3,4,D2,3,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sahasrāṇi caturdaśa*, "fourteen thousand [Kālakeyas]."

22. "And in that battle my beloved husband, dearer to me than life itself, was slain by you, a brother no different than an enemy." *tatra me nihato bhartā garīyāñ jīvitād api / sa tvayā dayitas tatra bhrātrā śatrusamena vai //*: Literally, "There my beloved husband, weightier even than life, was slain there by you, a brother equal to an enemy."

For verse 22, Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of two lines [486*]: "There, dear brother, my immensely powerful husband, dearer to me even than my life breaths, was slain by you, an enemy in the guise of a brother[1] (*prāṇebhyo 'pi garīyān me tatra bhartā mahābalaḥ / so 'pi tvayā hatas tāta ripuṇā bhrātṛgandhinā //*)."

[1] "an enemy in the guise of a brother" *ripuṇā bhrātṛgandhinā*: Literally, "by an enemy merely smelling (i.e., appearing) like a brother." Cs offers two explanations of the idiomatic expression *bhrātṛgandhin*. In the first, he takes the term *gandha* in the sense of egotism, thus lending the compound the sense "egotistical in regard to his brothers." (*gandho 'haṃkāro 'syāsti sa tathā. bhātṛṣu gandhī sa ca.*) As an alternative, Cs appears to interpret as we do, taking *gandhin* as "merely seeming," in other words, "a kinsman merely in name alone." (*asau gandhīti vā. bandhunā tadapadeśena.*) KK (7.24.28cd) and VSP (7.24.29ab) show the somewhat obscure variant *bhrātṛgṛdhnunā*, literally, "greedy *or* covetous of a brother." Perhaps the intended sense is "envious of your brothers."

23. "Since, your majesty, I have been ruined by you" *yā tvayāsmi hatā rājan*: Literally, "I who have been destroyed by you, O king." D7,10,11,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *tyayāsmi nihatā rājan*, "I have been utterly destroyed by you, O king."

"I shall now have to endure the painful epithet 'widow,' which you have inflicted upon me" *duḥkhaṃ vaidhavyaśabdaṃ ca dattaṃ bhokṣyāmy ahaṃ tvayā*: Literally, "I will enjoy the painful word 'widowhood' given by you." Ñ2,B1,3,4,D6,7,10,11, and Gorresio,

GPP, NSP, Gita Press, KK, and VSP read instead *rājan vaidhavyaśabdaṃ ca bhokṣyāmi tvatkṛtaṃ hy aham*, "For, O king, I shall enjoy the word 'widowhood,' which you have created." B1,4, and Gorresio, KK, and VSP read *tvatkṛte* for *tvatkṛtam*, lending the passage the sense "For, O king, I shall enjoy the word 'widowhood' on your account."

24. "Should not your son-in-law, surely, have been protected" *nanu nāma . . . rakṣyo jāmātā*: Normally, one would read the particle *nanu* in its common emphatic sense of "surely." Since, however, it is followed here by another indeclinable with the same sense, *nāma*, we are inclined to follow the commentators in reading *nanu* as two separate words, *na nu*, "is it not," and understanding that Śūrpaṇakhā's tone of voice is ironic. (*na nv iti pṛthakpade. jāmātā nāma samareṣv api rakṣyo nu na. kākuḥ. rakṣya evety arthaḥ*—so Ct.) The term *jāmātā*, "son-in-law," is used despite the fact that Vidyujjihva was actually Rāvaṇa's brother-in-law. Since, however, he was the husband of Rāvaṇa's younger sister, the term is not inappropriate here, and Śūrpaṇakhā probably uses it to heighten the pathos of the situation. Cf. note to 7.25.47.

"even in battle" *samareṣv api*: Literally, "even in battles."

"Yet, having slain him in battle . . . your majesty" *taṃ nihatya raṇe rājan*: Literally, "having slain him in battle, O king." Ś,Ñ,V1,3,B1,3,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa tvayā nihato yuddhe*, "He was slain by you in battle."

25. "Addressed in this fashion . . . the *rākṣasa*" *evam uktas tayā rakṣaḥ*: Literally, "Addressed thus by her, the *rākṣasa*." Ś,Ñ,V1,3,D,T3,4, and Lahore, GPP, NSP, KK, and VSP read *daśagrīvaḥ*, "Daśagrīva," for *tayā rakṣaḥ*, "by her . . . the *rākṣasa*," lending the phrase the sense "Addressed in this fashion, Daśagrīva . . ."

26. "Enough of this despondency, dear child" *alaṃ vatse viṣādena*: Ś,Ñ,V1,B1,3,4, D1–5,7–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *alaṃ vatse ruditvā te*, "Enough of your weeping, dear child!"

"You shall have nothing to fear in any way." *na bhetavyaṃ sarvaśaḥ*: Literally, "it is not to be feared from anything [*or* anyone]." Cv notes that this means that Śūrpaṇakhā is to have no fear whatever of her male relatives, etc., in other words, that she can move about freely (*bāndhavādhibhyo mā bhaiṣīḥ svairaṃ carety arthaḥ*). This is important, as it provides an explanation for the fact that Śūrpaṇakhā will wander about as a sexually liberated female in the *Araṇyakāṇḍa*, which will lead to her fateful confrontation with Rāma (see 3.3.16–17 and notes).

"always" *nityaśaḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yatnataḥ*, "assiduously."

"with special honors and gifts" *mānadānaviśeṣaiḥ*: This compound could also be taken to mean "with [various] kinds of honors and gifts." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dānamānaprasādaiḥ*, which lends the compound the sense "with gifts, honors, and favors."

27. "Intoxicated in battle" *yuddhe pramattaḥ*: The term *pramatta* can also mean "heedless *or* careless." Ñ2,B1,4,D9–11,G2,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous compound *yuddhapramattaḥ*.

"so I did not, lovely lady, distinguish in battle my friends from my enemies" *nāvagacchāmi yuddheṣu svān parān vāpy ahaṃ śubhe*: Literally, "I do not recognize in battles my own or others, O lovely one." Ñ2,B4,D7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *nāhaṃ ajñāsiṣaṃ yudhyan svān parān vāpi saṃyuge*, "As I was fighting, I did not know either my own or others in battle."

Following verse 27cd ("so I did not, lovely lady, distinguish in battle my friends from my enemies"), Ñ2,V1,3,B1,3,4,D1–7,10,11,T,G3,M3,6,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [489*]: "Attacking [and] intoxicated with

battle, I did not recognize[1] the son-in-law (*jāmātaraṃ na jānāmi praharan yuddha-durmadaḥ*)."

[1] "I did not recognize" *na jānāmi*: Literally, "I do not recognize." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *na jāne sma*, "I did not know."

28. "Whatever beneficial thing might be accomplished at this time, I will do for you." *asmin kāle tu yat prāptaṃ tat kariṣyāmi te hitam*: Literally, "And at this time, what is accomplished, I will do that beneficial thing for you." Ct understands that we should add to *prāptam*, "attained *or* accomplished," the phrase "through the necessity of its being done (*kartavyatveneti śeṣaḥ*)." Ck and Cg similarly explain, "through the necessity of its being done by me (*matkartavyatveneti śeṣaḥ*)." Cr glosses simply, "suitable *or* proper (*yogyam ity arthaḥ*)."

"You should stay with our brother Khara, who lives in lordly splendor." *bhrātur aiśvaryasaṃsthasya kharasya bhava pārśvataḥ*: Literally, "Be by the side of brother Khara, who partakes in lordship." Ck, Cg, and Ct, looking forward to verse 30, explain that Khara is more of a cousin-brother than an actual brother, for the term *bhrātṛ*, "brother," is glossed as *mātṛṣvaseya*, "the son of the mother's sister" (so Ck, Cg, and Ct). See verse 30 and note below. See, too, 7.12.1 and notes. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātur aiśvaryayuktasya kharasya vasa pārśvataḥ*, "You must dwell at the side of brother Khara, who is endowed with lordship." Ck, Cg, and Ct observe that Rāvaṇa is sending his sister away because he is too preoccupied with the affairs of the kingdom to pay proper attention to her (*mama rājyapāravaśyena tvatsaṃmānane 'vakāśābhāva iti bhāvaḥ*—so Ct; Ck and Cg similarly).

29. "the lord . . . commanding and supporting them" *prabhuḥ prayāṇe dāne ca*: Literally, "the lord *or* master with respect to setting forth and giving." The reference is somewhat obscure. We, like Dutt (1894, p. 1653), Gita Press (1969, vol. 3, p. 1989), and Raghunathan (1982, vol. 3, p. 455), follow the interpretation of Ck, Cg, and Ct, who understand the reference to be to dispatching *rākṣasas* and providing them with food, drink, clothing, etc. (*prayāṇe preṣaṇe dāne 'nnapānavastrādidāne*—so Cg; Ct and Ck similarly). Roussel (1903, vol. 3, p. 489), followed by Shastri (1959, vol. 3, p. 459) and Benoît (1999, p. 1283), understands the terms to refer, respectively, to expeditions and the distribution of booty.

"immensely powerful" *mahaujasām*: Ś,Ñ,V1,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaḥ*, "extremely powerful," which modifies Khara rather than his *rākṣasas*.

30. "your brother" *bhrātā tava*: Ś3,Ñ1,V1,3,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhrātāyaṃ vai*, "this brother indeed."

"the son of your mother's sister" *mātṛṣvasuḥ putraḥ*: Ś,Ñ1,V1,3,D1–5,7–12,T3 (first time), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mātṛṣvaseyas te*, "your [male] maternal cousin." See notes to verse 28 above.

"always . . . carrying out" *sadā kurvan*: D7,10,11,T3 (first time),4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tavādeśam*, "your command."

"whatever words you yourself shall utter" *yad vakṣyasi vacaḥ svayam*: D7,10,11,T3 (first time),4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sadā kurvan niśācaraḥ*, "the night-roaming [one] always carrying out."

31. "that hero" *śūraḥ*: Literally, "hero." Ñ2,V3,B3,D6,7,10,11,G1,2,M5, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vīraḥ*.

Following verse 31, D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [490*]: "And there heroic Khara will always[1] carry out your words.

And he will be the lord of those *rākṣasas*, who can take on any form at will. (*tatra te vacanaṃ śūraḥ kariṣyati sadā kharaḥ / rakṣasāṃ kāmarūpāṇāṃ prabhur eṣa bhaviṣyati //*)"

[1] "always" *sadā*: B1,3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *tadā*, "then."

32. This verse is omitted by B1,3,D10,11, and GPP, NSP, VSP, and Gita Press. KK includes it with a slight variant in brackets, numbered as 7.24.39.

"was cursed . . . by . . . Uśanas" *śaptaḥ . . . uśanasā*: At 7.72.8–10 Uśanas curses the Daṇḍaka region, but in that passage, there is no mention of *rākṣasas*.

"who said": The words have been added.

"without a doubt" *na saṃśayaḥ*: Ñ2,B4,D6,7, and KK read instead *mahātmanām*, "of great [*rākṣasas*]."

33. "he assigned to him an army" *sainyaṃ tasyādideśa*: Literally, "he ordered his army." Ñ2,B1,3,4,D6,7,10,11,M8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous variant *asya* for *tasya*, "of him." The pronoun leaves an ambiguity as to whether the troops are being assigned to Khara or to his general Dūṣaṇa.

"who could take on any form at will" *kāmarūpiṇām*: Ñ2,B3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vīryaśālinām*, "endowed with valor."

34. "surrounded by all" *sarvaiḥ parivṛtaḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read by transposition *parivṛtaḥ sarvaiḥ*.

"Khara proceeded" *kharaḥ saṃprayayau*: D7 and GPP, NSP, and Gita Press read instead *āgacchata kharaḥ*, "Khara came," while D6,10,11, and KK and VSP read *agacchata kharaḥ*, "Khara went."

35. "Śūrpaṇakhā . . . delighted" *śūrpaṇakhā prītā*: This is the only mention of Śūrpaṇakhā by name in this *sarga*. Ñ2,B1,3,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tatra*, "there," for *prītā*, "delighted." See notes to verse 18 above.

Sarga 25

1. "forest" *vanam*: Ñ2,V1,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *balam*, "army."

2. "the great lord of the *rākṣasas*" *mahātmā rākṣasendraḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tad rākṣasendro balavān*, "then the mighty lord of the *rākṣasas*."

"Laṅkā's vast woodland known as Nikumbhilā" *nikumbhilā nāma laṅkāyāḥ kānanaṃ mahat*: The name Nikumbhilā is known to the *Sundarakāṇḍa* (5.22.41 and notes), where it is the name of a goddess worshiped by the *rākṣasa* women, and in the *Yuddhakāṇḍa*, where it is also the name of the grove or shrine where Indrajit performs his sacrifices. Cv notes that because of its connection with the goddess Nikumbhilā, the grove takes on her name (*nikumbhilāsaṃbandhāt kānanam api tathocyate*). Here, as in the *Yuddhakāṇḍa*, the commentators agree that the grove is located near the western gate of Laṅkā. See 6.60.18; 6.69.23; and notes. In addition, Cm, Ct, and Cr note that it is a grove particularly appropriate for the completion of rituals performed there (*laṅkāpaścimadvāradeśavarti).* See notes to 6.60.19 and 6.71.13. For Brahmā's boon to Indrajit and the conditions governing it with reference to the Nikumbhilā grove, see 6.72.10–13 and notes. See, too, S. Goldman 2012. Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *laṅkopavanam uttamam*, "Laṅkā's unsurpassed grove," for *laṅkāyāḥ kānanaṃ mahat*.

3. "There" *tatra*: Ś,Ñ,V1,3,B1,3,4,D,T3,4, and Gorresio, Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "then."

"a sacrifice was taking place, blazing, as it were, with splendor" *viṣṭhitaṃ yajñaṃ saṃpradīptam iva śriyā*: The phrase is somewhat ambiguous. We follow the interpretation of Ck, Cg, and Ct, who gloss *pravṛttam*, "in process, taking place," for *viṣṭhitam*, normally "set *or* fixed." This indicates that they take the term *yajña* in its most common sense of a ritual or sacrificial rite. Cv takes the participle in the sense of *samāptam*, "completed," indicating that he, too, understands *yajñam* as a ritual action. Cr, however, takes *viṣṭhita* in its primary sense of "fixed *or* standing" and then extends the sense of *yajñam* to mean a sacrificial hall or enclosure (*yāgaśālā*). Ñ2,B1,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śriyā saṃprajvalann iva*, which makes Rāvaṇa himself the one who is blazing, as it were, with splendor, not the sacrifice or its enclosure. Nonetheless, all translators consulted, with the exception of Gita Press (1969, vol. 3, p. 1990), which correctly renders the vulgate reading, understand that it is the sacrifice or the hall that is blazing. The source of this confusion may have to be traced as far back as the translation of Gorresio. Like many northern manuscripts, Gorresio's text (7.33.3) reads, *dadṛśe viṣṭhito yajñaḥ śriyā saṃprajvalann iva*, in other words, it is a *karmaṇi prayoga* in which the nominative participle does indeed modify the *karman yajñaḥ*, "sacrifice." Gorresio (1870, p. 119) correctly translates: "*Si vedeva colà disposto un gran sacrificio di splendore quasi fiammante*." Roussel (1903, vol. 3, p. 490), who, as we have noted earlier (Goldman and Goldman 2009, p. 115), sometimes seems to be influenced by Gorresio, gives a translation that appears to be drawn from that source word for word, despite the fact that his text has the *kartari* construction with *dadarśa* and the *karman yajña* in the accusative [*yajñam*]. He renders: "*Un sacrifice . . . d'une splendeur quasi flamboyante*." Roussel's reading, in turn, seems to have been followed by Shastri (1959, vol. 3, p. 460) and Benoît (1999, p. 1284). It is not, however, clear to us why Dutt (1894, p. 1654) and Raghunathan (1982, vol. 3, p. 456) translate in this fashion, as the apparatus shows no possible variation in any of the texts or manuscripts on which their translations are based that can support this interpretation. Cr, the only commentator to remark on the syntax, unambiguously states, "Rāvaṇa, blazing, as it were, with splendor, saw a *yajña*, that is, a sacrificial hall (*yajñaṃ yāgaśālāṃ śriyā prajvalann iva rāvaṇo dadarśa*)."

4. "bearing the waterpot, tuft, and staff of an ascetic" *kamaṇḍaluśikhādhvajam*: Literally, "who possessed a waterpot, tuft, and flagstaff." Ck, Cg, Ct, and Cr agree that the term *dhvaja*, generally "flag *or* flagstaff," must refer here to the *daṇḍa*, "staff," that is normally carried by a Hindu renunciant. Cs reads the compound differently. He understands the term *śikhā*, which normally refers to the unshaven lock or tuft of hair worn by some ascetics, in its meaning of spike or branch, for which he then gives as a synonym the word *śiphā*, which has a similar range of meanings to *śikhā*. It is this that, he says, stands for the traditional staff, or *daṇḍa*, of the ascetic. Cs then takes *dhvaja*, which the other commentators take to refer to the *daṇḍa*, in a generic sense of sign or symbol. In other words, for him Meghanāda is carrying only the waterpot and staff as markers of his ascetic status. He bases these definitions on the *Viśvakośa*. (*kamaṇḍaluḥ śikhā śiphā daṇḍa iti yāvat. kamaṇḍaluśikhe dhvaje cihne yasya sa tam. śikhā śiphāyāṃ dhvajaṃ cihna iti viśvaḥ.*) Cs's motive in constructing this reading is his desire to turn the *dvandva* into a proper *bahuvrīhi* compound. Ck, Cg, and Ct note that the mention of these paraphernalia suggests that Meghanāda is observing a vow of continence but that we should not understand by this that he is in the celibate student stage of life because of the fact that it will soon be stated (in verse 8) that he is performing the *agniṣṭoma*, *aśvamedha*, etc., listed in verses 8 and 9 below. As is well known, only a married householder is authorized to perform such vedic rites. (*anena brahmacaryaṃ sūcitam. na tu*

brahmacaryāśramaḥ. agniṣṭomayājitvasyānupadam eva vakṣyamāṇatvāt—so Ct; Ck and Cg similarly.)

"Meghanāda, tamer of his foes" *meghanādam ariṃdamam*: The birth of Meghanāda is described at 7.12.28. Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *bhayavaham*, "terrifying," for *ariṃdamam*, "tamer of his foes."

5. "Approaching, the lord of the *rākṣasas*: *rakṣaḥpatiḥ samāsādya*: Ñ2,B1,3,6,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *taṃ samāsādya laṅkeśaḥ*, "Approaching him, the lord of Laṅkā."

"embraced him with his arms" *samāśliṣya ca bāhubhiḥ*: Literally, "and having embraced with arms." One should perhaps note here the use of the plural for arms, which suggests that Rāvaṇa is in his multiheaded, multiarmed form. See notes to 7.9.25. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pariṣvajyātha bāhubhiḥ*, "then having embraced with arms."

"that is taking place . . . Tell me that." *vartate tad bravīhi me*: Ñ2,B1,3,6,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vartase brūhi tattvataḥ*, "[what] are you doing, tell me truthfully."

6. "But on that occasion" *tu . . . tatra*: Literally, "but there." We follow Cr, who understands, "at that time (*tasmin samaye*)."

"their *guru* . . . for the success of the sacrifice" *gurur yajñasamṛddhaye*: Literally, "the *guru* for the increase *or* prosperity of the sacrifice." Ck, Ct, and Cs generally agree that Uśanas is answering for Meghanāda, lest the latter, in breaking his sacrificer's vow of silence, ruin the ritual. (*putrasya yajamānatvena maunitvāt so 'vadad iti bhāvaḥ. yajñasaṃpatsamṛddhaye yajamānasya maunātyāgena tat samṛddhir bhavati*—so Ct; Ck and Cs similarly.) Cr acknowledges that the fact that Uśanas speaks suggests that Meghanāda is observing a vow of silence, but he believes that the *guru* has come specifically for the purpose of ensuring the success of the rite. (*yajñasaṃpatsamṛddhaya āgata iti śeṣaḥ. uśanā śukro 'bravīd etena putrasya maunavratitvaṃ dhvanitam.*) As Cg notes, Uśanas is another name of Śukrācārya, the great *guru* of the demons. Cg further observes that Uśanas speaks because he is the facilitator of the sacrifice (*uśanā guruḥ śukrācāryaḥ. pravartakatvāt svayam abravīd iti bhāvaḥ*). Uśanas Kāvya or Śukrācārya (Śukra) is a Bhārgava sage who is widely known throughout the literature as the *purohita* of the *asuras*. He is not normally associated with the *rākṣasas*, and this is the only reference to him in the epic as playing the role of priest or *purohita* for Rāvaṇa's household, although he is mentioned several times in the epic as the planet Venus (2.58.54; 2.93.40; 6.4.42; 7.15.12; etc.), in similes (4.53.4 [and notes]; 6.45.12) and in peripheral narratives (see, for example, 7.51-6*–7.51-7*; 7.24.32; *Uttarakāṇḍa sārgas* 70–72). D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yajñasaṃpatsamṛddhaye*, "for the success and the prosperity of the sacrifice."

7. "everything" *sarvam eva ca*: Literally, "and, everything, indeed." The word *ca*, "and," is marked as uncertain by the editors of the critical edition. D6,7,10,11,T3,4,G2, and GPP, NSP, Gita Press, KK, and VSP read *tat*, "that," for *ca*, "and," lending the phrase the sense "all that indeed."

"Your son has completed seven extremely elaborate sacrifices." *yajñās te sapta putreṇa prāptāḥ subahuvistarāḥ*: Literally, "these seven sacrifices with very many details *or* elements have been acquired by the son." D7,10,11,G1, and GPP, NSP, and Gita Press read *prāptās te bahuvistarāḥ* for *prāptāḥ subahuvistarāḥ*, thus introducing a second instance of the plural pronoun *te* in the half verse. Ct, who shares this reading, takes the first of them to mean "well-known *or* celebrated" (*te prasiddhās te sapta yajñāḥ*). Ck appears to be concerned with this issue as well but is not as explicit, glossing, *yajñās ta iti prasiddhā ity arthaḥ*. The reference is to the well-known sacrifices listed in the following verses 8–9.

8. The verse consists only of a list of names and terms. We have added the words "These were."

"the *agniṣṭoma*" *agniṣṭomaḥ*: This is the name of a *soma* sacrifice, typically performed in the spring as part of the *jyotiṣṭoma* sacrifice. Unlike the *aśvamedha* sacrifice, the *agniṣṭoma* is rarely mentioned in the *Rāmāyaṇa*, occurring only at 6.23.24 and 7.89.6 in addition to here. See, too, notes to 6.38.3. For more details on this sacrifice, see Renou 1954, p. 4, and Kane 1974, vol. 2, pt. 2, pp. 1134–1203.

"the *aśvamedha*" *aśvamedhaḥ*: A celebrated sacrifice known from the vedic period in which a horse is sacrificed. It is generally used to ensure fertility and expand the sovereignty of the sacrificing king over territories. See 6.107.4–6; 6.116.81–82; and notes; and note to 6.38.3. However, one of its most important uses in the epic and purāṇic literature is to serve as a general expiatory rite to free a sacrificer from a variety of transgressions that he may have committed. See Introduction, "Structure," pp. 119–30, and *Uttarakāṇḍa sargas* 75–77 (Indra's *aśvamedha*); 81 (Ila's *aśvamedha*); and 82–88 (Rāma's *aśvamedha*). Daśaratha performs an *aśvamedha* in the *Bālakāṇḍa* at *sargas* 12–13, and Rāma performs his *aśvamedha* in the *Uttarakāṇḍa* at *sarga* 83. See, too, 1.8.2; 1.11–13; and notes. For further details on this sacrifice, see Kane 1974, vol. 2, pt. 2, pp. 1228–39, Jamison 1996, and S. Goldman 2004.

"the sacrifice called *bahusuvarṇaka*" *yajño bahusuvarṇakaḥ*: Literally, "the *bahusuvarṇaka* ('having much gold') sacrifice." See the comments of Benoît (1999, p. 1722) on this sacrifice.

"the *rājasūya* sacrifice" *rājasūyaḥ*: This is a popular sacrifice performed by kings as part of the ritual of consecration. Bharata dissuades Rāma from performing this rite at *Uttarakāṇḍa sarga* 74. The *rājasūya* sacrifice is examined in detail by Heesterman 1957 and Kane 1974, vol. 2, pt. 2, pp. 1213–23. See 2.94.4; 4.5.5–6; 7.74.4,5,6,18; and notes. The rules of the *rājasūya* are outlined at *ŚatBr* 5.3.1.2; 5.3.3.5; 5.3.5.7 [5.2.7.5]. See van Buitenen 1972. For an elaborate description of the *rājasūya* of Yudhiṣṭhira, see *MBh Sabhāparvan* 23–25.

"the *gomedha*" *gomedhaḥ*: Literally, "the cow sacrifice." The exact nature of this sacrifice is unknown, although Kane (1974, vol. 2, pt. 2, pp. 776–77) does mention that in certain instances the sacrifice of a cow was permitted. References that mention it are rare. It is found once in the *Mahābhārata* (12.159.48), as well as in a few of the *purāṇas* (for example, *AgniP* 2.119.4; *BrahmP* 110.21; *ViṣṇuP* 2.15.4). See, too, the comments of Benoît (1999, p. 1722) on this sacrifice.

"the *vaiṣṇava*" *vaiṣṇavaḥ*: According to *Mahābhārata* 3.241, Duryodhana undertakes such a sacrifice. There it is said that prior to Duryodhana's performance of this sacrifice, it had been previously undertaken by no one other than Viṣṇu himself. According to the *Mahābhārata* passage, the sacrifice was one undertaken by Viṣṇu and rivals the *Rājasūya* (*MBh* 3.241.32–33). See, too, 7.30.39,41, and notes.

9. "the *māheśvara* sacrifice" *māheśvare*: This is clearly an offering to Śiva, but its form and nature are not known. The commentators are silent. See, however, the comments of Benoît (1999, p. 1722) on this sacrifice.

"from Paśupati" *paśupateḥ*: The name Paśupati, "lord of beasts," is a standard epithet of Rudra/Śiva, and this identification is only strengthened by the name of the sacrifice that appears to have gratified him, the *māheśvara*. Thus Ct glosses *rudrāt*, "from Rudra." Only Ck, reverting to his Brahmaite tendencies, identifies the deity as "four-faced Rudra (*caturmukharudraḥ*)." The quality of having four faces is stereotypically associated with Brahmā, and Ck has argued before that epithets normally associated with Śiva actually apply to Brahmā. See notes to 6.62.28; 7.33.8; and 7.36.30, where Ck uses the same term, *caturmukharudraḥ*. Cf. notes to 6.59.82 and 6.107.1.

10. The verse consists only of a list of names and terms. We have added the words "These were."

"a heavenly . . . chariot that moved at its owner's will and could travel through the sky" *kāmagaṃ syanandaṃ divyam antarikṣacaram*: Literally, "a wish-going chariot, divine, moving in the atmosphere." This is the famous aerial chariot from which Indrajit wreaks such havoc on Rāma and his forces in the *Yuddhakāṇḍa*. Cs is the only commentator to discuss the two adjectives *kāmaga*, "going at will," and *antarikṣacara*, "moving in the atmosphere." According to him, the wish or desire expressed in the first term is the desire to see how far the vehicle could travel on land. He then takes the term *divya*, "heavenly *or* celestial," to refer to its capacity to travel through the air. (*kāmagaṃ bhūmau kiyatparyantaṃ gantavyam itīcchā. tadanusarigamanam. antarikṣacaraṃ ceti divyam.*) On the term *kāmaga*, see 293*, note 1, following notes to 7.15.30; 7.16.4; 7.23.24; 7.73.18; and notes. See, too, 6.72.12 and notes; and 3071*, note 1, following notes 6.96.29.

"virtually indestructible" *dhruvam*: Literally, "fixed *or* enduring." Since the chariot will, in fact, be destroyed by the *vānaras* at 6.77.36, we have qualified its indestructibility. The word is awkward, and the commentators are silent. Translators offer such suggestions as "*solide*" (Roussel 1903, vol. 3, p. 490); "stable" (Shastri 1959, vol. 3, p. 460); "lasting" (Gita Press 1969, vol. 3, p. 1990); "immune from destruction or damage" (Raghunathan 1982, vol. 3, p. 456); and "*d'une solidité à toute épreuve*" (Benoît 1999, p. 1284). Dutt (1894, p. 1655) takes the term to be a noun that refers to a boon of Meghanāda's to be eternal. Dutt thus renders the verse as: "He has also obtained illusory powers—which create darkness or ignorance—namely of ranging in the sky, of being eternal, of ascending a celestial car which curses [*sic*] at will and of creating darkness."

"the power of illusion called the *tāmasī*, which creates darkness" *māyāṃ ca tāmasīṃ nāma yayā saṃpadyate tamaḥ*: This, of course, is the magical power by which Indrajit was able to fight invisibly and thus evade any retaliation from his enemies in the *Yuddhakāṇḍa*. See *Yuddhakāṇḍa sargas* 60 and 67. Cr understands, "the power of illusion by which darkness, that is to say, ignorance, is produced on the part of one's enemies (*yayā tamo ripūṇām ajñānaṃ saṃpadyate tāṃ māyām*)."

11. "a warrior's movements" *prayuddhasya gatiḥ*: Normally, the noun *prayuddhaḥ* has the sense of a battle, but here the context requires that we take it in its quasi-participial sense of "one who is fighting *or* has fought," i.e., a warrior. D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prayuktayā*, "employed." In this reading the adjective modifies *māyayā*, "through the power of illusion," lending the verse the sense "through this power of illusion when employed in battle, [one's] movements cannot be discerned." On the term *prayuddha*, see notes to 7.23.6, 7.27.20, and 7.28.34.

12. And . . . he also received": We follow Cr in supplying the phrase "he obtained (*labdhavān iti śeṣaḥ*)," as the verse contains no verbal element.

"dear boy" *saumya*: Literally, "gentle one." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rājan*, "your majesty."

13. "this son of yours, is expecting you, as am I" *tvatpratīkṣaḥ sthito *aham*: Literally, "[he] stands expecting you, I." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tvāṃ didṛkṣan*, "wishing to see you," for *tvatpratīkṣaḥ*, "expecting you." KK and VSP read the adjectival form of the *sannanta*, *didṛkṣuḥ*, "desirous to see [you]," for *tvatpratīkṣaḥ*. The editors of the critical edition have emended the text and marked the word *aham*, printed without *sandhi*, as an emendation. It is not clear on what basis they have made this decision. Ś,D2,8,9,12, and Lahore read *sthito 'bhavat*, "he was standing." Ñ,1,V3, D6,10,11,T3,4,G1,M2,6,8, and GPP, NSP, Gita Press, KK, and VSP read *sthito hy aham*, "[he] stood, I indeed." Ñ2,D1,3,4, and Gorresio read *vibho*, "O lord," for *aham*, "I," while V1,D1,3–7,T1,2,G2,3,M1,3–5,7,9,10 read *hy ayam*, "for he." In other words, no manuscript collated for the critical edition reads simply *aham*. Probably a better choice would have

been to select *hy aham* or *hy ayam*, both of which are found in a broad spectrum of manuscripts, and to mark their choice as uncertain.

14. "This was not well done, since our enemies . . . have been worshiped with material gifts" *na śobhanam idaṃ kṛtam / pūjitāḥ śatravo yasmād dravyaiḥ*: Literally, "This is not well done, since the enemies are worshiped with material things." The phrase *na śobhanam idaṃ kṛtam* could also mean "this is not an auspicious action." Ck and Ct explain the nature of Meghanāda's lapse. They believe Rāvaṇa is suggesting that the gods, Brahmā, etc., may be gratified with austerities alone but not with [vedic] sacrifices that include the gratification of Indra, etc. (*tapasaiva brahmādayo devās toṣaṇīyāḥ. na tv indrādiprīṇanopetayāgeneti bhāvaḥ*—so Ct; Ck similarly.) The idea is that Rāvaṇa is chastising his son for performing vedic sacrifices that involve the offerings of material goods, e.g., food, *soma*, etc., to the gods, their enemies. This form of gratification is distinguished from the mode of pleasing the supreme divinities, Brahmā, Śiva, Viṣṇu, or the Goddess, purely with acts of self-mortification.

15. "come . . . come" *ehi . . . āgaccha*: Cs understands that the repetition of the synonymous imperatives suggests Rāvaṇa's stern insistence with regard to both his disapproval of Meghanāda's presence in the Nikumbhilā grove and strong approval of his returning home. As an alternative explanation, Cs proposes that the imperative *ehi* was part Meghanāda's invocation of Indra to come and partake of his sacrifice, and this is the past action that was grudgingly excused by his father. Finally, Cs, employing his cleverness as a grammarian, proposes that we break up *ehi* into the normally *pragṛhya* interjection *ā*, most likely here an expression of anger, and take the root √*ī*, which can have the sense "depart," to mean "abandon." Citing the *Dhātupāṭha*, he understands the root √*ī* in the sense of *vi* + √*ī*, which has, among the meanings listed, the sense of *asana*, "throwing out *or* rejecting" (*vīgatiprajanakāntyasanakhādaneṣu* = *Dhātupāṭha* 2.43). He then argues that the root √*ī* here regularly coalesces with the normally *pragṛhya* interjection *ā* and takes the sense of "throwing *or* casting away," i.e., abandonment. (*nikumbhilāvasthānāsaṃmatiḥ susaṃmatiś ca bhavanagamana iti cobhayatra dārḍhyasūcanārtham ehy āgacchety uktiḥ. he indra ehītyādikaṃ yatkṛtaṃ tatsukṛtam iti vā. ā ihi tyaja. vīgatiprajanety atra praśliṣṭasya īdhātor asanam artho nirasanaṃ ca tyāga iti vā.*)

"for it is impossible to undo what has already been done" *kṛtaṃ yad dhi tad akartuṃ na śakyate*: Literally, "for that which is done, that cannot be undone." T1,M3, and KK and VSP read *viddhi*, "you must know," for *yad dhi*, "for . . . which." D7,10,11,T3,M6 (first time),10, and GPP, NSP, Gita Press, KK, and VSP read *sukṛtaṃ tan na saṃśayaḥ* for *tad akartuṃ na śakyate*, "that cannot be undone," lending the line the sense of either "Come now, for there is no doubt that whatever is done is well done" (—so GPP, NSP, and Gita Press) or "Come now, you must know that what was done was well done" (—so KK and VSP). The idea in this reading is that Rāvaṇa is uttering a proverb, the sense of which is much like that of the English "What's done is done." By no means is he commending Meghanāda's actions. Cr notes that Rāvaṇa scolds Meghanāda in order to prevent him from the danger of [further] arousing his [Rāvaṇa's] displeasure (*svāsaṃtoṣajanyatadbhītinivāraṇāyāha*). Ck and Ct understand that in speaking of the impossibility of undoing an act, Rāvaṇa is really warning his son not to repeat this action in the future (*akartum aśakyatvād ataḥ paraṃ mā kurv iti bhāvaḥ*—so Ct; Ck similarly). Cs explains that it is impossible to say "No!" with regard to a past action (*atītakārye neti vaktum aśakyatvāt*).

16–17. "when . . . had returned" *gatvā*: Literally, "having gone." As Cr suggests, we are to supply the phrase "to his own palace" (*svabhavanam iti śeṣaḥ*).

"made . . . descend from the Puṣpaka" *avatārayāmāsa*: Literally, "he made [them] descend."

"overwhelmed with tears" *bāṣpaviklavāḥ*: D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bāṣpagadgadāḥ*, "choked with tears."

"the foremost women" *ratnabhūtāḥ*: Literally, "[women] who were gems." We follow Ck, Ct, and Cs in taking the term *ratna*, "jewel," in its common sense of "foremost *or* most excellent thing" (*uttamavastubhūtāḥ*—so Ck and Ct).

"endowed with every auspicious mark" *lakṣiṇyaḥ*: Literally, "possessing marks." Ct and Cr understand, "endowed with excellent marks (*sulakṣaṇayuktāḥ*)." Cs understands similarly.

"They were adorned with all kinds of ornaments, and they shone with their own blazing splendor." *nānābhūṣaṇasampannā jvalantyaḥ svena tejasā*: Literally, "endowed with various ornaments, blazing with [their] own splendor." D10,11, and GPP, NSP, Gita Press, and VSP omit this line. KK reads it in brackets, numbered as 7.25.17cd, substituting *nāryaḥ*, "the women," for *nānā-*, "various."

18. "Now, when righteous Vibhīṣaṇa saw those women, who were overwhelmed with grief" *vibhīṣaṇas tu tā nārīr dṛṣṭvā śokasamākulāḥ*: D10,11, and GPP, NSP, Gita Press, and VSP omit this line. KK reads it in brackets, numbered as 7.25.18ab, substituting *-parāyaṇāḥ*, "given over to," for *-samākulāḥ*, "overwhelmed by."

"realized his brother's intentions toward them" *tasya tāṃ ca matiṃ jñātvā*: Literally, "having known that intention of his." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tāsu*, "toward them," for *tāṃ ca*, "and that [intention]." Cr glosses, "realizing the thought, that is, the evil intention, of him, that is, of Rāvaṇa, toward them, that is, the women (*tasya rāvaṇasya tāsu strīṣu matiṃ duṣṭābhiprāyaṃ jñātvā*)."

19. "In assaulting living beings" *dharṣaṇaṃ prāṇināṃ dattvā*: Literally, "having given assault to living beings." D7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *dharṣaṇaṃ prāṇināṃ* [*jñātināṃ*—KK, VSP] *jñātvā*, literally, "having realized the assault of living things (of kinsman—KK, VSP)." These readings are difficult to construe. Ct tries to smooth over the problem by providing a logical object for the gerund in the form of the phrase "realizing the fact that these [evil behaviors] are productive of sin (*teṣāṃ pāpajanakatvaṃ jñātvāpi*)." But this is only a partial solution. Translators who share these readings struggle to force the grammar.

"to your reputation, your interests, and your clan" *yaśorthakula-*: Literally, "to fame, wealth, and family."

"you are behaving willfully" *svamatena viceṣṭase*: Literally, "you act by your own intention." Ck, Cg, and Ct gloss *svecchayā*, "by your own whim *or* wish." Ck and Ct understand that Rāvaṇa's willfulness transgresses the boundaries of righteousness and polity (*ullaṅghitadharmanyāyamaryādayā*). Cg similarly understands that Rāvaṇa's willfulness transgresses the restrictions set down in the *śāstras* (*ullaṅghitaśāstramaryādayety arthaḥ*).

20. "In fact" *vai*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tān*, which then construes with *jñātīn*, "kinsmen," yielding "those kinsmen."

"while you were carrying off" *tvayānītā*: Literally, "[those women] were brought by you." We have added the word "while" to better link the two halves of the verse in the causal relation proposed by several of the commentators. Thus, Cr believes that Vibhīṣaṇa is informing Rāvaṇa that this is a demonstration that unrighteous behavior bears its fruits immediately. Vibhīṣaṇa then says, "Because you assaulted their kinsmen, who were possessed of noble birth and carried off those splendid women, for that very reason, your sister named Kumbhīnasī has been abducted by Madhu." (*adharmaṇaḥ phalaṃ jhaṭiti bhavatīti bodhayann āha. jñātīn iti. jñātīn praśastajātimato yato dharṣayitvā varāṅganā ānītā ata eva kumbhīnasī tadabhidhā bhaginī madhunā hṛtā.*) Ck, Cg, and Ct present a similar idea. There is a reference to this episode in the *Yuddhakāṇḍa* (see 6.7.7 and notes).

"Madhu has transgressed against you" *tvām atikramya madhunā*: Literally, "by Madhu, having overstepped you." Cs glosses, "the *daitya* Madhu, having disregarded you. (*ma-*

dhunā daityena. tvām atikramyāvigaṇayya.)" Ck and Ct similarly understand Madhu to be an *asura* (see notes to verse 22 below). They do this despite the fact that Madhu is clearly identified as a *rākṣasa* at verse 26 below. Perhaps they are thinking of the passage at 7.53.3–15, where this figure is identified as an *asura*. Compare notes to 7.4.14.

"Kumbhīnasī" *kumbhīnasī*: On the identification of Kumbhīnasī, see notes to verses 23–25 below.

21. "I don't understand. What is this?" *nāvagacchāmi kiṃ tv idam*: Ck and Ct interpret the line somewhat differently. They understand Rāvaṇa to be saying, "I do not know about this event. How did it happen? (*nāvagacchāmi nemaṃ vṛttāntaṃ jānāmi. kiṃ tv idaṃ kathaṃ saṃpannam.*)" A number of the translators understand similarly.

"And who is this" *ko vāyaṃ yaḥ*: Literally, "And who [is] this who . . . ?" D6,7,10, 11,T3,4,M4, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *ko 'yaṃ yas tu*.

22. "Now listen to the fruit of this evil action, which has now come to pass." *śrūyatām asya pāpasya karmaṇaḥ phalam āgatam*: Literally, "Let the fruit that has come of this evil act be heard." A possible alternative reading of the line, and one that has been followed by some translators, is: "Listen! The fruit of this evil act has come." Ck and Ct understand that Rāvaṇa's evil action in the form of the abduction of the wives of others has born fruit in the form of the forcible abduction of his own sister by the *asura* Madhu (*asya pāpasya karmaṇaḥ paradāragrahaṇarūpasya phalaṃ svīyasvasur madhvasureṇa balād dharaṇarūpam*—so Ct; Ck similarly).

23–25. "of our maternal great uncle" *mātāmahasya yo 'smākam*: Literally, "who [is the brother] of our maternal grandfather." KK and VSP read *bhrātā*, "brother," for [*a*]*smākam*, lending the line the sense "He who was the brother of the maternal uncle was the elder brother of Sumālin." The reference is still to Mālyavān. This variant is not noted in the critical apparatus. Here, as throughout the text, kinship names are generational rather than expressive of direct genealogical descent. The biological maternal grandfather of Rāvaṇa and his siblings is, of course, Sumālin, Mālyavān's younger brother. See, however, note to 6.26.5, where Cg states that some commentators understand Mālyavān to be Kaikasī's father. See Introduction, "*Rākṣasas*," pp. 47–48.

"the night-roaming *rākṣasa* known as Mālyavān" *mālyavān iti vikhyātaḥ . . . niśācaraḥ*: Literally, "the night-roaming [one] known as 'Mālyavan.' " See 7.5.5 and notes.

"he is our mother's father's elder" *pitur jyeṣṭho jananyāś ca*: Literally, "he is the eldest of father and mother." Our translation appears to be the only logical way to read the passage and the only one that is in keeping with the genealogy of the *rākṣasas*. D6,7, 10,11,T3,4,M3,5,6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *pitā jyeṣṭho jananyā naḥ*, "the eldest father of our mother," where again father has to be taken as a generational term for maternal uncle.

"and so our venerable grandfather" *asmākaṃ tv āryako 'bhavat*: Literally, "and he was our grandfather." The term *āryaka* generally means a grandfather or any venerable elder. Here we believe the term is used to indicate that Mālyavān is the eldest of the three brothers (Mālyavān, Sumālin, and Mālin) in the maternal grandparental generation. The critical edition contains a hiatus between *pādas* a and b. D6,7,10,11,T3,4,M6,10, and GPP, NSP, Gita Press, KK, and VSP all avoid the hiatus by reading *no hy* [*asmākam*], "our, for [our]," for *ca asmākaṃ tu*, "[father] and [mother] and so our." The enclitic *naḥ* is then read with the first *pāda*, while *asmākam* is taken with the second.

"The daughter of his daughter is called Kumbhīnasī." *tasya kumbhīnasī nāma duhitur duhitābhavat*: As indicated in the next verse, Mālyavān's daughter is Analā (see 7.5.31). The Kumbhīnasī mentioned in this passage is the younger of two *rākṣasa* women with the same name who belong to Rāvaṇa's extended family. The elder is the daughter of Sumālin, and thus Mālyavān's niece, while the younger is the daughter of Analā, and

thus Mālyavān's granddaughter and the niece of the elder Kumbhīnāsī. It is their eagerness to distinguish the two that has led the commentators to devote considerable energy to laying out the precise genealogical relationships of the various *rākṣasas* named here and others who belong to their lineage. The elder Kumbhīnasī, according to 7.5.35–36, is the youngest sister of Rāvaṇa's mother, Kaikasī, and so his maternal aunt. All commentators, with the exception of Cv, appear to agree with this identification. Cv understands that the elder Kumbhīnasī is the daughter of Mālyavān (see notes to 7.53.16). The *rākṣasī* who was abducted is the younger Kumbhīnasī, Rāvaṇa's cousin on his mother's side. And so, as Vibhīṣaṇa explains in verse 25, she is, in generational terms, to be regarded as their sister. All commentators except Cm identify this Kumbhīnasī as the daughter of Analā. Cm understands that she is the daughter of Puṣpotkaṭā (v.l. *-kacā*, *-karā*), whom he takes to be the daughter (or niece?) of Mālyavān (*mālyavato duhituḥ puṣpotkaṭāyā duhitā kumbhīnasī*). It would appear that the matter is of great concern to the commentators, because they wish to make it absolutely clear that it is the younger of the two *rākṣasa* women of this name who is abducted. See, too, 7.53.16 and notes. This episode is referenced in the *Yuddhakāṇḍa*. See notes to 6.7.7 for views of the commentators on Kumbhīnasī's identity here. See S. Goldman 2016.

"And that daughter born . . . of Analā" *kanyā cānalodbhavā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read by transposition *ca kanyānalodbhavā*.

"is, according to proper custom, the sister of us brothers" *bhavaty asmākam eṣā vai bhrātṝṇāṃ dharmataḥ svasā*: Literally, "she is surely the sister of us brothers according to *dharma*." See note above. Ck and Ct observe that because Kumbhīnasī is the daughter of their aunt Analā, she is to be regarded by right, that is to say, by law, as being as much their sister as is Śūrpaṇakhā. (*analāyā asmatkaniṣṭhamātṛtvāt. ata eṣā śūrpaṇakhāvad analākanyā kumbhīnasī dharmato nyāyataḥ svasā bhavati.*)

26. "the . . . *rākṣasa* Madhu" *madhunā . . . rākṣasena*: See verse 20 and note above. See, too, *sarga* 53.

"while your son was performing his sacrifices" *yajñapravṛtte putre te*: Literally, "while your son was engaged in sacrifices." Ct observes that Meghanāda was barred from fighting [to protect Kumbhīnasī] because of his being consecrated for sacrifice. Ck and Cg both read a variant *yajñapramatte*, "distracted by sacrifice," known also to B3,M1,2,6–9. They understand the sense to be that because of this distraction, Meghanāda has neglected his household duties. (*yajñapramatto yajñena pramattaḥ. vismṛtasvagṛhakṛtya ity arthaḥ*—so Cg; Ck similarly.) Ct notes the variant and explains it as do Cg and Ck, the latter of whom he is probably quoting. Ś1,Ñ2,V1,B1,D7,10,11,T1–3, and GPP, NSP, Gita Press, KK, and VSP read *tu*, "but," for *te*, "your, of you."

"and I was dwelling underwater" *mayi cāntarjaloṣite*: Literally, "and while I was living in the water." As Ck, Cg, and Ct note, Vibhīṣaṇa was doing this for the purpose of [practicing] austerities (*taportham iti śeṣaḥ*). The practice of performing penances while submerged in water is mentioned elsewhere in the epic and purāṇic literature. Compare, for example, the penance of Cyavana at *MBh* 13.50.3–19.

Following verse 26, D6,7,10,11,S insert a passage of one line [506*]: "And, great king, while Kumbhakarṇa was enjoying sleep[1] (*kumbhakarṇe mahārāja nidrām anubhavaty uta*)."

[1] "And, great king, while Kumbhakarṇa was enjoying sleep." *kumbhakarṇe mahārāja nidrām anubhavaty uta*: D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kumbhakarṇo mahārāja nidrām anubhavaty atha*, "Then Kumbhakarṇa was enjoying sleep, great king." On Kumbhakarṇa's sleep, see R. Goldman 2006 and Goldman and

Goldman 2009, pp. 75–77. For the commentators' views on the duration of his sleep, see note to 6.48.12.

27. "your" *tava*: D10,11,T1,2,G3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead *iha*, "here."

"your majesty" *rājan*: Literally, "O king." KK (7.25.28a) and VSP (7.25.27a) read instead *sā tu*, "but she."

"he carried her off, although she was guarded in your inner apartments" *hṛtā . . . guptā hy antaḥpure tava*: Literally, "[she] was carried off [and] surely guarded in your inner apartments." Ñ1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read [*a*]*py*, "even though," for *hi*, "surely." KK (7.25.28b) and VSP (7.25.27b) read *suptā*, "sleeping," for *guptā*, "guarded." This variant is unattested in the critical apparatus or in any commentary. Moreover, KK, which normally provides variant readings, shows none for this form. Both the 1905 and the 1913 editions of KK read *suptā*. The word *suptam* is attested only in one manuscript, D5. The reading *suptā* could possibly be an error on the part of KK, which was then replicated by VSP. See note to 7.24.1 on the violent abduction of women as a form of marriage.

28. "although we came to know of this" *śrutvā tv etat*: Literally, "but, having heard that." D6,7,10,11,T3,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *śrutvāpi tat*, "even though, having heard that."

"we let it pass" *kṣāntam eva*: Literally, "it was fully tolerated *or* forgiven." We follow Ck, who supplies "by us (*asmābhiḥ*)." Cs sees two reasons for Vibhīṣaṇa's failure to kill Madhu. He argues that it was because of the great prowess of Madhu [as a warrior] and the fact that they, i.e., the powerful *rākṣasa* warriors, were all engaged in some other business (*sāmarthyādhikyāt tasyāsmākaṃ ca kāryāntarāsaktatvād iti bhāvaḥ*).

"by those who are authorized to do so" *dātṛbhiḥ*: Literally, "by givers." D7,10,11,M6,7, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātṛbhiḥ*, "by [her] brothers." Ck, Cg, and Cm make the reference more specific and add *asmābhiḥ*, "by us." The reference, then, is to the three brothers, Rāvaṇa, Vibhīṣaṇa, and Kumbhakarṇa.

"And, as you must realize, you have now suffered the consequences in this very world." *asminn evābhisaṃprāptaṃ loke viditam astu te*: Literally, "In this very world, it has been obtained, it should be known to you." The line is obviously elliptical and presumably refers back to the fruit of Rāvaṇa's evil action as mentioned in verse 22 above. The ellipsis is remedied by the majority of manuscripts; see 507* below. While most of the commentators repeat the notion that the abduction is the result of Rāvaṇa's wrongful carrying off of the wives of others, Cs, continuing to insist that he has only abducted young and virginal women (see Cs's comments at notes to 7.24.8), has his own unique proof of why this must the result of Rāvaṇa's *karma*. Cs, commenting on this line and 507* below, argues as follows: "'A maiden' refers to one born in one's own family. By 'husband,' the verse refers to someone who may be regarded as a husband in one's heart *or* thoughts. Even though a maiden must be given away in marriage, still the seizing of the girl by force, O evil-minded elder brother, must be the consequence of your evil actions in the form of seizing the waistband, etc., of a young girl belonging to another. Were this not the case, how would it be even thinkable for someone wrongfully to carry off a girl who was being guarded within Laṅkā with its insurmountable defensive installations, such as ramparts? (*kanyā svakulaprasūtā. bhartre manasā bhartṛtvena saṃmatāya. yady api deyā kanyeti. tathāpi balād abalāharaṇaṃ tu durmate jyeṣṭhabhrātaḥ. asya tvadanuṣṭhitasya parataruṇīparikaraharaṇādirūpapāpasya phalam. no cec cetasāpi smartum aśakyaprākārādiprakāralaṅkāntarguptakanyānayanam anayena kathaṃ syād iti bhāvaḥ.*)"

Following 28cd ("since a maiden must, of necessity, be given away to a husband by those who are authorized to do so [*yasmād avaśyaṃ dātavyā kanyā bhartre hi dātṛbhiḥ*]"), Ñ,B1,3,4,D6,7,10,11,S (except T4) insert a passage of one line [507*]: "This, indeed, is the fruit of the evil action of an evil-minded person[1] (*tad etat karmaṇo hy asya phalaṃ pāpasya durmateḥ*)."

[1] "of an evil-minded person" *durmateḥ*: Literally, "of an evil-minded [one]." D6,7,T2, 3,G1,2,M5–8, and KK and VSP read instead the vocative *durmate*, "O evil-minded [one]."

Following verse 28, Ś,Ñ,V1,3,B3,D1–5,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [508*]: "When Rāvaṇa, lord of the *rākṣasas*, had heard these words of Vibhīṣaṇa, he, through his vicious nature, boiled over like an ocean of scalding water (*vibhīṣaṇavacaḥ śrutvā rākṣasendraḥ sa rāvaṇaḥ / daurātmyenātmanoddhūtas taptāmbhā iva sāgaraḥ //*)."

29. "his eyes reddened in his rage" *kruddhaḥ saṃraktalocanaḥ*: Literally, "angry, he whose eyes were red."

"my heroic warriors" *śūrāḥ*: Literally, "the heroes."

30. "who are foremost among the night-roaming *rākṣasas*" *ye ca mukhyā niśācarāḥ*: Literally, "and who [are] the foremost night-roaming [ones]."

"armed with all kinds of weapons" *nānāpraharaṇāyudhāḥ*: Literally, "having for their weapons every sort of *praharaṇa*." The two terms *praharaṇa* and *āyudha* are more or less synonymous when used generally. More technically a *praharaṇa* is a handheld weapon, such as a sword, and thus is a subtype of the more generic *āyudha*, "weapon." The commentators are silent.

31. "Indra's world" *indralokam*: D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *suralokam*, "the world of the gods."

32. D7,10,11, and GPP, NSP, and Gita Press omit this verse. KK admits the verse in brackets as 7.25.34, while VSP places it in a footnote that is marked between 7.25.32 and 7.25.33 (VSP, p. 1032).

"the highest heaven" *tridivam*: On the use of this term in the *Rāmāyaṇa*, see 7.22.43.

"contented . . . I shall enjoy myself" *nirvṛtto viharişyāmi*: KK and VSP (see above) read instead *nirbhayo vicariṣyāmi*, "fearless, I shall roam about."

33. "At once" *āśu:* Literally, "quickly."

"fearsome" *ugrāṇi*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *agryāṇi*, "elite."

"*akṣauhiṇīs*" *akṣauhiṇī-*: The word *akṣauhiṇī* is a technical term from ancient Indian military texts, where it refers to a vast fourfold military force consisting of 21,870 chariots, an equal number of elephants, 65,610 cavalry, and 109,350 infantry. Thus the total number of troops in a formal *akṣauhiṇī* is 218,700. For a detailed discussion, see 6.3.24; 6.31.83–84; and notes. For other occurrences and uses of the term *akṣauhiṇī* in the *Rāmāyaṇa*, see 1.19.3; 1.50.21; 1.53.12; 5.34.23; 7.38.2; and notes. Compare 7.56.4 and notes.

"marched forth" *niryayuḥ*: Literally, "they went out." For some reason, Raghunathan (1982, vol. 3, p. 458) reads the verb as an imperative, thus making the verse part of Rāvaṇa's speech.

"eager for battle" *yuddhakāṅkṣiṇām*: The genitive plural ending is marked as uncertain by the editors of the critical edition.

34. "Taking command of the troops" *sainikān parigṛhya*: Literally, "having taken *or* controlled the soldiers."

"Indrajit went ahead of the army" *indrajit tv agrataḥ sainyam*: Literally, "and Indrajit in front of the army." The adverb *agrataḥ*, "before *or* ahead of," normally construes with

the genitive, but here it must take the same sense with the accusative. D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read the ablative *sainyāt* for *sainyam*.

"Valorous Rāvaṇa was in the middle" *rāvaṇo madhyataḥ śūraḥ*: Literally, "The hero Rāvaṇa in the middle." D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *jagāma rāvaṇo madhye*, "Rāvaṇa went in the middle."

"Kumbhakarṇa brought up the rear" *kumbhakarṇaś ca pṛṣṭhataḥ*: Literally, "and Kumbhakarṇa behind." Ct and Cs are aware of the fact that by rights Kumbhakarṇa ought to be asleep. Ct comments: "One has to understand that Kumbhakarṇa just happened (lit., 'because of fate *or* chance') to wake up on that day and so went out to fight (*kumbhakarṇas taddine daivāl labdhajāgaro yuddhāya nirgata iti bodhyam*—so Ct; Cs similarly)."

35. "But, as for" *tu*: Ñ2,B4,D6,8,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"he practiced righteousness" *dharmam ācarat*: Ct notes that the phrase simply means that Vibhīṣaṇa stayed in Laṅkā (*tatraiva sthita ity arthaḥ*). V3,D1,2,4–6,9,10,T3,4,G3, M3–10, and GPP, NSP, and Gita Press read the present participle *ācaran*, "practicing," for the critical edition's finite verb *ācarat*, "he practiced."

"while . . . those" *te tu*: D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *śeṣāḥ*, "the rest *or* the remaining [ones]."

36. "Filling the entire sky" *kṛtvākāśaṃ nirantaram*: Literally, "having made sky such that it had no intervals." The idiom is a favorite of the epics. See notes to 7.22.17 for references.

"mounted on chariots, elephants, donkeys, camels, horses, and great fiery serpents" *rathair nāgaiḥ kharair uṣṭrair hayair dīptair mahoragaiḥ*: Literally, "with chariots, elephants, donkeys, camels, horses, blazing great serpents." The placement of the adjective *dīptaiḥ*, "blazing," between *hayaiḥ*, "horses," and *mahoragaiḥ*, "great serpents," makes its referent ambiguous. We have linked it with the great serpents on the grounds that these beings are often said to possess fiery venom. For 36ab, D1,6–8,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [513*]: "with donkeys, camels, fiery horses, crocodiles, and great serpents (*kharair uṣṭrair hayair dīptaiḥ śiśumārair mahoragaiḥ*)." In this variant, of course, the adjective must be construed with *hayaiḥ*, "horses." Compare 7.27.37 and notes and 1335*, following notes to 6.60.11.

37. "who cherished enmity for the gods" *kṛtavairāḥ suraiḥ saha*: Literally, "having made hostility together with the gods." D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read *ca daivataiḥ*, "and with the divinities," for *suraiḥ saha*, "together with the gods."

"followed" *avagacchanta*: Literally, "they followed." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the *parasmaipada avagacchan hi*, "indeed, they followed," for the *ātmanepada avagacchanta*, "they followed."

38. "Once ten-faced Rāvaṇa reached Madhu's city, he entered it. He saw his sister there but not Madhu." *sa tu gatvā madhupuraṃ praviśya ca daśānanaḥ / na dadarśa madhuṃ tatra bhaginīṃ tatra dṛṣṭavān*: Literally, "But having gone to Madhu's city and having entered, the ten-faced [one] did not see Madhu there. He saw the sister there." We learn at verse 45 below that Madhu is off sleeping somewhere.

39. "sister" *svasā*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"humbly cupped her hands in reverence" *prahvā prāñjalir bhūtvā*: Literally, "submissive, having become one whose hands were cupped in reverence." Ñ2,D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *ca prahvāñjalir bhūtvā*, "and, submissive, having become one whose hands were cupped in reverence." Ct glosses this phrase as "one who had made a cupping of the hands as a sign of submissiveness (*kṛtanamratvacihnāñjaliḥ*)."

40. "saying . . . said" *bruvan*: Literally, "speaking *or* saying." The verse has no finite verb of speech to introduce Rāvaṇa's second remark.

41. "immensely powerful" *mahābala*: D6,7,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābhuja*, "great-armed [one]."

"bestower of honor" *mānada*: The term is ambiguous, as it can also mean "humbler of pride." For a discussion of the uses of this term, see notes to 6.110.6.

Following verse 41, D6,7,10,11,S insert a passage of two lines [514*]: "For it is said that there is no other fear like this for women of good family.[1] Of all fears, widowhood is most calamitous. (*na hīdṛśaṃ bhayaṃ kiṃcit kulastrīṇām ihocyate / bhayānām api sarveṣāṃ vaidhavyaṃ vyasanaṃ mahat //*)"

[1] "no other fear like this for women of good family" *na hīdṛśaṃ bhayaṃ kiṃcit kulastrīṇām*: Literally, "for there is no fear whatsoever like this among women of good family." Ck, Cg, and Ct note that the fear mentioned here is that arising from the killing of one's husband (*īdṛśaṃ bhayaṃ bhartṛvadhasaṃbhavaṃ bhayam ity arthaḥ*—so Ck and Cg; Ct similarly). Cr and Cs understand similarly but note that by the term *bhayam*, "fear," is meant here "cause of fear." Cr understands, "Among all fears, that is to say, causes of fear, widowhood is the great calamity, that is to say, cause of fear; therefore it is said that there is no similar cause of fear for women of good family that is like the killing of their husbands (*sarveṣāṃ bhayānāṃ tad hetūnāṃ madhye vaidhavyaṃ mahad vyasanaṃ bhayahetur ata īdṛśaṃ patihanasadṛśaṃ bhayaṃ kulastrīṇāṃ kiñcin nocyate*)."

42. "Great-armed warrior" *mahābāho*: Literally, "O great-armed [one]." Ś1,V3,D1,3–7,9–12,T1,3,4,M10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *mahārāja*, "O great king."

"you yourself said" *tvayā hy uktam*: Literally, "for it was said by you." Ñ1,V3,D6,7,10,11,T3,4,G2,M2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead *tvayāpy uktam*, "it was said by you as well."

"please have some consideration for me, I am begging you" *mām avekṣasva yācatīm*: Literally, "consider me, who am begging."

44. "surely . . . for victory" *jayāya vai*: Literally, "for victory indeed." The particle *vai* is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G2,3,M2–5,7–10, and GPP, NSP, and Gita Press read instead *jayāya hi*, "indeed, for victory." KK (7.25.47b) and VSP (7.25.45b) read instead *jayāvahe*, "[that] we might be victorious."

"Because of my compassion and affection for you" *tava kāruṇyasauhārdyāt*: The expression is not unambiguous. We, together with most of the translators consulted, understand that it is a reference to Rāvaṇa's pity and love for his terrified sister that motivates his change of heart. We thus believe that the context supports reading the genitive pronoun "your *or* of you" as a *sādhāraṇaṣaṣṭhī*, here in the sense of "for you." Roussel (1903, vol. 3, p. 492), followed by Benoît (1999, p. 1286), reads the genitive literally and so understands the reference to be to Kumbhīnasī's affection and compassion for her husband. He renders, "*Ta tendre affection (pour lui)*." Raghunathan (1982, vol. 3, p. 458), too, takes this approach, offering, "Because of the compassion and love that you bear him."

"I shall not kill Madhu" *nivṛtto 'smi madhor vadhāt*: Literally, "I am averted from the killing of Madhu."

45. "as if transported with joy" *saṃprahṛṣṭeva*: Literally, "as if delighted."

"roused . . . who had been sleeping" *prasuptaṃ taṃ samutthāpya*: Literally, "having caused him who was asleep to arise." D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read by transposition *samutthāpya prasuptaṃ tam*.

"her extremely wise husband" *suvipaścitam*: Literally, "the extremely wise [one.]" We have added the word "husband" for the sake of clarity. D7,10,11,T4, and GPP, NSP, Gita

Press, KK, and VSP read instead *sā patiṃ vacaḥ*, "she [said these] words to [her] husband."

"the night-roaming *rākṣasa*" *niśācaram*: Literally, "the night-roaming [one]."

46. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]." D6,7,10,11,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaḥ*, "immensely powerful [one]."

47. "of one who is affectionate and devoted" *snigdhasya bhajamānasya*: Ck and Ct understand that Rāvaṇa is affectionate toward Madhu out of consideration for his sister but is devoted to him because of his emotional connection with his brother-in-law. (*snigdhasya matprekṣayā tvayi snigdhasya. bhajamānasya tvayi jāmātṛbhāvaṃ bhajataḥ.*) Note that the term *jāmātṛ* here, normally, "son-in-law," is understood in its less common meaning of "brother-in-law" (MW s.v.). See 7.24.24 and note.

48. "He then received the foremost of *rākṣasas* with all due courtesy." *dadarśa rākṣasaśreṣṭhaṃ yathānyāyam upetya saḥ*: Literally, "Having approached the best of *rākṣasas* according to custom, he saw [him]." Ck, Cg, and Ct gloss the expression *yathānyāyam*, "according to custom," as "courteously (*upacārapūrvam*—so Ct)." Ck and Cg add that Madhu's hospitality included the traditional offering of *arghya* (*arghyādyupacāram ity arthaḥ*). Cs explains, "in a way that is conformable to the proper behavior of a junior to his senior (*jyaiṣṭhyakāniṣṭhyanyāyayogyam*)." On the *arghya*, or "guest-offering," see 16*, note 1, following notes to 7.1.10.

49. "Having received this honor" *prāptapūjaḥ*: Literally, "he by whom worship had been received." D6,7,10,11,T3,4,M6,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *prāpya pūjām*, "having received worship."

50. "When . . . had reached . . . he had . . . make camp" *āsādya . . . / . . . upaniveśayat*: Literally, "having reached, he caused to encamp."

Sarga 26

2. "equal in splendor to the mountain itself" *tulyaparvatavarcasi*: Ck, Cg, Cm, Ct, and Cr point out that the compound means that the moon is as bright as Mount Kailāsa on which Rāvaṇa has camped (*svaniviṣṭakailāsaparvatatulyaprabhe*—so Ct; Ck, Cg, and Cr similarly).

"the beauty of the scene" *guṇāṃs tatra*: Literally, "the virtues *or* qualities there." Again Ck, Ct, and Cm flesh out the elliptical reference, understanding that the phrase means "all the enjoyable qualities of Mount Kailāsa (*kailāsaparvatīyasakalakāmabhogārhadharmān*—so Ck, Ct; Cm similarly)."

"now still further enhanced by the moonlight" *candrapādopaśobhitān*: Literally, "beautified by the moon's rays [lit., 'feet']." D10,11,T1,G2,3, and GPP, NSP, and Gita Press read instead *candrapādapaśobhitān*, "beautified by the moon and the trees." Cs understands *candra* here to refer to *karpūra*, or camphor, and takes the compound *candrapādapa* to refer to camphor trees, which, oddly, he seems to regard as a type of plantain (*karpūrapādapaiḥ kadalīviśeṣaiḥ*). Alternatively, Cs proposes taking *candra* in its sense of "water." This would lend the compound, he notes, the sense of "beautified by the waters and the trees." Cs documents both meanings by citing the *Viśvakośa*. (*candrair udakaiḥ pādapaiś ceti vā. tair upaśobhitān. candraḥ sudhāṃśukarpūrakampillasvarṇavāriṣv iti viśvaḥ.*) Presumably Cs is thinking of the mountain streams or cascades that are often celebrated in Sanskrit *kāvya*. KK and VSP read instead *candrapādasuśobhitān*, "greatly beautified by the rays of the moon."

Following 2ab, Ñ,V1,3,B1,3,4,D1–7,9–12,S insert passage of two lines [519*]: "The immense army, armed with every kind of weapon,[1] slept. But as for immensely powerful

Rāvaṇa, he sat on the mountain's summit. (*prasuptaṃ sumahatsainyaṃ nānāpraharaṇāyudham / rāvaṇas tu mahāvīryo niṣaṇṇaḥ śailamūrdhani //*)"

[1] "armed with every kind of weapon" *nānāpraharaṇāyudham*: See 7.25.30 and notes.

3. "And it was yet further enhanced": The verse has no verbal element, and it requires us to carry forward the adjective *-upaśobhitān*, "beautified, enhanced," from the previous verse.

"heavenly" *divyaiḥ*: D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *dīptaiḥ*, "brilliant *or* shining."

"*karṇikāra*" *karṇikāra-*: This is a fragrant tree with creamy-white flowers (*Pterospermum acerifolium* [Willd.]).

"by . . . dense thickets of *kadamba*" *kadambagahanaiḥ*: The *kadamba* is a tree with orange-colored fragrant blossoms (*Anthocephalus cadamba* [Roxb.] or *Nauclea cadamba*). D7,10,11,M2,9, and GPP, NSP, and Gita Press read *-bakulaiḥ* for *-gahanaiḥ*, lending the compound the sense "with *kadambas* and *bakulas*." The *bakula* is a tree with fragrant blossoms, the *Mimusops elengi* (L.).

"lotus ponds in blossom" *padminībhiś ca phullābhiḥ*: Ck and Ct alternatively note that, given the time [i.e., at night], the reference to the blossoming lotus ponds must be to those plants that bloom at night. Ck lists a variety of such lotuses, including the *kahlāra* (v.l. *kalhāra*), the *kaivara*, and the *indīvara*. Brockington (1984, p. 102) identifies the *kahlāra* as *Nymphaea lotus* (L.) or *N. pubescens* (Willd.) and the *indīvara* as *Nymphaea stellata* (Willd.). Ct mentions only the *kalhāra*, etc. (*sarasyaḥ padminyaḥ. tāsāṃ phullatvaṃ tatkālavikāsocitakalhārakairavendīvarādibhiḥ*—so Ck.) Cv believes that the term *padminī* is a synecdoche for the ponds and all their flowers, noting that it is not only lotuses that bloom at moonrise (*padminībhir iti. sarasīnām upalakṣaṇam etat. na hi kevalā padminī candrodaye vikasati*). The critical apparatus, quoting Cv, reads *surastrīṇām*, "of the women of the gods," for which the editors tentatively propose the emendation *sarasīnām*, "of the ponds"; here, we follow the reading *sarasīnām*, which is found in the Adyar Library's manuscript of Cv.

"the Mandākinī River" *mandākinī*: This is alternative name of the Ganges River, especially in its heavenly and mountainous forms.

Following verse 3, V3,D6,7,10,11,S insert a passage of eight lines [521*]: "The forest was made bright with *campakas*, *aśokas*, *puṃnāgas*, *mandāras*, mangos, *pāṭalas*, *lodhras*, *priyaṅgus*, *arjunas*, *ketakas*,[1] *āragvadhas*, *tamālas*, *priyālas*, *bakulas*, and other trees.[2] And within it,[3] impassioned, sweet-voiced *kinnaras* tormented by the god of love, together sang a song[4] that increased one's heart's delight, while *vidyādharas*, intoxicated with wine, their eyes reddened with desire, united with their women, sported and took their pleasure."

[1] "*campakas*, *aśokas*, *puṃnāgas*, *mandāras*, mangos, *pāṭalas*, *lodhras*, *priyaṅgus*, *arjunas*, *ketakas*, *āragvadhas*, *tamālas*, *priyālas*, *bakulas*" *campakāśokapuṃnāgamandārataru-bhis tathā / cūtalodhraiś ca pāṭalapriyaṅgvarjunaketakaiḥ*: Except for the *priyaṅgu*, which is a creeper or vine, *Aglaia odorata*, all of the plants listed here are types of trees. The *campaka* is a tree with fragrant yellow flowers (*Michelia campaka*), while the *aśoka* has red flowers (*Saraca indica* [L.] or *Jonesia asoka* [Roxb.]). *The puṃnāga* is also known as *nāgavṛksa* (*Rottleria tinctoria* or *Calophyllium inoplyllum* [L.]). The *mandāra* is commonly known as the coral tree (*Erythrina indica*, syn. *E. variegata*), and the mango (*cūta*) is identified as *Mangifera indica*. The *pāṭala* is the trumpet flower tree (*Bignonia suaveolens* [Roxb.], syn. *Stereospermum suaveolens*), the *lodhra* is identified as *Simplex racemosa*, and the *ketaka* is a tree with fragrant white flowers (*Pandanus odoratissimus*, syn. *Pandanus tectorius*).

[2] "*āragvadhas*, *tamālas*, *priyālas*, *bakulas*, and other trees" *āragvadhatamālaiś ca priyālabakulair api*: This is marked as line 3 of 521*. KK (7.26.6) and VSP (7.26.5cd–6ab) insert an additional line prior to this line, which the editors of the critical edition regard as a repetition of line 3, although, in fact, the two lines only contain one word in common. Line 3 of 521* is not known to NSP or Gita Press. GPP places it in parentheses between 7.26.6ab and 7.26.6cd. The additional line as known to KK and VSP is: *tagarair nārikelaiś ca priyālapanasais tathā*, "with *tagaras*, *nārikelas*, *priyālas*, and jackfruits." GPP, NSP, and Gita Press read a slight variant of this additional line, reading *nārikeraiḥ* for *nārikelaiḥ*. *The āragvadha* is a tree that is identified as *Cathartocarpus* (Cassia) *fistula*, the *tamāla* is *Garcinia xanthochymus* (Hook f.), the *priyāla* is *Buchanania latifolia*, and the *bakula* is a tree with fragrant blossoms (*Mimusops elengi* [L.]). The *tagara* (*Tabernaemontana coronaria*, syn. *T. divaricata*) is a flowering plant that is sometimes made into a powder having medicinal properties. Brockington (1984, p. 104) gives its common name as grape jasmine. *Nārikera*/*nārikela* is the coconut palm, and the jackfruit tree (*panasa*) is identified as *Artocarpus integrifolia*.

[3] "The forest was made bright . . . And within it" *bhāsitavanāntare*: Literally, "in the interior of the brightened forest."

[4] "song" *geyam*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yatra*, "where."

4. "Kubera, the giver of wealth" *dhanada-*: Literally, "the giver of wealth."

"of the troupes of *apsarases* singing" *apsarogaṇasaṃghānāṃ gāyatām*: Literally, "of the assemblies of the troupes of *apsarases*, which were singing.

5. "fragrant with the sweetness of their nectar" *madhumādhavagandhinaḥ*: The compound is ambiguous and has lent itself to a number of interpretations. The commentators understand it in two different ways. Ct simply glosses, "fragrant with all the flowers of spring (*vasantīyasarvapuṣpasugandhayaḥ*)," without indicating exactly how he analyzes the compound. Ck and Cg take the terms in their senses, respectively, as the names of the first two months of spring, Caitra and Vaiśākha. Their understanding, then, is that the trees constantly have the fragrance associated with those months (*nityam eva madhumādhavābhyāṃ caitravaiśākhābhyāṃ vasantamāsābhyāṃ gandhinas tatkṛtapuṣpagandhā ity arthaḥ*—so Cg; Ck similarly). Cv and Cm understand the terms in their senses, respectively, of nectar or honey (*madhu*) and honey-wine or rum (*mādhava*). They support this with a quotation from the lexicon, the *Vaijayantī*, which defines *madhu* as something made of sugar. (*madhugandhino mādhavagandhinaś ca. mādhvaṃ mādhvīkaṃ tac ca śarkarāprakṛtikam. 'madhu śārkaro mādhavo 'striyām' iti vaijayantī*—so Cv; Cm similarly.) Unlike the commentators and the translators who follow them, we see the compound *madhumādhava-* not as a *dvandva* but rather as a *tatpuruṣa* in the sense of "the sweetness of nectar."

7–8. "and the beauties of the mountain" *guṇair gireḥ*: Literally, "by the virtues or qualities of the mountain." See note to verse 2 above. The phrase is marked as uncertain by the editors of the critical edition. D6,7,10,11,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *girer guṇāt*, "through the quality of the mountain."

"immensely powerful Rāvaṇa fell under the sway of Kāma's arrows" *rāvaṇaḥ sumahāvīryaḥ kāmabāṇavaśaṃ gataḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇaḥ sa* [*su*—KK and VSP] *mahāvīryaḥ kāmasya vaśam āgataḥ*, "He, very powerful Rāvaṇa, came under the sway of Kāma."

9. "adorned with heavenly blossoms" *divyapuṣpavibhūṣitā*: The first two words of the compound *divyapuṣpa-* are marked as uncertain by the editors of the critical edition. D6,7,10,11,T1–3,G (except for G2),M1–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *divyābharaṇabhūṣitā*, "adorned with heavenly ornaments."

"her face like the full moon" *pūrṇacandranibhānanā*: KK (7.26.14d) and VSP (7.26.14d) read instead *divyapuṣpavibhūṣitā*, "adorned with heavenly blossoms." This variant is not noted in the critical apparatus.

"happened to pass that way" *tatra*: Literally, "[was] there." Verses 9–11 of the critical edition, which describe Rambhā, contain no finite verb. The context makes it clear that Rambhā, on her way to see Nalakūbara (verse 24ff.), passes through the army, where she is seen by Rāvaṇa (see verse 11).

Following verse 9, V3,D3,5–7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [525*]: "Her limbs smeared with heavenly sandalpaste and her hair adorned with *mandāra* blossoms,[1][1] Rambhā, adorned with heavenly blossoms,[2] was making her way to a love tryst.[3][2] She flaunted her full hips.[4] Adorned with her girdle strings, they were ravishing to the eye and a supreme incitement to desire.[5]"

[1] "*mandāra* blossoms" *mandāra-*: Ck, Ct, and Cr note that the *mandāra* blossoms are the blossoms of the mythical wish-fulfilling tree of heaven, the *kalpavṛkṣa* (*mandāraiḥ kalpavṛkṣakusumaiḥ kṛtālaṃkārā mūrdhajāḥ kacā yasyāḥ sā*—so Ct).

[2] "adorned with heavenly blossoms" *divyapuṣpavibhūṣitā*: KK (7.26.15cd) and VSP (7.26.15cd) read instead *pūrṇacandranibhānanā*, "her face was like the full moon."

[3] "was making her way to a love tryst" *ratotsavakṛtā*: Literally, "prepared for a festival of lovemaking." D5–7,10,11,T2, and GPP, NSP, Gita Press, KK, and VSP read instead *divyotsavakṛtā*, "prepared for a divine festival." Ct understands the compound to mean "she by whom an undertaking in the form of setting forth for divine lovemaking had been made (*divyarataye kṛta ārambho gamanarūpo yayā*)." Several of the translators consulted seem uncomfortable with the erotic tone of the passage. Dutt (1894, p. 1659) avoids the compound completely, while Roussel (1903, vol. 3, p. 494) simply renders, "*elle s'en allait à un divin festival.*" In this he is followed by Shastri (1959, vol. 3, p. 464). Benoît (1999, p. 1287) translates similarly. Only Raghunathan (1982, vol. 3, p. 460) follows the idea expressed by Ct, translating, "on her way to an assignation with a god."

[4] "She flaunted her full hips" *samudvahantī jaghanam*: Literally, "displaying her buttocks."

[5] "incitement to desire" *ratiprābhṛtam*: Literally, "an offering to lust." Ct and Cm gloss, "a gift to lust (*ratyupāyanabhūtam*—so Ct; Cm similarly). Cm supports this with a quotation from the *Amarakośa* (2.8.27cd–28ab) to the effect that *prābhṛtam* means *upāyanam*. Cv, Ck, and Cg somewhat similarly gloss, "a gift to lust (*ratyupadābhūtam*)." Cg further glosses, "a stimulant to lust (*rativardhakam ity arthaḥ*)."

10. "With moist unguents applied as well as fragrant powders made from the flowers of all six seasons" *kṛtair viśeṣakair ārdraiḥ ṣaḍartukusumotsavaiḥ*: Literally, "with moist cosmetics applied, with fragrant powder of flowers of the six seasons." We understand with Ct that the term *viśeṣaka* should be taken here in its sense of cosmetic unguents applied to the cheeks, etc., and made of such things as yellow sandalpaste. (*haricandanādikalpitaiḥ kapolādiṣu citrakaiḥ*). Cr understands similarly. Cg, however, glosses simply, "ornaments (*alaṃkāraiḥ*)." The compound *ṣaḍartukusumotsavaiḥ* is addressed only by Cv among the commentators. He glosses *śṛṅgāra*, which must be taken in its sense of "fragrant powder," for *utsava* (*ṣaḍṛtukusumānāṃ śṛṅgāraiḥ*—Cv [Adyar Library mss.]). D7,10,11,T1,2,G,M5, and Ck, Cg, Cm, Ct, and Cr, and GPP, NSP, Gita Press, KK, and VSP read instead *ṣaḍartukusumodbhavaiḥ*, "produced from the flowers of the six seasons." In this variant, the compound becomes an adjective modifying *viśeṣakaiḥ* in *pāda* a. Ck, however, proposes adding the modificand *alaṃkāraiḥ*, "with ornaments," of which this would be the modifier. Cr wants to supply *hāraiḥ*, "necklaces," to which he applies the adjective *ārdraiḥ*, in its sense of "fresh, green," as opposed to dry, lending the *pāda* the sense "with unguents applied and with garlands of fresh flowers of all six sea-

sons (*ṣaḍartukusumodbhavaiḥ ādrair hāraiś ca*)." For some reason, Cm, who reads with the vulgate, nonetheless glosses with Cv, perhaps under his influence.

Following 10ab, D5–7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [527*]: "In her abundance of beauty, radiance, and intellect, she was like a second Śrī, goddess of fortune[1] (*babhāv anyatameva śrīḥ kāntidyutimatiśriyām* /)."

[1] "In her abundance of beauty, radiance, and intellect, she was like a second Śrī, goddess of fortune." *babhāv anyatameva śrīḥ kāntidyutimatiśriyām*: Given the syntax, we are obliged to take the word *śrī* at the end of the compound in its sense of "abundance *or* wealth." D5–7,10,11,M10, and GPP, NSP, and Gita Press read instead *babhāv anyatameva śrīḥ kāntiśrīdyutikīrtibhiḥ*, "with her beauty, splendor, radiance, and fame, she was like a second Śrī." Ct and Cm explain the line as follows: "*kānti* is beauty in the form of splendor in every limb; *śrī* refers to an abundance of ornaments; *dyuti* is charm—with all of these things as well as fame, she resembled Śrī, that is, Lakṣmī. That is the meaning. (*kāntyā pratyavayavaśobhārūpasaundaryeṇa śriyābharaṇasaṃpadā dyutyā lāvaṇyena kīrtyā ca . . . anyā śrīr iva lakṣmīr iva babhāv ity arthaḥ*—so Ct; Cm and Cr similarly.)" M7 and KK and VSP read instead *babhāv anyatameva śrīkāntidyutimatihriyām*, "In her splendor, beauty, radiance, intellect, and modesty, she was like another . . ." Cg struggles with the syntax, fleshing out his elliptical reading by glossing, "she was like another of the most distinguished women of the gods (*devastrīviśeṣāṇām anyatameva sthitā*)."

11. "spied her" *upalakṣitā*: Literally, "[she was] observed." KK and VSP read the synonymous *upavīkṣitā*, "[she was] seen *or* looked at." This variant is unnoted in the critical apparatus.

12. "the lord of the *rākṣasas*" *rakṣendraḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gacchantīm*, "[her] who was going."

"tormented by the force of Kāma's arrows" *kāmabāṇabalārditaḥ*: D3,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kāmabāṇavaśaṃ gataḥ*, "[he who had] gone under the sway of Kāma's arrows."

"as she passed by" *gacchantīm*: Literally, "[her] who was going." D6,7,10,11,T1,2,G, M4,5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *lajjantīm*, "[her] being bashful."

13. "What consummation of delight will you bestow?" *kāṃ siddhiṃ bhajase svayam*: Literally, "What fulfillment are you yourself bestowing?" We follow Ck, Cg, Ct, and Cr, who understand *siddhiḥ*, "perfection *or* fulfillment," to mean "the fulfillment of enjoyment (*bhogasiddhim ity arthaḥ*—so Cg; Ck, Ct, and Cr similarly)."

14. "this very night" *adya . . . adya*: Literally, "today . . . today." The commentators do not remark on the repetition.

"on the nectar of your mouth" *tavānanarasasya*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous variant *tvadānanarasasya*. Ct, who reads the variant, glosses the more conventional term "the nectar of [your] lower lip (*adharāmṛtenety arthaḥ*)."

"which is like the very essence of divine nectar" *sudhāmṛtarasasya*: Literally, "of the essence of the nectar of the nectar." The redundancy is intended, no doubt, to represent the unparalleled pleasure of Rambhā's kiss. Cg glosses, "of the essence [*-rasa*] of nectar [*amṛta-*] even with respect to nectar [*amṛtāt*] (*amṛtād amṛtarasasyevety arthaḥ*)."

15. "Against whose chest . . . will these breasts . . . crush" *kasyorasthalasaṃsparśaṃ dāsyataḥ kucāv imau*: Literally, "to whom will these two breasts give contact with [his] prominent chest?"

"so closely pressed" *nirantarau*: Literally, "devoid of an interval *or* space."

16. "And who will, this night, ascend to that very heaven in the form of your broad hips, which, adorned with golden girdle-strings, resemble a circle of gold?" *suvarṇacakrapratimaṃ svarṇadāmacitaṃ pṛthu / adhyārokṣyati kas te 'dya svargaṃ jaghanarūpiṇam //*: Literally, "Who this day will ascend to your heaven in the form of hips, [a heaven that is] broad, covered with golden strings, and the very image of a golden wheel." The verse as it is constructed in the critical edition, although poetically attractive, is grammatically defective. By making *svargam*, "heaven," the principal object of the verb *adhyārokṣyati*, "he will ascend *or* mount," the poet has reduced Rambhā's hips to a subordinate adjectival role through the creation of the compound *jaghanarūpiṇam*, "having the form of hips." This makes the remaining adjectives in the verse problematic, as by rights they must also modify *svargam*. This is not only contextually extremely awkward but also incorrect, since the adjective *pṛthu*, "broad," is in the neuter, as if it were intended to modify the noun *jaghanam*, which does not stand on its own in this verse. The remaining two adjectives in the first two *pādas* can be either neuter or masculine, but, given the context, are probably intended, like *pṛthu*, to be neuter as well. However, the adjective *jaghanarūpiṇam* is unambiguously masculine and thus properly subordinated to *svargam*. D2,5,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead, by transposition, *jaghanaṃ svargarūpiṇam*, "[who will mount] your hips, which have the form of heaven." This is perhaps an attempt to remedy the problem, but if so, it is not entirely successful. Grammatically it still leaves the gender disagreement between the neuter noun *jaghanam* and the masculine adjective *svargarūpiṇam*. It is also, in our opinion, rhetorically inferior. Ct and Cr try to grapple with the now awkward metaphor by taking *svargarūpiṇam* as a *bahuvrīhi* compound with the sense "that of which the form is heaven, that is to say, unsurpassed pleasure. The meaning then is 'that which is a cause of unsurpassed pleasure.' (*svargarūpiṇaṃ svargo niratiśayasukhaṃ tasya rūpaṃ yasyāsti. niratiśayasukhahetubhūtam ity arthaḥ*—so Ct; Cr similarly.)" Cs justifies the use of the term *svarga*, "heaven," in the sense of pleasure. He begins with a quotation claiming that pleasure that is obtained through desire, is accompanied by no pain, and is not immediately afflicted [regretted?] deserves the name *svar*, "heaven." Whatever has the form of that is said to have the form of heaven. Cs, alone among the commentators, notes that the use of the masculine for *svargarūpiṇam* here is irregular. (*yan na duḥkhena saṃbaddhaṃ na ca grastam anantaram / abhilāṣopanītaṃ ca sukhaṃ svaḥpadāspadam // ity ukter niratiśayasukhaṃ svargaḥ. tasya rūpam asyāstīti sargarūpī tam. puṃliṅgatvam ārṣam.*) The translators appear to be uneasy with the overtly sexual content of the verse. Of those consulted, only Gita Press (1969, vol. 3, p. 1995) and Raghunathan (1982, vol. 3, p. 460) seem willing to confront its literal meaning. Gita Press renders, "Who is going to bestride today your broad hips resembling a disc of gold, encircled by a girdle of gold, and which is heaven incarnate?" Raghunathan amusingly quotes Fitzgerald's famous translation of the *Rubaiyat of Omar Khayyam* (Edward Fitzgerald 1859, verse 11) in rendering, "Who shall mount this day on your stout loins which resemble a golden sphere, and are girded by a golden zone, and are 'paradise enow'?" Roussel (1903, vol. 3. p. 494) significantly bowdlerizes the passage, rendering, "*Tes larges hanches, étincelantes comme des disques en or affiné, couvertes de guirlandes dorées, au céleste aspect, qui les touchera aujourd'hui?*" In this approach he has been followed closely by Shastri (1959, vol. 3, p. 464) and Benoît (1999, p. 1288).

17. "other person" *pumān . . . anyaḥ*: Literally, "other male *or* man." D6,7,10,11,T1–3,G3,M1,3,4,6,7,10, and GPP, NSP, Gita Press, KK, and VSP read *adya*, "today," for *anyaḥ*, "other."

"Śakra, Viṣṇu, or the Aśvins" *śakro viṣṇur athāśvinau*: Cs invests a considerable amount of energy in arguing for the ordering and inclusion of these particular deities. He notes that although Viṣṇu is the foremost of the gods, he is mentioned after Indra because he is Indra's younger brother. He raises an objection to the effect that it is im-

proper to pass over such deities as Rudra to include the [relatively lowly] Aśvins. Cs acknowledges that this is a good point but argues first that they should be counted among the gods because of their being similar to another pair of praiseworthy twins, Nalakūbara and Maṇigrīva. Or, he argues, they are established among the gods because of their strength. Finally, Cs argues that one might understand that the mention of the two Aśvins is appropriate because of their being established as the physicians who treat the afflictions of the gods when the latter are suffering from the affliction caused by the god of love. (*viṣṇur upendraḥ. sarvasuparvavarasyāpi kāniṣṭhyāt tad anantaragrahaḥ. aśvinau nanu rudrādikān surān vihāyānayor anayo graha iti cet satyam. nalakūbaramaṇigrīvayor yamalayoḥ prastutatvāt tatsamāv iti pramitatvena deveṣv etayor eva sattvād iti vā. manmathavyathātaḥ sureṣu vyathācikitsakatvena pramitayor anayor grahaṇaṃ yuktimad iti vā jñeyam.*)

"on his account, you pass me by" *mām atītya . . . yasya tvāṃ yāsi*: Literally, "of whom you are going, having passed me." V3,D6,7,T3,M10, and KK and VSP read *yaṃ ca* for *yasya*, yielding the sense "and to whom you are going." Ñ1,D10,11, and GPP, NSP, and Gita Press read *yac ca* for *yasya*. This lends the sequence the sense "and in that you are going [that is not right]."

18. "So rest here . . . on this . . . stone surface" *viśrama . . . śilātalam idam*: Literally, "rest *or* stop . . . this slab of rock *or* surface of a rock." The verb *vi* + √*śam* normally construes with the locative, so in effect each *pāda* is a separate syntactical unit. Thus Rāvaṇa is saying, "Rest. This is a stone surface." We read with Cr, who inserts the adverb *tatra*, "there, on it."

"for there is no lord in the triple world who is my equal" *trailokye yaḥ prabhuś caiva tulyo mama na vidyate*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *madanyo naiva* for *tulyo mama na*. This lends the line the sense "There is no lord in the three worlds other than I."

19. "It is I" *eṣaḥ*: Literally, "he." V1,3,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *evam*, "thus *or* in this fashion."

"and I am the lord and master" *yaḥ prabhuś cāpi bhartā ca*: Literally, "who am also lord and master." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhartur bhartā vidhātā ca*, "[I am] the master of the master, and the disposer." Cr understands the sequence to mean "I am the master that is the ruler of the master, i.e., ruler of the triple world, and therefore I am the disposer, that is to say, the protector (*trailokyasya bhartuḥ svāmino 'pi bhartā svāmy ata eva vidhātā pālayitā*)." Cs seems to take the reference to be to Rambhā's husband [Nalakūbara]. He says, "I am the master, that is, the employer [lit., 'nourisher'], of him whom you honor as your master. (*tvayā bhartṛtayābhimatasyāpi bhartā poṣakaḥ.*)" For *vidhātā*, "disposer," Cs glosses, "maker *or* agent (*kartā*)."

20. "you are like a father to me" *tvaṃ hi me guruḥ*: Literally, "for you are my *guru*." The term *guru* in this context, as the following verses bear out, refers to a senior male relative in the same generation as one's father or father-in-law. See note to 7.25.23. Cr, the only commentator to address the term here, glosses, "king (*rājā*)."

21. "Indeed . . . by others" *anyebhyo 'pi*: Literally, "even from others." M2,7, and KK and VSP read *hi*, "for *or* indeed," for [*a*]*pi*, "even."

"For by rights, I am your daughter-in-law" *dharmataś ca snuṣā te 'ham*: D6,7,10,11, T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read *tad dharmataḥ*, "thus by rights *or* [as a compound *taddharmataḥ*] by rule of that," for *dharmataś ca*. Cs understands that the phrase "by rights of that (*taddharmataḥ*)" means "by the right of Rambhā's assignation, which she has made with Nalakūbara (*taddharmato mayā nalakūbarakṛtasaṃketadharmataḥ*—so Cs)." Ct, like Cs, takes the expression to mean "by the right *or* rule of assignation (*saṃketadharmataḥ*)." See Ct's comments at notes to verse 23 below.

"This" *etat*: D6,5,7,10,11,T3,M10, and KK and VSP read *eva*, "indeed."

22. "her eyes lowered to her feet" *caraṇādhomukhīm*: Literally, "her face lowered to the feet." Cr, whom we follow, glosses, "she who was the agent of a glance that was restricted to the tips of her own feet (*svacaraṇāgramātrāvalokanakartrīm ity arthaḥ*)." Compare 7.9.11 and notes, where Cr understands this phrase somewhat differently. Ct understands similarly but does not specify whose feet she is gazing at. The idea is that Rambhā's face is lowered in fear and modesty. Roussel (1903, vol. 3, p. 494) understands, incorrectly, that Rambhā has prostrated herself at Rāvaṇa's feet. In this he is followed by Shastri (1959, vol. 3, p. 465) and Benoît (1999, p. 1288).

"my son's" *sutasya*: Ck and Ct understand the reference to be to Indrajit.

Following 22ab, D6,7,10,11,S (except M6) insert a passage of one line [536*]: "Then to her, the hairs of whose body had bristled merely at the sight of him . . . (*romaharṣam anuprāptāṃ dṛṣṭamātreṇa tāṃ tadā* /)."

23. "For by rights" *dharmataḥ*: Literally, "according to *dharma*." Ct, like Cs (in notes to verse 21 above), takes the expression to mean "by the right *or* rule of assignation (*saṃketadharmataḥ*)."

24. "dearer to him than life itself" *priyataraḥ prāṇaiḥ*: Literally, "more dear than life breaths." The placement of the phrase makes it overwhelmingly likely that, as Cr suggests, it is Kubera to whom Nalakūbara is so dear. The less likely, but still plausible, interpretation would be to take the phrase, as Benoît (1999, p. 1288) does, to indicate that Rambhā is saying that her lover is dearer to her than life itself. Shastri (1959, vol. 3, p. 465) impossibly forces the grammar, rendering, "I am the wife of thy son, and dearer to him than his life's breath."

"He is famed" *khyāto yaḥ . . . asau*: Literally, "who is known, he." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vikhyātaḥ . . . ayam*, "[is] widely known, he."

25. "He is . . . He is" *yaḥ . . . bhavet . . . bhavet* /*. . . bhavet*: Literally, "[he] who would be . . . he would be . . . he would be."

"a brahman in respect to righteousness" *dharmataḥ . . . vipraḥ*: Cs notes that Nalakūbara is like a brahman with respect to vedic study and other such acts of piety and that the other equivalences should be read similarly. (*dharmataḥ svādhyāyādidharmāt. vipras tatsamaḥ. evam uttaratrāpi.*) Ck, Cg, and Ct gloss, "in respect to the practice of righteousness (*dharmato dharmānuṣṭhānaviṣaye*)."

26. "that world guardian" *lokapāla-*: Kubera is one of the eight protectors of the directions (*lokapālas* or *dikpālas*). He is the ruler of the northern quarter (region). See *Uttarakāṇḍa sarga* 3, especially verses 14–17 and notes.

"I have made an assignation" *kṛtasaṃketā*: As Ck, Cg, Ct, and Cr note, the reference is to a love tryst (*kṛtaratisaṃketā*—Ck, Cg, and Ct; Cr similarly).

"It is for his sake" *tam uddiśya*: Literally, "with reference to him."

"put on" *kṛtam*: Literally, "made *or* done."

27. "For it is he and none other who loves me . . . By the force of that truth you must release me" *yathā tasya hi nānyasya bhāvo māṃ prati tiṣṭhati* / *tena satyena mām . . . moktum arhasi*: Literally, "For just as there is emotion of him and of no other with respect to me . . . by that truth you ought to release me." It is apparent to us that Rambhā is taking recourse to the great weapon of the weak in traditional Indian texts, the so-called "truth act." She adjures Rāvaṇa to release her on the strength of the truth and purity of her exclusive emotional bond with her lover, Nalakūbara. See Cr's comments on this in notes to verse 28 below; see, too, W. N. Brown 1940 and 1972. Ck, Cg, and Ct see the relative clause beginning with *yathā* as an elliptical expression that needs to be completed by a parallel independent clause, which they supply. Thus they interpret: "Just as there is love of him and of no other toward me, so is there love of me toward him (*yathā hi tasya bhāvo māṃ pratīti nānyasya tathā mamāpi bhāvas taṃ prati tiṣṭhatīti śeṣaḥ*—so Ck; Cg and Ct similarly)." Cr understands the ellipsis slightly differently. He

says: "Just as there is emotion, that is, love, of him, that is, Nalakūbara, toward me, in the same way there is no [love] on the part of any other (*yathā tasya nalakūbarasya bhāvaḥ prema māṃ prati tiṣṭhati tathānyasya na*)." Cs offers two interpretations. His first is similar to that of Cr. As an alternative, he proposes taking the term *mām*, which everyone else understands to be the accusative singular of the first person pronoun, as the accusative singular of the noun *mā*, which he glosses as *śobhā*, "splendor." His explanation is: "Just as there is love on my part directed toward [his] beauty and there is not any love directed to any other man, such as you. The meaning is that I have no desire for you. (*yadvā yathā tasya viṣaye. māṃ śobhāṃ prati. mameti śeṣaḥ. bhāvaḥ. nānyasya puruṣasya tvadāder viṣaye na tiṣṭhati tvatkāmanā mama nāstīti bhāvaḥ.*)" Ś,D2,8,12,M1, and KK and VSP read *tathā*, "thus," for *yathā*, "just as." See, too, W. N. Brown 1940, 1968, 1972.

28. "Right now that righteous man awaits, anxiously longing for me." *sa hi tiṣṭhati dharmātmā sāmprataṃ matsamutsukaḥ*: Literally, "For now that righteous one stands, longing for me." D6,7,10,11, and GPP, NSP, and Gita Press read *māṃ pratīkṣya*, "having awaited me," for *sāmprataṃ mat-*, "now . . . for me." KK and VSP read the slight variant *māṃ pratīkṣan*, "expecting *or* awaiting me."

"So you ought not create an obstacle for your son here." *tan na vighnaṃ sutasyeha kartum arhasi*: D10 and GPP, NSP, and Gita Press read instead *tatra vighnaṃ tu tasyeha kartuṃ nārhasi*, "In this you ought not create an obstacle for him here." B3,D7,9,11,12, and KK and VSP read instead *tatra vighnaṃ sutasyeha kartuṃ nārhasi*, "In this you ought not create an obstacle for [your] son here."

29. "and by the same token, I should be cherished by you" *lālanīyā tathāsmi te*: Literally, "in the same way I am to be fondled by you." The term *lālanīyā*, "to be fondled *or* cherished," is slightly awkward here, since the term can also have a sexual connotation of caressing, fondling, sporting, etc. Clearly here, in the context in which Rambhā is desperately trying to argue for a filial relationship with Rāvaṇa, she means it in the sense in which it is used for the fond or indulgent treatment of a child by its elders. V1,B1,3,D6,7,10,11,T3,4,M5,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP, perhaps in an attempt at emendation, read instead the unambiguous *pālanīyā*, "I am to be protected."

30. "which was in accord with righteousness and proper conduct" *dharmārthasahitam*: Literally, "accompanied by *dharma* and *artha*." This phrase normally appears in debates concerning the propriety of political action in the epic, where *artha* has the sense in which it used in the *arthaśāstra*, that is to say, "proper political conduct on the part of kings." In the present context, one has to extend this meaning to refer to "proper conduct in general."

"cutting her off" *tām . . . nirbhartsya*: Literally, "having reviled, eclipsed, *or* threatened her." As we understand it, the present participle *bruvāṇā*, "as she was speaking," of *pāda* a, suggests that Rāvaṇa simply cuts her off as she is speaking and throws her down.

"inflamed with lust and infatuation" *kāmamohābhisaṃrabdhaḥ*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *kāmabhogābhisaṃraktaḥ*, "impassioned for sexual pleasure."

"he began to rape her" *mithunāyopacakrame*: Literally, "he began to couple [with her]." There are very few references to forcible rape in the epic literature, and three of them are in the *Uttarakāṇḍa*: here; at 7.30.27, where Indra rapes Ahalyā; and at 7.71.15, where Daṇḍa rapes Arajā. This exact phrase is used at 7.71.15.

For 30abcd, D5–7,10,11,S substitute a passage of five lines [541*]: "Addressed in this fashion, Daśagrīva replied with feigned modesty: 'What you said, "I am your daughter-in-law," would refer to the practice among faithful wives.[1] But this is the fixed[2] and unvarying custom among the gods in the heavenly world: "*Apsarases* cannot have a hus-

band nor is there marriage with only one woman.[3]" ' And when he had spoken in this fashion, the *rākṣasa* threw her down[4] on the stone surface."

[1] "among faithful wives" *ekapatnīṣu*: The term *ekapatnī* must be taken, as suggested by Cr, in its sense of a woman who has only one husband and is faithful to him (*ekapatinirūpitapatnītvaviśiṣṭāsu*). Compare *Meghadūta* 10.

[2] "fixed" *stihitā*: Literally, "standing." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *matā*, "approved *or* sanctioned."

[3] "*Apsarases* cannot have a husband nor is there marriage with only one woman." *patir apsarasāṃ nāsti na caikastrīparigrahaḥ*: Ct comments: "*Apsarases* do not have a permanent husband. And the gods, too, do not take any particular *apsaras* to be their wife. That is what it means. (*apsarasāṃ niyataḥ patir nāsti. surāṇām apy ekāpsaraḥparigraho bhāryatvena nāstīty arthaḥ.*)" Cr understands similarly. Cs comments at some length on this line and, as is often the case with him, takes exception to the commentary of Ct and Cm. Cs argues that Rāvaṇa is saying to Rambhā that *apsarases* do not have husbands or lords in the sense that they do not go through the formal marriage ritual characterized by the clasping of hands of the married couple, and therefore this practice, i.e., making love to Rambhā, is legitimate, as is his taking her over and above his lawful wife, Mandodarī. He urges her, therefore, not to violate this rule (*dharma*). Further, Rāvaṇa's words are parsed by Cs as follows: "I am not a person who takes a single wife. I am a libertine (*kāmukaḥ*). And you are an amorous and wanton woman (*kāminī kulaṭā*). Therefore, my persistence is appropriate and it should not be met with resistance." Cs then goes on to quote Ct and Cm on the passage, for which see above. He quotes Ct accurately, but we must take his word that Cm says the same thing, as our versions of Cm do not include his comments. Cs argues that those earlier commentators are expressing a syntactical relationship that does not accord with the matter under consideration. He further argues that we are to understand that they fail to take into consideration the fact that, in this context of a man taking a single woman, the words "*pati*, etc.," have a much wider range of signification than just that of husband. (*patir apsarasāṃ nāsti pāṇigrahaṇapūrvakaṃ patir nāsti. mamāstu tathā tava tu mandodary upary eva vartanarūpo dharmo 'sti. taṃ mā gamayety ata āha na ceti. aham ekastrīparigraho na ca. kāmuko 'haṃ kāminī kulaṭā tvam. ato nirnibandho yukto 'yaṃ nirbandha iti bhāvaḥ . . . iti tīrtho nāgojibhaṭṭaś ca prakṛtānupayuktānvayavādinau. na caikastrīparigraha ity etadarthasya patir ityādinaiva labdher ādhikyam api na nibhālayāmāsatur iti jñeyam.*)

[4] "And when he had spoken in this fashion, the *rākṣasa* threw her down" *evam uktvā sa tāṃ rakṣo niveśya*: Literally, "having spoken in this fashion, that *rākṣasa*, having caused her to lie down." Cs argues that the word "*rakṣaḥ*," i.e., *rākṣasa*, is used pointedly here (line 5) to show that there is no humanity (literally, "human maleness") in rape. Or, he argues, Rāvaṇa speaks to Rambhā as he does with the intention of indicating that his male aggression is, in effect, not a sin, even though, in fact, it is a cause of sin by virtue of its bringing upon him a curse. (*kāmavijaye puṃstvaṃ nāstīti rakṣa ity uktiḥ. idaṃ puṃstvaṃ śāpaupayikatayā pāpahetur iti vidyamānam apy avidyamānaprāyam ity abhiprāyeṇaivam uktir iti vā.*)

31. Following verse 31, Ñ,V3,B1,3,4,D6,7,10,11,S, and Gorresio insert a passage of two lines [543*]: "With her locks and tresses flying loose[1] and her sproutlike hands shaking,[2] she resembled a blossoming creeper buffeted by the wind (*lulitālakakeśāntā karavepitapallavā / pavanenāvadhūteva latā kusumaśālinī //*)."

[1] "With her locks and tresses flying loose" *lulitālakakeśāntā*: Literally, "with locks and the ends of her hair disheveled." The expression is somewhat redundant, as it is not clear

how to distinguish *alaka* from *keśānta*. B3,D6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *lulitākulakeśāntā*, "her tresses flying free and disordered." In this case, the words *lulita* and *ākula*, both meaning "disheveled," are redundant.

[2] "her sproutlike hands shaking" *karavepitapallavā*: Literally, "whose sprouts were shaken by hand." We agree with Cv, Ck, Cg, and Ct in reading the compound as a *paranipāta*. (*karavepitapallavā vepitakarapallavā*). Cr appears to take the compound literally, arguing that Rambhā is actually holding a shaking lotus sprout in her hand, which he sees as tied up with the disordered condition of her ornaments and garlands as described in verse 31 (*kare vepitaḥ pallavaḥ kamalaṃ yasyā ata eva bhraṣṭe pracyute mālyavibhūṣaṇe yasyāḥ sā*).

32. "ran to Nalakūbara" *nalakūbaram āsādya*: Literally, "having reached *or* approached Nalakūbara."

33. "And" *ca*: The word is marked as uncertain by the editors of the critical edition.

34. "But" *tu*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the emphatic particle *vai*.

"and" *ca*: The word is marked as uncertain by the editors of the critical edition. D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "but *or* and."

"with her hands cupped in supplication, then" [*a*]*tha sāñjaliḥ*: Ñ,V1,3,B1,3,4,D1, 3,4,6,7,10,11,T2–4,G1,2,M3,4,6,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kṛtāñjaliḥ*, "having cupped her hands in supplication."

"just as it had happened" *yathātathyam*: Literally, "according to the truth." The word *-tathya-*, "truth," is marked as uncertain by the editors of the critical edition. D1,4–7,10,11,T1,2,4,G1,3,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *yathātattvam*.

35. "to Indra's heaven, Triviṣṭapa" *triviṣṭapam*: Literally, "to Triviṣṭapa." See notes to 7.19.26.

"he passed the night here" *tena . . . niśeha pariṇāmyate*: Literally, "the night was passed here by him." D6,7,10,11,T1,2,G3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead *tena . . . niśeyaṃ pariṇāmitā*, "this night was passed here by him." In any case, Ck, Cg, and Ct all add the word *iha*, "here" (*iheti śeṣaḥ*). Cr alone proposes adding the phrase "together with me (*mayā saheti śeṣaḥ*)."

36. "Seizing me" *gṛhītvā*: Literally, "having seized." D6,7,10,11,T,G1,3,M1,8, and GPP, NSP, Gita Press, KK, and VSP read instead the participle *gṛhītā*, "[I was] seized."

37. "And although I told him the whole truth" *mayā tu sarvaṃ yat satyaṃ tad dhi tasmai niveditam*: Literally, "But all that, which was truthful, was reported by me to him." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mayā tu sarvaṃ yat satyaṃ tasmai sarvaṃ niveditam*, "But, all that was truthful, all of that was reported to him by me." Several of the commentators take note of the awkward repetition of the word *sarvam*, "all," in this reading. Ct claims that it is not a poetic fault because of Rambhā's being in the grip of fear (*atra sarvapadasya dvirupādānaṃ bhayavaśān na doṣāya*). Cs, somewhat similarly, as one of his alternate explanations, is willing to write off the apparent poetic flaw by noting that it was uttered during Rambhā's lamentation. (*pralāpakālatvāt sarva iti dvirupādānaṃ na doṣāyeti vā*). Before this explanation, Cs offers a rather more forced one. According to this, the first occurrence of the word *sarvam* belongs to Rāvaṇa's question and modifies Rambhā's ornamentation, so that she is being asked for whose sake she is wearing all this ornamentation. The second occurrence of the word then refers to her reporting to Nalakūbara the whole truth. (*idaṃ sarvaṃ alaṃkaraṇaṃ kasya kam uddiśyeti tena rakṣasā pṛṣṭā. tu tadanantaraṃ mayā yan nivedanīyaṃ tat sarvaṃ satyaṃ yathā bhavati tathā niveditam.*)

38. "My lord . . . Your majesty" *deva . . . prabho*: Literally, "O god . . . O lord." The referent of the vocative *deva* is ambiguous here. It is the term by which Rambhā addressed Nalakūbara in verse 35 above, and it might be used in that way here. But since she unambiguously calls Nalakūbara *prabhu*, "lord," in this verse, it is likely that the vocative *deva*, which is a common mode of address to a king, is intended to be included in the quotation within her speech to Nalakūbara and refers to Rāvaṇa.

"But brushing all that aside" *tat sarvaṃ pṛṣṭhataḥ kṛtvā*: Literally, "having put that all behind [him]."

39. "bestower of pride" *mānada*: See 7.4.11; 7.25.41; and notes. For a discussion of the use of this term, see notes to 6.110.6. D,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *suvrata*, "O [you] of excellent vows."

"For" *ca*: Literally, "and." D2,6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead the particle *hi*, "indeed."

40. "about this" *evam*: Literally, "thus, in this fashion." Ś,Ñ1,V1,3,D,T3,4,M10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *etat*, "this."

"egregious" *parām*: Literally, "high *or* extreme."

"he entered into meditation" *dhyānaṃ saṃpraviveśa*: Ck, Cg, Ct, Cr, and Cs all observe that Nalakūbara is meditating to determine whether Rambhā's account is true or not. Cs makes the misogynistic ideology underlying this explicit, observing: "Testimony given only by a woman is not trustworthy and therefore Nalakūbara meditates in order to determine the truth or falsity of her words (*yoṣinmātrabhāṣaṇaṃ na viśvasanīyam iti tadvacanamithyātathyānirṇayārthaṃ dhyānam āsthitaḥ*)."

41. "Rāvaṇa's actions" *tasya tat karma*: Literally, "that deed of his."

"his eyes red with rage" *roṣatāmrākṣaḥ*: D6,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *krodhatāmrākṣaḥ*.

"took water in his hand" *toyaṃ jagrāha pāṇinā*: Literally, "he grasped water with his hand." The taking up and/or sipping of water is a common purificatory practice before uttering a vow or a curse. See notes to verse 42 below. Compare 1006*, line 5 and note 1, following notes to 7.57.28. See, too, Hopkins 1932, esp. pp. 324–25.

42. "heavenly water . . . sipped it" *salilaṃ divyam upaspṛśya*: Literally, "having sipped heavenly water." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *salilaṃ sarvam upaspṛśya*. This lends the phrase the sense "having sipped all that water." This, in turn, has led Ck, Cg, and Ct to understand that Nalakūbara applies the water to all of his sense organs, the eyes, etc. (*cakṣurādīndriyagaṇaṃ sarvam ity arthaḥ*—so Ck, Cg, and Ct). See 7.96.15 and notes.

"according to the ritual precepts" *yathāvidhi*: As noted by Benoît (1999, p. 1723), the sipping or sprinkling of water is a ritual action designed to purify Nalakūbara so that he may more effectively deliver his malediction.

"then" *tadā*: G1 and KK and VSP read instead *yathā*, "in such a way."

"pronounced" *utsasarja*: Literally, "he released."

43. "he shall never force himself upon . . . again" *na . . . upayāsyati*: Literally, "he shall not approach sexually."

44. "And if ever . . . he should assault" *yadā tu dharṣayiṣyati*: Literally, "but when he will assault." D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read *hi*, "for, indeed," for *tu*, "but." For a similar use of various derivations of the verb √*dhṛṣ* to indicate forcible rape, see 7.17.24; 7.30.27; and 637*, line 2, note 2, following notes to verse 7.30.37.

"his head" *mūrdhā tu*: Literally, "and his head." The syllables *-dhā tu* are marked as uncertain by the editors of the critical edition.

"shall burst into seven pieces" *saptadhā . . . śakalībhavitā*: Literally, "will be fragmented seven ways." Threats or curses involving someone's head shattering into various

numbers of pieces are a common motif from the time of the *Upaniṣads*. On this motif, see Insler 1989.

45. "the war drums of the gods" *devadundubhayaḥ*: Ct observes that the sound of the drums and so forth is a sign of [the gods'] satisfaction (*dundubhivādyādayaḥ saṃtoṣāt*). Cs believes that the drums of the gods resound spontaneously through the force of fate. This, he argues, should indicate to us that Nalakūbara's curse is approved by the Lord and also that even Brahmā, etc., agree that Rāvaṇa's time is at hand. And, Cs continues, that is why the next verse says, "headed by Grandfather Brahmā." (*devadundubhayo neduḥ svayam eva daivāt. etenāyaṃ śāpa īśvarasaṃmata iti jñāyate. na kevalam etāvat kiṃtu brahmāder api kāla āsann iti saṃmatir ity āha—pitāmahamukhā iti.*) For other references to war drums, see 155*, note 2, following notes to 7.9.27 and 7.19.25.

46. "headed by Brahmā, Lord of creatures" *prajāpatimukhāś cāpi*: Literally, "and having Prajāpati at [their] head as well." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *pitāmahamukhāś caiva*, "and, indeed, having the Grandfather at [their] head."

"the overall state of the world" *lokagatiṃ sarvām*: Literally, "the entire state *or* condition of the world." Ck, Cg, and Ct explain that the reference is to the terrible condition of the world, the root of which is to be found in the oppression carried out by Rāvaṇa (*lokasya tatkṛtapīḍāmūladurdaśām*). Cs glosses, "injury to people (*janahiṃsā*)."

"the impending doom" *mṛtyum*: Literally, "death." Cs observes that the gods are delighted upon learning of the impending death of the *rākṣasa* and the means to that end in the form of that curse (*tasya rakṣaso mṛtyuṃ ca śāparūpaṃ tatsādhanaṃ ca jñātvā praharṣitā iti*).

Following verse 46, KK (7.26.56cd), VSP (7.26.59cd), and GPP (in brackets following its verse 7.26.58ab and 7.26.58cd and footnoted by the editor as extra in the text of Cg) insert a passage of one line [550*]: "And the seers and the ancestors experienced unsurpassed joy (*ṛṣayaḥ pitaraś caiva prītim āpur anuttamām* /)."

47. "he lost his desire to make love to unwilling women" *maithunaṃ bhāvaṃ na . . . abhyarocayat*: Literally, "he was not inclined toward erotic feelings." Ś1,3,Ñ2,V3,B1,D6–12,T3,4, and Lahore, Gorresio, GPP, NSP, and Gita Press read *maithunībhāvam*, "becoming engaged in sexual intercourse," for *maithunaṃ bhāvam*, "erotic feelings," while D2,3, and KK and VSP read *maithune bhāvam*, "the emotion connected with sexual intercourse." Interestingly Ck, Cg, and Ct understand that Agastya is telling Rāma about Rāvaṇa's loss of sexual appetite for unwilling woman in order to fully reassure him that Sītā has not been violated by the *rākṣasa* (*idaṃ vacanaṃ sītādevyā akṣatatvasya samyag rāmaṃ prati bodhanārtham*—so Cg, Ct; Ck similarly).

Following verse 47, D6,7,10,11,T,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [551*]: "When those women, faithful to their husbands, heard about that curse, so pleasing to their hearts, that had been uttered by Nalakūbara, they were reassured by that and attained happiness[1] (*striyaś ca tena nirṇītāḥ prītim āpuḥ pativratāḥ* / *nalakūbaranirmuktaṃ śāpaṃ śrutvā manaḥpriyam* //)."

[1] "When those women, faithful to their husbands . . . they were reassured by that and attained happiness" *striyaś ca tena nirṇītāḥ prītim āpuḥ pativratāḥ*: The line is rather awkward. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tena nītāḥ striyaḥ prītim āpuḥ sarvāḥ pativratāḥ*, "All those women, faithful to their husbands, who had been carried off by him, attained happiness." Ck and Ct observe that by virtue of this [curse], the chaste wives—who had previously been carried off by Rāvaṇa to his inner apartments—upon hearing this curse so pleasing to them, would be reassured. (*tena rāvaṇena nītāḥ prāk svāntaḥpuraṃ nītāḥ pativratāḥ striyaś ca taṃ sveṣṭaṃ śāpaṃ śrutvā prītim āpuḥ*—so Ct; Ck similarly.) Cr understands similarly.

Sarga 27

1. "Then . . . Daśagrīva . . . along with his *rākṣasas*" *atha daśagrīvaḥ sarākṣasaḥ*: The sequence is ambiguous. It can also be read, as does Lahore (7.30.1), *sa rākṣasaḥ*, "he, the *rākṣasa* Daśagrīva." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *sasainyabalavāhanaḥ*, "together with [his] army, troops, and mounts." The terms *sainya* and *bala* are more or less synonymous here. Translators employ various strategies to try to cope with the redundancy. Gorresio (1870, p. 127) maintains the redundancy of the original, translating, "*coll' esercito, coi carri e con tutte le sue forze*." Dutt (1894, p. 1662) drops one term for "army" and the term for mounts, rendering simply, "with his army." Roussel (1903, vol. 3, p. 496) collapses *bala* and *sainya*, translating, "*avec son infanterie et sa cavalerie*." In this he is followed by Shastri (1959, vol. 3, p. 467), who renders, "with his infantry and cavalry." Gita Press (1969, vol. 3, p. 1999) takes the word *bala* in its sense of "strength," offering the unpersuasive "accompanied by the might of his army and vehicles." Raghunatha (1982, vol. 3, p. 462) renders, "along with his forces and mounts," while Benoît (1999, p. 1290) translates, "*avec son armé et ses attelages*." KK and VSP read instead *daśagrīvaḥ sa rāvaṇaḥ*, "he, Daśagrīva Rāvaṇa." Ñ,V1,3,B1,3,4,D1, 3,7,10,11,T3,4, and Gorresio, GPP, NSP, and Gita Press read *tu*, "but as for [Daśagrīva]," for *atha*, "then."

"passing beyond Mount Kailāsa . . . reached Indra's world" *kailāsaṃ laṅghayitvā . . . / āsasāda . . . indralokam*: Literally, "having gone beyond Kailāsa, he reached Indra's world." Ck and Ct note that Rāvaṇa must travel beyond Mount Kailāsa, as Indra's world is situated atop Mount Meru (*tasya merūpari pratiṣṭhitatvāt*).

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]." Ñ2,B1,3,4, D6,7,10,11,G1, and Gorresio, GPP, NSP, and Gita Press read instead *daśānanaḥ*, "the ten-faced [one]."

2. "its din . . . reached the world of the gods" *devalokaṃ yayau śabdaḥ*: Literally, "the sound went to the world of the gods." Ñ2,B1,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *devaloke babhau śabdaḥ*, "the sound appeared in the world of the gods." Cs glosses, "that is to say, it was heard by those who were there (*śrutas tatratyair iti yāvat*)."

"like the roar of the ocean being shattered" *bhidyamānārṇavopamaḥ*: Literally, "like the ocean being shattered." One must follow the gloss of Cs, who notes "a sound similar to the sound of that (*tatsvarasadṛśaḥ śabdaḥ*)." D6,T,1,2,G3,M3, and KK and VSP read instead *mathyamānārṇavopamaḥ*, "like the ocean being churned up."

3–4. "Indra trembled on his throne" *indraḥ saṃcalitāsanaḥ*: Literally, "Indra was one whose throne was shaken." This rather awkward compound could also, perhaps, be read as a *paranipāta*, *āsanasaṃcalitaḥ*, "shaken on *or* from his throne." Ñ,V1,3,B,3,4,D2–7,9–11,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *indraś calita āsanāt*, "Indra was shaken *or* moved from his throne." The translators are divided as to whether Indra is shaken from or on his throne or rises from it voluntarily. Thus Dutt (1894, p. 1662), Shastri (1959, vol. 3, p. 467), and Gita Press (1969, vol. 3, p. 1999) all understand the former, while Gorresio (1870, p. 128), Roussel (1903, vol. 3, p. 497), Raghunathan (1982, vol. 3, p. 463), and Benoît (1999, p. 1290) all subscribe to the latter view.

"He addressed . . . the gods . . . there" *abravīt tatra tān devān*: Ñ2,V1,B1,3,4,D3,5–7,10,11,T3, and Gorresio, GPP, NSP, and Gita Press read instead *devān athābravīt tatra*, "then he addressed [the] gods there."

"the Ādityas, along with the Vasus, the Rudras, the Viśvas, the *sādhyas*, and the hosts of the Maruts" *ādityān savasūn rudrān viśvān sādhyān marudgaṇān*: The *sādhyas* are a class of semidivine celestial beings. See *ManuSm* 1.22; 3.195. The term is found elsewhere in the *Rāmāyaṇa* (2.22.2; 6.60.7; 6.105.7) but is most frequently encountered in the *Utta-*

rakāṇḍa. See 7.28.25; 7.88.6; and 7.100.11. The word *viśvāḥ* is an abbreviated name for the class of vedic divinities more commonly called the Viśvedevas, "All-Gods." See, for example, 7.88.5–6. See Gonda 1975b, p. 102. Ñ2,D1,4,6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *ādityāṃś ca vasūn rudrān sādhyāṃś ca samarudgaṇān*, "The Ādityas and the Vasus, the Rudras and the *sādhyas*, together with the hosts of Maruts."

5. "the immensely powerful . . . girded themselves for battle" *saṃnahyante mahāsattvāḥ*: Literally, "the immensely powerful ones equipped themselves." Ñ2,6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃnahya sumahāsattvāḥ*, "having equipped themselves, those extremely powerful ones." The variant leaves the verse without an explicit finite verb.

6. "for he was fearful of Rāvaṇa" *paritrastaḥ . . . rāvaṇaṃ prati*: Literally, "frightened with respect to Rāvaṇa." Ck and Ct note that Indra's fear derives from the fact that he must not violate Lord Brahmā's word [i.e., his boon to Rāvaṇa] (*bhagavadvacanasya paripālanīyatvād iti bhāvaḥ*—so Ct; Ck similarly). On Brahmā's boon, see notes to verse 8 below.

"Approaching" *āgatya*: Literally, "having approached." Ś2,3,Ñ1,V1,3,B4,D1–5,8,12, T1,2,4,G1,3,M2–10, and Lahore, KK, and VSP read instead the synonymous *āgamya*.

7. "you who are endowed with immense power and valor, what shall we do" *kathaṃ kariṣyāmo mahāvīryaparākrama*: Literally, "How shall we act, O you who are endowed with immense power and valor?" Ñ2,B1,3,4,D5–7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *kathaṃ kariṣyāmi rāvaṇaṃ rākṣasaṃ prati*, "How shall I act with respect to the *rākṣasa* Rāvaṇa?" T2,G1,M3,7–10, and KK and VSP read instead *kathaṃ kariṣyāmi mahāvīryaparākramaḥ*, "How shall I, who am endowed with immense power and valor, act?"

"For this mighty *rākṣasa* has come, seeking battle." *asau hi balavān rakṣo yuddhārtham abhivartate*: Literally, "For that mighty *rākṣasa* approaches for the sake of battle." Note the improper gender agreement between the masculine *balavān* and the neuter *rakṣaḥ*, "*rākṣasa*." Ñ2,B1,3,4,7,10,11, and Gorresio, GPP, NSP, and Gita Press read *aho 'tibalavad rakṣaḥ*, "Alas! the extremely mighty *rākṣasa*," for *asau hi balavān rakṣaḥ*. This reading corrects the gender disagreement. See notes to verse 15 below.

8. "because of the granting of that boon" *varapradānāt*: As Cr notes, this is, of course, a reference to the well-known boon of invulnerability to gods and other supernatural beings that was granted to Rāvaṇa as a reward for his austerities (*devādyavadhyatvaṃ vacaḥ*). On the motif of Rāvaṇa's boon, see notes to 7.10.16.

"But, O God, those words of Prajāpati, must be rendered true." *tac ca satyaṃ hi kartavyaṃ vākyaṃ deva prajāpateḥ*: Literally, "And, O God, that speech of Prajāpati must be made true." Ñ,V1,3,B1,3,4,D1,3–7,10,11,T3,4 (both times), and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [555*]: "And that speech that was uttered by the lotus-born [one] must be made true (*tat tu satyaṃ vacaḥ kāryaṃ yad uktaṃ padmayoninā*)." KK and VSP read the compound *satyavacaḥ*, "that true speech," for *satyaṃ vacaḥ*.

9. "Please do as you did before when, relying upon your counsel, I burned up Namuci, Vṛtra, Bali, Naraka, and Śambara." *tad yathā namucir vṛtro balir narakaśambarau / tvanmataṃ samavaṣṭabhya yathā dagdhās tathā kuru //*: Literally, "Then just as, having relied on your counsel, Namuci, Vṛtra, Bali, Naraka, and Śambara were burned, you must act in the same way." The verse as it stands in the critical edition is awkward and elliptical. Few, if any, manuscripts collated appear to read both instances of the adverb *yathā*. Indeed, the majority of manuscripts across virtually all the subrecensions read *mayā*, "by me," for the second occurrence of *yathā* (Ś,Ñ,V1,3 [V2 missing],B1,4,D1–4,6–12,T3,4,G3 [G2 missing],M5,6). This appears to be a better textual and contextual reading. The majority of manuscripts that read the second *yathā* substitute *purā*, "long ago,"

for the first *yathā* (M1–3,7,8). T4 and M5 appear to read not *yathā* but rather *purā* and *mayā*. All printed editions consulted, except the critical edition, read *yathā . . . mayā*. Ś1,3,Ñ1,V1,3,D,T2–4,M1, and the texts of Lahore, GPP, NSP, Gita Press, KK, and VSP read *tvadbalam*, "your strength," for *tvanmatam*, "your counsel." These variations lend the verse, as it appears in GPP, NSP, Gita Press, KK, and VSP, the sense of "You must act in the same way as when, having relied upon your might, I consumed Namuci, Vṛtra, Bali, Naraka, and Śambara." Ck, Cg, Cm, Ct, and Cr generally understand Indra to be asking Viṣṇu to devise, that is to say, inform him of, some stratagem or means whereby Rāvaṇa can be killed (*tathā rāvaṇasyāpi vadhopāyayatnaṃ kuru me ākhyāhi*—so Ct). Most great demonic enemies of the gods acquire their power through some boon that they believe makes them invulnerable. The gods, chiefly Viṣṇu, thus need to devise some clever strategy to circumvent the boon.

"Namuci" *namuciḥ*: The story of Indra and Namuci is popular and known from the earliest literature. See 99*, lines 1–2 and notes, following notes to 7.6.32.

"Vṛtra" *vṛtraḥ*: The great primordial serpentine *asura*, Vṛtra, "the Encloser," is the paradigmatic enemy of the vedic divinity Indra. A version of the story of Vṛtra is told at *Uttarakāṇḍa sargas* 75–77. See notes to 7.75.4.

"Bali" *baliḥ*: See 7.29.16 and notes.

"Naraka, and Śambara" *narakaśambarau*: See 7.22.21–23 and notes.

10. "For, mighty God among gods . . . There is no one . . . in times of calamity" *na hy anyo deva devānām āpatsu sumahābala*: Literally, "For, O extremely mighty God among the gods, there is no other in calamities." One might also understand the line to mean "For, O extremely mighty God, there is no other among the gods in calamities."

Ś,Ñ,V1,3,B1,3,4,D,T3,4 and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *na hy anyo deva deveśa tvām ṛte* [*tvadṛte*—Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press] *madhusūdana*. This lends the line the sense "For, O God, O Lord of the gods, Madhusūdana, aside from you, there is no other . . . " There is a split in the printed editions in the rendering of the sequence *deva deveśa*, with Gorresio, KK, and VSP reading the sequence as two words, *deva*, "O God," and *deveśa*, "O Lord of the gods." The critical apparatus also supports this reading. This division is supported by Ct, Cg, and, according to the critical apparatus, Ck. Ct remarks, " 'O Lord' and 'O Lord of the gods' are both vocatives referring to Viṣṇu (*deveti deveśeti ca viṣṇusaṃbodhanam*)." Cg simply observes, " 'O God' is a vocative (*deveti saṃbuddhiḥ*)." Lahore, GPP, NSP, and Gita Press all read the sequence as a single compound, giving it the sense "O Lord of the god of gods." Among the translators consulted, only Roussel (1903, vol. 3, p. 497), Gita Press (1969, vol. 3, p. 2000), and Benoît (1999, p. 1290) clearly translate this latter compound.

"you are the Supreme Spirit . . . other than you, who is our protector and recourse in times of calamity" *gatiḥ parāyaṇaṃ vāsti tvām ṛte puruṣottama*: Literally, "There is [no] refuge or highest recourse except for you, O Puruṣottama." The terms *gatiḥ* and *parāyaṇam* as they are used here overlap significantly in their meanings. We follow Ct and Cr, who gloss, "protector (*rakṣakaḥ*)" for the former and "refuge *or* highest refuge (*āśrayaḥ* [—so Ct] or *paramāśrayaḥ* [—so Cr]) for the latter." Ñ,B1,4,D6,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *gatiḥ parāyaṇaṃ cāpi trailokye sacarācare*, "a protector and highest recourse in the triple world together with its fixed and moving contents." T1,2,G3,M3, and KK and VSP read instead *gatiḥ parāyaṇaṃ nāsti trailokye sacarācare*, "there is not a protector [or] highest recourse in the triple world together with its fixed and moving contents." On the use of the term *puruṣottama*, see 7.9.2 and note.

11. "And it is you alone who have established me in the everlasting kingship of the gods." *tvayāhaṃ sthāpitaś caiva devarājye sanātane*: Ś,Ñ,V1,3,B1,3,4,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [556*]: "It

is by you that these worlds have been established and I, Śakra, as lord of the gods (*tvayeme sthāpitā lokāḥ śakraś cāhaṃ sureśvaraḥ*)."

Following 556*, Ñ1,D3,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of two lines [557*]: "It is you who have created this entire triple world together with its fixed and moving contents. And it is into you, O Lord, that they all enter at the end of a cosmic era. (*tvayā sṛṣṭam idaṃ sarvaṃ trailokyaṃ sacarācaram / tvām eva bhagavan sarve praviśanti yugakṣaye//*)"

12. "Therefore, please tell me . . . Will you . . . fight the enemy in battle yourself" *tad ākhyāhi . . . mama svayam /. . . yudhyase saṃyuge ripum*: We are inclined to agree with Ck, Cg, and Ct, who read the reflexive adverb *svayam*, "yourself," across the half-verse boundary to construe with the verb for fighting (*yudhyase*, "you fight,") in *pāda* d. This makes for a persuasive reading and has been followed by several translators, even though it seems to force the syntax a bit. Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *ācakṣva*, "you must speak," for *ākhyāhi*. Ck, Cg, and Ct gloss the first half of the verse as follows: "That [*tat*], that is to say, therefore, please tell me truthfully a stratagem such that I would be victorious. Or will you fight yourself? The words 'Tell me that' should be supplied. (*tat tasmān mama yathā jayaḥ syāt tathā tattvam upāyam ācakṣva. svayam eva vā yotsyase tad brūhīti śeṣaḥ*—so Ct; Ck and Cg similarly)." Raghunathan (1982, vol. 3, p. 463) incorporates this gloss into his translation, rendering, "Tell me, O Lord, how I may win, or will you fight Ravana yourself with sword and discus?" Ñ2,V1,3,B1,3,4,D1–7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *yotsyase rāvaṇaṃ prati*, "will you fight against Rāvaṇa?" V1,D2, and KK and VSP read instead *yotsyase rāvaṇaṃ prabho*, "O Lord, will you fight Rāvaṇa?"

"sword" *asi-*: V3,D1,3,4,G3,M2,3,6,7, and Gorresio, KK, and VSP read instead the indeclinable particle *api*, which explicitly marks *pādas* c and d as a question and lends the half line the sense "Will you fight Rāvaṇa with the aid of your discus?" The word *asi* is marked as uncertain by the editors of the critical edition.

13. "You need have no fear" *na paritrāsaḥ kāryas te*: Literally, "Fear is not to be made by you." Ś,Ñ,V1,3,B1,3,4,D, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *kartavyaḥ* for *kāryas te*, lending the line the sense "Fear is not to be made."

"Moreover" *ca*: Literally, "and."

14. "For the time being" *tāvad*: Literally, "for so long."

"this evil creature" *eṣa durvṛttaḥ*: Literally, "this one of evil conduct." Ś,Ñ,V1,3,B1,3,4,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *duṣṭātmā*, "evil-minded [one]," for *durvṛttaḥ*, "[one] of evil conduct."

"is impossible to kill . . . by the gods and *dānavas*" *na . . . śakyo daivatadānavaiḥ / hantum*: Ś,Ñ,V1,3,B1,3,D2,6–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *śakyo jetuṃ surāsuraiḥ* for *śakyo daivatadānavaiḥ*. This lends the passage the sense "is impossible to defeat by the gods or *asuras* [or] to kill [him]."

"in battle" *yudhi*: Ś1,Ñ2,B3,D6,7,10,11, and Gorresio (*vāpi*), GPP, NSP, Gita Press, KK, and VSP read instead *cāpi*, "and even," but here in the sense of "or," lending the verse the sense that Rāvaṇa can be neither conquered nor killed.

15. "this *rākṣasa* . . . and assisted by his son" *rakṣaḥ putrasahāyo 'sau*: Ś,Ñ,V1,3,B1,3,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasaḥ putrasahitaḥ*, "the *rākṣasa* accompanied by his son." This reading essentially corrects the ongoing gender disagreement that continues in this passage by substituting the masculine *rākṣasaḥ* for the critical edition's neuter *rakṣaḥ*. The masculine form thus agrees with the various pronouns and adjectives in the verse. See notes to verse 7 above. We understand by the term *putrasahāyaḥ*, "assisted by his son," that the son in question is Meghanāda Indrajit. Rāvaṇa, however, does have other sons, and the term could be

interpreted to mean "the *rākṣasa*, assisted by his sons." Translators are divided: Dutt (1894, p. 1663), Shastri (1959, vol. 3, p. 468), Gita Press (1969, vol. 3, p. 2000), and Raghunathan (1982, vol. 3, p. 463), like us, read the singular, while Gorresio (1870, p. 128), Roussel (1903, vol. 3, p. 497) and Benoît (1999, p. 1291) opt for the plural. See notes to verse 19 below.

"mighty feats" *mahat karma*: Literally, "a great deed." Ck, Cg, Ct, and Cr are in agreement in understanding the great feat to be a feat of battle (*mahat karma yuddhakarma*—so Ck and Cg; Ct and Cr similarly).

"I know this through my inherent knowledge." *dṛṣṭam etan nisargataḥ*: Literally, "This is seen naturally." We follow Ck, Cg, and Ct, who understand that Viṣṇu is referring to his own inherent power of omniscience, whereby he sees, that is to say, knows, this (*nisargataḥ sahajajñānaśaktyā dṛṣṭam avagatam*—so Cg and Ct; Ck similarly). Cr, for some reason, wants to twist the natural syntax of the verse to make the adverb *nisargataḥ* refer to the innate nature of the *rākṣasas*, whereby Rāvaṇa will perform great and terrible deeds. This leaves the participle *dṛṣṭam* detached syntactically, and Cr glosses it as "is known by me" (*rākṣaso nisargato rākṣasasvabhāvān mahad ugraṃ karma kariṣyatīti dṛṣṭaṃ mayā jñātam*). The word *nisargataḥ*, "naturally," is marked as uncertain by the editors of the critical edition.

16. "And as for what you asked me, Śakra—'Will you fight him in battle?'" *bravīṣi yat tu māṃ śakra saṃyuge yotsyasīti ha*: Literally, "What you say to me, O Śakra, 'Will you fight in battle . . .'" Ñ2,B1,3,4,D6,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yat tu māṃ tvam ābhāṣiṣṭhā yuddhyasveti sureśvara*, "And as for what you said to me, lord of the gods, 'You must fight . . .'"

"I . . . by no means" *naivāham*: The *ham* of the word *aham* is marked as uncertain by the editors of the critical edition. Ñ,V1,3,B1,D1,3,4,6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *nāhaṃ tam*, "I [shall] not [fight] him."

"Rāvaṇa, the lord of the *rākṣasas*" *taṃ rāvaṇaṃ rākṣasādhipam*: Ś,Ñ,V1,3,B4,D, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇaṃ rākṣasaṃ yudhi*, "the *rākṣasa* Rāvaṇa in battle."

17. "For Viṣṇu never turns back without having killed his enemy." *anihatya ripuṃ viṣṇur na hi pratinivartate*: Ś,Ñ2,V1,B1,3,4,D1–4,6–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nāhatvā samare śatruṃ viṣṇuḥ pratinivartate*, "Viṣṇu does not turn back without having killed his enemy in battle."

"And at this time what you desire with regard to that *rākṣasa* is not feasible, as he has acquired that boon." *durlabhaś caiṣa kāmo 'dya varam āsādya rākṣase*: Literally, "Today this desire is difficult to obtain with regard to the *rākṣasa* after his having acquired a boon." Ś,Ñ,V1,D1,2,4,6–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *durlabhaś caiva kāmo 'dya varaguptād dhi rāvaṇāt*, "For this desire is now extremely difficult to obtain because Rāvaṇa is protected by a boon." In neither reading is it made clear whose desire is being addressed, but, given the context in which Indra is the petitioner and Viṣṇu is, at least for the moment, denying his request, we believe that the wish is Indra's. No commentator specifies this. Translators consulted vary in their understanding. Dutt (1894, p. 1663) and Raghunathan (1982, vol. 3, pp. 463–64) understand it to be Viṣṇu's desire. Gorresio (1870, p. 129), Roussel (1903, vol. 3, p. 497), and Gita Press (1969, vol. 3, p. 2000) are nonspecific, leaving it ambiguous whose wish it is. Shastri (1959, vol. 3, p. 468) and Benoît (1999, p. 1291) ignore the term entirely.

18. "But . . . I promise you" *pratijānāmi*: Literally, "I promise." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pratijāne ca*, "And I promise."

"standing right before you" *tvatsamīpam*: Literally, "in your presence." Ś,Ñ,V1,3,B1,4,D1, 3–12,T1–3,G3,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous but perhaps more grammatical *tvatsamīpe*, "in your presence."

"that I myself shall be the cause of this *rākṣasa*'s death" *rākṣasasyāham evāsya bhavitā mṛtyukāraṇam*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhavitāsmi yathāsyāhaṃ rakṣaso mṛtyukāraṇam*, "such that I will be the cause of this *rākṣasa*'s death." Cr believes that by saying, "I shall be the cause of the *rākṣasa*'s death" rather than "I will kill him," Viṣṇu is suggesting that he will not do so in his own proper form (*asya rakṣaso mṛtyukāraṇam ahaṃ yathāvad bhavitāsmīti tvatsamīpe pratijāne kāraṇaṃ bhavitāsmīty anena svasya sākṣād dhananakartṛtvābhāvaḥ sūcitaḥ*). In other words, Cr believes that Viṣṇu is hinting at his own future incarnation as Rāma.

19. "When I recognize that the time is at hand . . . and so gratify the gods" *devatās toṣayiṣyāmi jñātvā kālam upāsthitam*: Literally, "I shall delight the gods, having recognized that the time has come." Ś,Ñ,V1,B1,3,4,D2,3,6–12,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *devatā nandayiṣyāmi jñātvā kālam upāgatam*, "I shall delight the gods having recognized that the time has come."

"I shall kill Rāvaṇa, together with his son, in battle" *aham enaṃ vadhiṣyāmi rāvaṇaṃ sasutaṃ yudhi*: D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *aham eva nihantāsmi rāvaṇaṃ sapuraḥsaram*, "I, indeed, shall kill Rāvaṇa along with his followers." The compound *sasutam* can mean either "together with his son," or "together with his sons." As noted above, we understand the reference to be to Meghanāda Indrajit, who will be killed in battle by Lakṣmaṇa at *Yuddhakāṇḍa sarga* 78. See notes to verse 15 above.

Following verse 19, Ś,Ñ,V1,3,B1,3,4,D,T3,4,M3, and Lahore, Gorresio (lines 1,2 only), GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [560*]: "'I have told you this truthfully, king of the gods and Sacī's lord.[1] So, free from fear, you must fight along with the great gods.[1]'[2] Then, the Rudras, together with the Ādityas, the Vasus, the Maruts, and the Aśvins, girded for battle, quickly marched forth from the city toward the *rākṣasas*.[3–4]"

[1] "along with the great gods" *suraiḥ saha mahātmabhiḥ*: Ñ2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *suraiḥ sārdhaṃ mahābala*, "O mighty [one], along with the gods. KK and VSP read instead *sarvaiḥ saha mahābala*, "O mighty [one], along with all [the gods]."

20. "just at daybreak" *rajanīkṣaye*: Literally, "at the waning of night."

"was heard" *śuśruve*: The reading is marked as uncertain by the editors of the critical edition. Ś2,B1,D6,7,10,11, and GPP, NSP, and Gita Press read instead the *parasmaipada śuśrāva*, which nonetheless must be read as passive.

"which always fought fiercely" *prayuddhasya*: Literally, "fighting fiercely." Since the actual battle does not commence until the following verse, we agree with Ck, Cg, Ct, and Cr in taking this as a general descriptive adjective rather than in any participial sense. They gloss, "whose fighting was superior *or* extreme (*prakṛṣṭaṃ yuddhaṃ yasya*—so Ck, Cg, and Ct; Cr similarly)." On the term *prayuddha*, see notes to 7.23.6, 7.25.11, and 7.28.34.

Following verse 20, Ñ,V1,3,B1,3,4,D1,3–7,10,11,T,G1,3,M1–3,5–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [561*]: "Those immensely powerful warriors, roused to action,[1] advanced[2] toward the battlefield eyeing one another[3] in great excitement.[1–2] Then, when they saw that vast and indestructible army, impossible to conquer,[4] the soldiers of the thirty gods[5] were shaken.[3–4]"

[1] "roused to action" *prabuddhāḥ*: Literally, "awakened *or* excited." T1–3,G1,3,M1,2, 5,6,8–12, and KK and VSP read instead *prayuddhāḥ*, "fighting *or* fighting fiercely." See note above.

[2] "advanced" *abhyavartanta*: KK and VSP read instead *hy abhyavartanta*, "they advanced," to avoid the hiatus. This variant is not noted in the critical apparatus.

[3] "those immensely powerful warriors . . . eyeing one another" *mahāvīryāḥ . . . anyonyam abhivīkṣya*: It seems apparent from the fact that the warriors are looking at one another that the noun is intended to refer to the troops on both sides of the conflict. However, Dutt (1894, p. 1663), Gita Press (1969, vol. 3, p. 2001), and Raghunathan (1982, vol. 3, p. 464) believe that lines 1–2 refer exclusively to the *rākṣasas*. V3 and KK and VSP read *hy anyonyam*, "indeed, one another," to avoid the hiatus.

[4] "impossible to conquer" *paramadurjayam*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *samaramūrdhani*, "in the forefront of battle."

[5] "the thirty gods" *tridaśa-*: Literally, "the thirty." Ñ,V1,3,B1,3,4,D1,3–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *daivata-*, "the gods."

21. "Then . . . between the gods and the *rākṣasas*" *atha . . . devarākṣasayos tadā*: Literally, "Now . . . between the god and *rākṣasa* . . . then." Although the dual ending of the *dvandva* compound would restrict initial battle to Indra and Rāvaṇa, the context makes it clear that this is a battle involving a large number of forces on both sides. A number of manuscripts and editions avoid the problem, replacing the dual with the plural. Ñ,V1 (both times),3,B1,3,4,D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ . . . devadānavarakṣasām*, literally, "Then . . . among the gods, *dānavas*, and *rākṣasas*." The alignment of forces, of course, is that the *rākṣasas* and the *dānavas* are on one side facing off against the gods. The *dānavas* in Rāvaṇa's army would be those who joined him during his march because of their enmity toward the gods at 7.25.37, where they are called *daityas*. Among the translators consulted, only Gita Press (1969, vol. 3, p. 2001) explicitly gets this right. Raghunathan (1982, vol. 3, p. 464) mistakenly places the gods and the *dānavas* on one side and the *rākṣasas* on the other. Other translators who share this reading simply list the three groups.

"involving all sorts of weapons" *nānāpraharaṇāyudham*: Literally, "having for its weapons every sort of *praharaṇa*." Ś,Ñ,V1,3,B1,3,4,D,T3,4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nānāpraharaṇodyatam*, "prepared with all sorts of weapons." See notes to 7.25.30.

22. "ran forward" *abhyadhāvanta*: Literally, "they ran toward." Ñ,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *samavartanta*, "they went forward."

"at Rāvaṇa's command" *rāvaṇājñayā*: Ś,Ñ2,V1,3,B1,3,4,D6,7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāvaṇasya te*, "those [ministers] of Rāvaṇa."

23–24. "There were": We have added these words for the sake of clarity. The two verses consist primarily of a list of the proper names of several of the principal *rākṣasas* mentioned in the previous books, primarily in the *Yuddhakāṇḍa*.

"Saṃhrādi" *saṃhrādiḥ*: The final syllable is marked as uncertain by the editors of the critical edition. Ñ2,V1,B1,3,4,D3,5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saṃhrādaḥ*, "Saṃhrāda."

"Mahāmukha" *mahāmukhaḥ*: Ñ2,V3,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ghaṭodaraḥ*, "Ghaṭodara."

"Mahāmālin" *mahāmālī*: The syllables *-mālī* are marked as uncertain by the editors of the critical edition. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāhrādaḥ*, "Mahāhrāda."

Following verse 24, Ñ1,V1,3,D1,3,4,6,7,10,11,T,G1,3,M1–7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [562*]: "Suptaghna, Yajñakopa, Durmukha, Dūṣaṇa, Khara, Triśiras, Karavīrākṣa, and the *rākṣasa* Sūryaśatru (*suptaghno*

yajñakopaś ca durmukho dūṣaṇaḥ kharaḥ / triśirāḥ karavīrākṣaś ca sūryaśatruś ca rākṣasaḥ //)." The verse extends the list of Rāvaṇa's ministers.

Following 562*, D7,10,11,T2,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [563*]: "Mahākāya, Atikāya, Devāntaka, and Narāntaka (*mahākāyo 'tikāyaś ca devāntakanarāntakau //)*." This extends the list further.

25. "Surrounded by all of those immensely powerful warriors, that bull among *rākṣasas*" *etaiḥ sarvair mahāvīryair vṛto rākṣasapuṃgavaḥ*: Literally, "surrounded by all those immensely powerful ones . . . the bull among *rākṣasas*." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *etaiḥ sarvaiḥ parivṛto mahāvīryair mahābalaḥ*, "Surrounded by all of these immensely powerful ones, the one of great strength."

"plunged into the enemy hosts" *sainyam . . . praviveśa*: Literally, "he entered the army." As the context makes clear and Cr observes, Sumālin and his forces are penetrating the army of the gods (*sainyaṃ devasenāṃ praviveśa*).

26. "Together with those night-roaming *rākṣasas*, he scattered in his rage" *vidhvaṃsayati saṃkruddhaḥ saha taiḥ kṣaṇadācaraiḥ*: Literally, "enraged, together with those night-roaming [ones], he scattered." On the kenning "night-roaming [ones]" (*kṣaṇadācarāḥ*), see note to 7.6.14. Ñ2,B3,D7, and GPP, NSP, and Gita Press read instead *vyadhvaṃsayat samaṃ kruddho vāyur jaladharān iva*, "Enraged, he all at once scattered . . . as the wind might clouds." KK and VSP read instead *vyadhvaṃsayat susaṃkruddho vāyur jalacarān iva*, "In a towering rage, he scattered . . . as the wind might aquatic creatures." The image is a peculiar one, to say the least, and one has to wonder whether this is a typographical error for *jaladharān iva* in KK (1913) and repeated in VSP, as KK (1905) reads *jaladharān iva*.

Following verse 26, D6,T1,2,G1,3,M, and KK [in brackets numbered as verse 33] insert a passage of two lines [565*]. These lines are placed before 564* in KK: "Terrified in their fear of Sumālin, the gods, being slaughtered like deer terrified by a lion, fled in all directions[1] (*sumālībhayasaṃtrastāḥ surāś te sarvato diśam / pradudruvur vadhyamānāḥ siṃhatrastā mṛgā iva//)*."

[1] "in all directions" *sarvato diśam*: Literally, "to the direction from all sides." D6,T1,G3,M3 correct the singular *diśam* to the plural, *diśaḥ*, "directions," while KK provides the singular locative *diśi*, "in a direction." KK's variant is not noted in the critical apparatus.

Following verse 26, Ś,Ñ1,V1,3,D1–4,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK (following 565*), and VSP insert a passage of two lines [564*]: "Then, Rāma, being slaughtered by the night-roaming *rākṣasas*, the army of the gods was driven in all directions like deer driven by lions (*tad daivatabalaṃ rāma hanyamānaṃ niśācaraiḥ / praṇunnaṃ sarvato digbhyaḥ siṃhanunnā yathā mṛgāḥ //)*."

27. "Sāvitra, eighth among the Vasus" *vasūnām aṣṭamo vasuḥ / sāvitraḥ*: Etymologically the name would appear to mean "the son of Savitṛ." This figure is largely unknown outside of this incident. The name Sāvitra does not appear in any of the six sets of offspring of Savitṛ found in the various *purāṇas* listed by Citrāv 1964, pp. 1026–27 (s.v. *savitṛ*). It is clearly not among those listed at *MBh* 1.60.16–18. It is, however, found in a list of names at *MBh* 12.201.19, but this appears to be a list of the Rudras. Additionally, the name Sāvitra is found in a few purāṇic lists, for example, at *MatsyaP* 5.30 and *LiṅgaP* 1.63.2. In both of these cases the name is listed among the eleven Rudras. The *Mahābhārata* does have one reference to the name Sāvitra as one of the Vasus, but this passage has been relegated to the critical apparatus (*MBh* [Chitrashala Edition, 1929–1933] 13.150.16–17 = *MBh* [critical edition] *Anuśāsanaparvan*, App. I, No. 18, lines 36–37). See Citrāv 1964, pp. 1026–27 (s.v. *savitṛ*).

"into that great battle" *mahāraṇam*: Ś,Ñ1,V1,3,D2–5,8–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *raṇājiram*, "to the battlefield."

Following verse 27, Ñ,V1,3,B1,3,4,D1–7,9–12,T1–3,G1,3,M, and Gorresio, GPP, NSP, Gita Press, KK (1905, in brackets, numbered as 1, between verses 7.27.34 and 7.27.35; 1913 = 7.27.36), and VSP (in brackets, unnumbered, between 7.27.34 and 7.27.35) insert a passage of four lines [566*]: "In great excitement and surrounded by his troops, armed with all sorts of weapons raised,[1] he terrified[2] the enemy troops as a lion might small deer.[3][1–2] Then, two other[4] mighty warriors, Tvaṣṭṛ and Pūṣan, both clad in armor,[5] suddenly[6] entered the battlefield[7] together with their host.[3–4]"

[1] "armed with all sorts of weapons" *nānāpraharaṇodyataiḥ*: Literally, "prepared with all sorts of weapons." See notes to verse 21 above.

[2] "he terrified" *trasayan*: Literally, "terrifying." The sentence as reconstructed by the editors of the critical edition lacks a finite verb.

[3] "as a lion might small deer" *siṃhaḥ kṣudramṛgān iva*: Ñ2,B1,3,4,D6,7,10–12, and Gorresio, GPP, NSP, and Gita Press read instead *praviveśa raṇājiram*, "he entered the battlefield," thus providing a finite verb lacking in the critical reconstruction.

[4] "Then, two other" *athāparau*: Ñ2,V3,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tathādityau*, "Similarly, two Ādityas."

[5] "both clad in armor" *daṃśitau*: Ñ,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *tau samam*, "those two, together."

[6] "suddenly" *sahasā*: Ñ2,V1,3,B1,3,4,D1–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nirbhayau*, "[those two] fearless."

[7] "entered the battlefield" *praviṣṭau tad raṇājiram*: Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā prāviśatāṃ raṇe*, "then those two entered the battle."

28. "Now there arose a battle between the gods—who were furious at the *rākṣasas*' boasting of never turning back in battle—and the *rākṣasas*." *tato yuddhaṃ samabhavat surāṇāṃ rākṣasaiḥ saha / kruddhānāṃ rakṣasāṃ kīrtiṃ samareṣv anivartinām* //: Literally, "Then there was a battle with the *rākṣasas* on the part of the gods angry at the fame of the *rākṣasas*, who did not turn back in battles." The construction of the second line is awkward, since it is not immediately apparent whether one should construe the genitive plural *kruddhānām*, "angry," with the word *rakṣasām*, "of the *rākṣasas*," that immediately follows it or with *surāṇām*, "of the gods," in the preceding line. We have translated the verse freely, following the reading of the majority of commentators. Ck, Cg, Cm, Ct, and Cr offer a gloss on the verse that provides their understanding of the syntax. Cr notes: "A battle took place together with the *rākṣasas* on the part of the gods, who were angry with regard to the reputation of the *rākṣasas*, who did not turn back in battles. (*samareṣv anivartināṃ rakṣasāṃ kīrtiṃ prati kruddhānāṃ surāṇāṃ rākṣasaiḥ saha yuddhaṃ samabhavad*—so Cr; Ck, Cg, Cm, and Ct similarly)." All translators consulted, who share this reading, understand similarly. The sequence *rakṣasāṃ kīrtim*, "the reputation of the *rākṣasas*," is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,3,B1,3,4,D7,8,10–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read by transposition *saha rākṣasaiḥ*, "together with the *rākṣasas*."

29. "the gods . . . heroic . . . them" *śūrā devāṃs tān*: Literally, "the heroic [*rākṣasas*] [slaughtered] those gods." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sarve vibudhān*, "all [those *rākṣasas*] . . . the wise gods."

30. "But . . . the gods" *surās tu*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *devāś ca*, "and the gods."

"through their own blazing energy . . . immensely powerful" *mahāvīryān svatejasā*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaparākramān*, "[those *rākṣasas*] of immense strength and valor."

"various" *vividhaiḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vimalaiḥ*, "shining."

"sent . . . to the abode of Yama" *anayan yamasādanam*: Literally, "they led [them] to Yama's abode." The word *anayan*, "they led," is marked as uncertain by the editors of the critical edition. Ñ2,B1,3,4,D6,7,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upaninyur yamakṣayam*.

31. "heroic" *śūraḥ*: Ś,Ñ,V1,3,B1–4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the vocative *rāma*, "O Rāma."

"entered the fray" *raṇam evābhyavartata*: Literally, "he approached the very battle." Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tat sainyaṃ so 'bhyavartata*, "he approached that army." The variant is, perhaps, a correction, since in verse 25 above, Sumālin has already entered the battle. The reference here is, of course, to the army of the gods.

32. "he scattered" *vidhvaṃsayati*: Literally, "he scatters." Ñ2,B1,3,4,D1,4,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the *ātmanepada* imperfect *vyadhvaṃsayata*, "he scattered."

"the . . . army of the gods" *devānāṃ tad balam*: Ñ,V1,3,B1,3,4,D1–5,7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa daivatabalam*, "he . . . the army of the divinities."

"just as the wind might rain clouds" *vāyur jaladharān iva*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vāyur jaladharaṃ yathā*, "just as wind might a rain cloud." Cf. verse 26 above.

33. "Pelted" *pīḍyamānāḥ*: Literally, "being afflicted *or* oppressed." Ñ2,B1,3,4,D6,7,10, 11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hanymānāḥ*, "being struck *or* killed."

"lances, fearsome darts" *śūlaiḥ prāsaiś ca dāruṇaiḥ*: Ñ2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śūlaprāsaiḥ sudāruṇaiḥ*, "with very fearsome lances and darts."

"all the gods, who had assembled, could not stand their ground" *surāḥ sarve na vyatiṣṭhan samāhitāḥ*: Literally, "all the gods united could not stand." The syllables *vya-* and *-an samāhitāḥ* are marked as uncertain by the editors of the critical edition. Ñ2,V3,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *surāḥ sarve na vyatiṣṭhanta saṃhatāḥ*, "all the gods, who had massed together, could not stand."

34. "even though the thirty gods were being scattered" *vidrāvyamāṇeṣu tridaśeṣu*: Literally, "When the thirty were being scattered." Ñ2,B1–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *daivateṣu*, "the divinities . . . ," for *tridaśeṣu*, "the thirty."

"the god Sāvitra, eighth among the Vasus" *vasūnām aṣṭamo devaḥ sāvitraḥ*: Ñ1,V3, D1,3–5,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read *kruddhaḥ*, "angry or enraged," for *devaḥ*, "god." See notes to verse 27 above.

"stood his ground" *vyavatiṣṭhata*: Literally, "he stood." Ñ2,B1–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vai vyavasthitaḥ*, "alone [he] stood."

35. "But . . . by his own troops" *svair anīkais tu*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *svair athānīkaiḥ*, "then, by his own troops."

"that night-roaming *rākṣasa*" *niśācaram*: Literally, "the night-roaming [one]."

36. "Then there was a duel, extremely terrifying to the world, between the two frenzied warriors" *sumattayos tayor āsīd yuddhaṃ loke sudāruṇam*: Literally, "There was a battle, very terrible in the world, of those two, who were extremely intoxicated." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [568*]: "Then there took place a great and hair-raising battle[1] between those two (*tatas tayor mahāyuddham abhaval lomaharṣaṇam*)."

[1] "a great and hair-raising battle" *mahāyuddham . . . lomaharṣaṇam*: D7 and Gorresio, GPP, NSP, and Gita Press read the synonymous *mahad yuddham*, "great battle," for *mahāyuddham*, while KK and VSP read the phonological variant *romaharṣaṇam* for *lomaharṣaṇam*, "hair-raising."

37. "Sumālin's great serpent-chariot" *tasya . . . / mahān sa pannagarathaḥ*: Literally, "that great serpent-chariot of his." We follow Cr, who understands that, despite its syntactic distance from the word *pannagarathaḥ*, the genitive pronoun *tasya* refers to Sumālin (*vasunā mahābāṇais tasya sumālinaḥ pannagarathaḥ*). Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *nihataḥ*, "struck down," for *mahān saḥ*, "that great." This lends the passage the sense "his serpent-chariot [was] struck down." Presumably the idea, as reflected in several of the translations consulted, is that the chariot is drawn by serpents. Compare 7.25.36 and notes. Compare, too, 1335*, following notes to 6.60.11.

38. "Sumālin's" *tasya*: Literally, "his."

"with hundreds of sharp arrows" *bāṇaśataiḥ śitaiḥ*: Literally, "with sharp hundreds of arrows." Ñ,V1,3,B1,3,4,D1,3–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *citam*, "heaped up *or* covered," for *śitaiḥ*, "sharp," lending the line a somewhat ambiguous sense. Our understanding of this reading would be that Sumālin's chariot is "covered with hundreds of arrows [released by Sāvitra]." Most translators understand the phrase in this way. However, Gorresio (1870, p. 130) and Raghunathan (1982, vol. 3, p. 465) understand that the chariot is provided or furnished with hundreds of [Sumālin's own] arrows.

39. "Quickly seizing that splendid, blazing mace, which resembled the rod of Kāla" *tāṃ pradīptāṃ pragṛhyāśu kāladaṇḍanibhāṃ śubhām*: Literally, "having quickly grasped that blazing, splendid [thing], which resembled the rod of Kāla." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ pragṛhya dīptāgrāṃ kāladaṇḍopamāṃ gadām*, "then, having grasped that blazing-tipped mace, which was like the rod of Kāla." The word *śubhām*, "splendid," is marked as uncertain by the editors of the critical edition.

"Sāvitra brought it down upon Sumālin's head" *tasya mūrdhani sāvitraḥ sumāler vinipātayat*: Literally, "Sāvitra caused it to fall on the head of that Sumāli." (Note the variant stem form of the name Sumālin/ Sumāli.) Ñ,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tāṃ mūrdhni pātayāmāsa sāvitro vai sumālinaḥ*, "Sāvitra, indeed, caused that [mace] to fall on Sumālin's head."

40. "And then, as it fell on Sumālin's head, that mace, which resembled a blazing meteor, looked like" *tasya mūrdhani solkābhā patantī ca tadā babhau*: Literally, "and then falling on his head, it, resembling a meteor, shone like." Ñ,B1,D1,3,4,6–8,10–12,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sā tasyopari colkābhā patantī vibabhau gadā*, "And falling upon him, that mace, resembling a meteor, shone." D5 and KK and VSP read *patantīva babhau*, "[it] as if falling, shone," for *patantī vibabhau*, "[it] falling, shone."

"a mighty thunderbolt hurled at a mountain by thousand-eyed Indra" *sahasrākṣasamutsṛṣṭā girāv iva mahāśaniḥ*: Literally, "like a great thunderbolt released at a mountain by the thousand-eyed [one]." Ñ,V3,B1,4,D1,3–7,10,11, and Gorresio, GPP, NSP, Gita

Press, KK, and VSP read instead *indrapramuktā garjantī girāv iva mahāśaniḥ*, "like a thundering, mighty flash of lightning, released at a mountain by Indra."

41. "Once he was struck down in battle and reduced to ashes by that mace" *gadayā bhasmasād bhūto raṇe tasmin nipātitaḥ*: Literally, "struck down in that battle, having become ash by the mace." Ñ2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *gadayā bhasmatāṃ nītaṃ nihatasya raṇājire*, "[the body] of him who was struck down on the battlefield was turned to ash by the mace."

"his body—neither flesh nor bone—could be seen" *tasya naivāsthi kāyo vā na māṃsaṃ dadṛśe tadā*: Literally, "Then neither his bone, nor body, nor flesh was seen." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *na śiraḥ*, "nor his head," for *kāyo vā*, "his body, or." This lends the line the sense "Neither his bones, nor his head, nor his flesh was seen."

42. "they . . . fled" *dudruvuḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vyadravan*, "they dispersed *or* scattered."

"wailing loudly" *krośamānā mahāsvanam*: Literally, "crying a great sound." We read the compound *mahāsvanam* adverbially, in the sense of "very loudly." Ñ2,B1,3,4,D6,7, 10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *parasparam*, "mutually," for *mahāsvanam*. This lends the passage the sense "wailing to one another."

Following verse 42, Ñ,V1,3,D1,3,4,6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [572*]: "Being driven off by the Vasu, the *rākṣasas* could not stand their ground (*vidrāvyamāṇā vasunā rākṣasā nāvatasthire*)."

Sarga 28

1–2. "and . . . that his own army . . . had fled" *vidrutaṃ cāpi svaṃ sainyam*: The word *svam*, "his own," is marked as uncertain by the editors of the critical edition. Ñ2,B1,3,4,D6,7,10,11,M4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *svasainyaṃ vidrutaṃ cāpi*.

"by arrows" *śaraiḥ*: Ñ,V1,3,B1,4,D2,6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *suraiḥ*, "by the gods."

"toward battle" *yudhi*: Literally, "in the battle." Ś,Ñ,V1,3,B1,3,4,D, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

3. "Mounted in his chariot, which shone like fire . . . the [great chariot-warrior]" *sa rathenāgnivarṇena*: Literally, "he, with a chariot that had the color of fire." Ñ,V1,3,B1, 3,4,D1–7,9–11,T3, and Gorresio, GPP, and NSP read instead *sa rathena mahārheṇa*, "he with a chariot of great value." KK and VSP read instead *surathenāgnivarṇena*, "with an excellent chariot that had the color of fire."

"moved at its owner's will" *kāmagena*: See notes to 7.25.10.

"the army of the gods" *senāṃ tām*: Literally, "that army." Ck, Cg, Ct, and Cr all note that this is the army of the gods (*devasenām*—so Ck, Cg, and Ct; Cr similarly).

4. "he plunged into that army" *praviśatas tasya*: Literally, "as he was entering."

"the gods . . . at the mere sight of him" *devās tasya ca darśanāt*: Literally, "and at the sight of him, the gods." Ś,Ñ,V1,3,B1,3,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *darśanād eva devatāḥ*, "from the very sight, the divinities."

5. "Although he wished to fight, not one of them took a stand there." *na tatrāvasthitaḥ kaścid raṇe tasya yuyutsataḥ*: Literally, "As he desired to fight, not one stood there in battle." For 5ab, Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [574*]: "Then there was not one facing him as he desired to fight (*na babhūva tadā kaścid yuyutsor asya saṃmukhe*)."

"Then, seeing that they were all terrified, Śakra, rallying them, cried:" *sarvān āvidhya vitrastān dṛṣṭvā śakro 'bhyabhāṣata*: The interpretation of the line depends on the meaning of the gerund *āvidhya*, which has been interpreted in at least two senses by the commentators and translators. The first of these is "having been pierced *or* shot." Ck, Cg, and Ct all understand this meaning, glossing, "having received a piercing (*vedhaṃ prāpya*)." Only Dutt (1894, p. 1665) interprets in this way, translating, "pierced with shafts." We regard this interpretation as dubious, not only because of the slightly awkward syntax but also because there is no indication that any of the gods have been wounded as yet in their encounter with Indrajit, since they had fled at the mere sight of him. We and the rest of the translators consulted who actually attempt to render the gerund prefer the explanation offered by Cr, who glosses, "having abused them with harsh words suitable for those who flee (*āvidhya palāyamānocitaduruktyā saṃtāḍya*)." In this context, it appears that Indra is attempting to rally his fleeing troops. Ś,Ñ,V3,B3,4,D1,3–8,10,11,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tataḥ śakro 'bravīt surān*, "then Śakra addressed the gods," for *dṛṣṭvā śakro 'bhyabhāṣata*, "having seen [them] Śakra spoke."

6. "to the fight" *raṇaṃ prati*: Ś,Ñ,V3,B3,4,D,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *raṇe surāḥ*, "in battle, O gods."

"For my son" *eṣaḥ . . . me putraḥ*: Literally, "this son of mine." Ś1,Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *putro me* by transposition.

"is going forth to battle" *gacchati . . . yuddhārtham*: Literally, "he is going for the sake of battle."

7. "Jayanta" *jayantaḥ*: The name Jayanta in connection with the son of Indra has not appeared previously in the *Rāmāyaṇa*. However, the son of Indra is said to take the form of the crow, who harasses Sītā at 5.36.24. The commentators there identify this individual as Jayanta. See notes to 5.36.24 and 5.45.39. The *Mahābhārata* does know Jayanta as the son of Paulomī, who is identified as Śacī, Indra's wife (*MBh* 1.106.4; 1.213.58). In a note, Gorresio (1870, p. 324) observes that he does not believe that there is any mention of Jayanta as a son of Indra or of Gomukha (see verse 10 below) as a son of Mātali in the *Rāmāyaṇa* epic, by which he means, of course, the sections he regards as older than the *Uttarakāṇḍa*. He questions whether these two divine individuals were created at a stage later than the *Rāmāyaṇa* but proclaims himself unable to affirm this positively despite the fact that he is close to believing it.

"rushed into battle" *saṃgrāmam abhivartata*: Note the augmentless imperfect. Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃgrāme so 'bhyavartata*, "he rushed into battle."

8. "they took their stand" *vyavasthitāḥ*: Ñ2,B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prajaghnire*, "they attacked *or* struck."

9. "On behalf of great Indra's son" *kṛte mahendraputrasya*: Literally, "for the sake of Mahendra's son." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahendrasya ca putrasya*, "and of the son of Mahendra."

"a tremendous battle took place" *yuddhaṃ mahad abhūt*: Ś,Ñ,V1,3,B3,4,D, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *samabhavat*, "[a battle] took place," for *mahad abhūt*, "a tremendous . . . took place."

"befitting" *sadṛśam*: Ck, Cg, and Ct gloss, "conforming to their might and valor; that is the meaning (*balavīryānurūpam ity arthaḥ*)."

10. "But . . . the son of the *rākṣasa* . . . upon Jayanta's charioteer Gomukha, Mātali's son" *mātaliputre tu gomukhe rākṣasātmajaḥ / sārathau*: Literally, "But the son of the *rākṣasa* on Mātali's son, Gomukha, the charioteer." Ñ1,V1,3,D1,3–6,10,11, and GPP, NSP, and Gita Press read the genitive singular *mātaliputrasya gomukhasya sa rāvaṇiḥ / sāratheḥ*, "that Rāvaṇi . . . of the charioteer Gomukha, Mātali's son." Mātali is well known

in the literature as Indra's charioteer. He plays an important role in the *Yuddhakāṇḍa*, where he serves as Rāma's charioteer during the latter's final battle with Rāvaṇa. See *Yuddhakāṇḍa sargas* 90–101. Outside of this reference, there is only one additional occurrence of the name Gomukha in the *Rāmāyaṇa*, and, in that case, it is used in reference to a monkey (see 6.60.37–40).

"gold" *kāñcana-*: Ñ2,V1,3,B1,3,4,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kanaka*.

11. "But" *tvapi*: Ñ2,V3,B1,3,4,D6,7,10,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *cāpi*.

"in a rage, pierced Rāvaṇi, as well as . . . on the battlefield" *taṃ caiva rāvaṇiṃ kruddhaḥ pratyavidhyad raṇājire*: V1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *taṃ cāpi rāvaṇiḥ kruddhaḥ samantāt pratyavidhyata*, "and for his part, Rāvaṇi, in a rage, pierced him [Jayanta] from every side." Note how the variant reading changes the subjects and objects of the second line of the verse, providing reciprocity to the action.

12. "But . . . that *rākṣasa* of immense blazing energy, his eyes wide in his rage" *tataḥ kruddho mahātejā rakṣo visphāritekṣaṇaḥ*: Literally, "then that *rākṣasa* of immense blazing energy, angry, his eyes wide." The compound *visphāritekṣaṇaḥ*, "having wide eyes," could also be interpreted to mean "whose eyes were throbbing *or* trembling," and, indeed, several translators have rendered in this way. We believe, however, that this fits the context poorly. Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa hi krodhasamāviṣṭo balī visphāritekṣaṇaḥ*, "For he, overcome with rage, that mighty one, his eyes wide."

"the son of Śakra" *śakraputraṃ tam*: Literally, "him, the son of Śakra." Ñ,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śakratanayam*, "the son of Śakra."

13. "Seizing great and powerful weapons" *tataḥ pragṛhya śastrāṇi sāravanti mahānti ca*: Literally, "Then, having seized great and powerful weapons." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tato nānāpraharaṇāñ chitadhārān sahasraśaḥ*, "Then sharp-edged weapons by the thousands."

"hundred-slayers, iron cudgels, darts" *śataghnīs tomarān prāsān*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śataghnīmusalaprāsa-*, "hundred-slayers, cudgels, darts." On the weapon "hundred-slayer," see notes to 6.3.12 and 6.63.33.

"enormous mountain peaks" *sumahānty adriśṛṅgāṇi*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahānti giriśṛṅgāṇi*, "great mountain peaks."

Following 13ab, Ñ,V1,3,B1,3,4,D1,3–7,10,11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [579*]: "Enraged, Rāvaṇi hurled [sharp-edged weapons by the thousands] down on the soldiers of the gods (*surasainyeṣu saṃkruddhaḥ pātayāmāsa rāvaṇiḥ*)."

14. "was striking down his enemies" *tadā śatrūn abhighnataḥ*: Literally, "then, as he was striking enemies." Ś,Ñ,V1,3,B1,3,4,D1,3,7,8,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śatru*[*śakra*—Lahore]*sainyāni ni*[*vi*—Gorresio] *ghnataḥ*, "as he was striking down the enemy [Śakra's—Lahore] soldiers."

"and a great darkness arose" *saṃjajñe ca tamo mahat*: D10,11, and GPP, NSP, and Gita Press read instead *saṃjajñe ca tamas tataḥ*, "then there arose darkness." Ck, Cg, Ct, and Cr note that we should add the phrase "through magical illusion of Rāvaṇa's son" (*rāvaṇaputrasya māyayeti śeṣaḥ*—so Ck and Cg; Ct and Cr similarly). Cr further notes that it is the darkness itself that terrorizes the worlds (*tato 'ndhakārāl lokāḥ pravyathitāḥ*). Compare verse 46 and note below. See 6.35.6; 6.67.24; and notes.

15. "which had been surrounding Śacī's son" *samantāt taṃ śacīsutam*: The syntax is awkward, as it is not clear that the adverbially used *samantāt*, "on all sides," can govern

the accusative. Nonetheless, it seems a plausible interpretation, and it is the one offered by Cr, who emends the text, as it were, by substituting the genitive *śacīsutasya* for the accusative, yielding the sense "From all around Śacī's son, that is, on all four sides [lit., 'directions'] of Śacī's son, [the army of the gods was] struck with arrows in all four directions (*śacīsutaṃ samantāc chacīsutasya caturdikṣu śarapīḍitam*)." Ck and Ct, however, see the verse quite differently. They propose supplying the gerund *hitvā*, "having abandoned," to govern the accusative *śacīsutam*, lending the sequence the sense "having abandoned Śacī's son on every side."

"ran helter-skelter" *tatra tatra sma dhāvati*: Literally, "it ran there [and] there." Ñ,D2,6–8,11–12, and GPP, NSP, Gita Press, KK, and VSP read instead *abhavac charapīḍitam*, "[the army] was oppressed by arrows."

16. "Neither the gods nor their enemies could recognize one another. Scattered on every side, they ran helter-skelter." *nābhyajānaṃs tadānyonyaṃ śatrūn vā daivatāni vā / tatra tatra viparyastaṃ samantāt paridhāvitam* //: Literally, "Then, they did not recognize one another—enemies nor divinities. Scattered on every side [it was] made to run there there." The syntax of the verse as found in the critical edition is far from perfect. The presumptive subject of *pādas* ab would have to be the soldiers of the army of the gods mentioned in verse 15 above, because the verb *abhyajānan* is plural. The participles, however, switch to the singular in *pādas* cd, so the presumptive subject there must be the army as a unit. D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *nābhyajānanta cānyonyaṃ rakṣo vā devatāthavā / tatra tatra viparyastaṃ samantāt paridhāvata* (KK and VSP *paridhāvati*) //, "And neither *rākṣasa* nor divinity recognized one another. Scattered on every side, it ran there [and] there." This reading, too, has obvious grammatical problems similar to those of the critical text. Cr attempts to resolve the grammatical inconsistencies by correcting both finite verbs to singular imperfects. He thus understands: "Neither *rākṣasa* nor divinity recognized one another, therefore [each one] ran in such a way that they were going the wrong way (*rakṣo devatā vānyonyaṃ nābhyajānanta abhyajānād ata eva viparyastaṃ viparītaṃ yathā bhavati tathā paridhāvata paryadhāvat*)." This variant, however, changes the narrative somewhat. In the critical reading, it is only the army of the gods, the protectors of Jayanta, who are discomfited by the darkness conjured up by Rāvaṇi. In this variant and in the following insert passage from the southern recension, there is a general confusion and melee, which appears to be patterned on the elaborate account of the chaotic night battle in the *Yuddhakāṇḍa*, where the combatants cannot distinguish friend from foe. See *Yuddhakāṇḍa sarga* 34 and notes.

Following verse 16, Ś,Ñ,V1,3,B1,3,4,D,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [580*]: "Confused and shrouded in darkness, some gods struck down gods, and some *rākṣasas*, *rākṣasas*,[1] while others ran away (*devā devān nijaghnuś ca rākṣasā rākṣasāṃs tathā / saṃmūḍhās tamasā channā vyadravann apare tathā*//)."

[1] "some gods . . . and some *rākṣasas*, *rākṣasas*" *devāḥ . . . ca . . . rākṣasā rākṣasān*: Literally, "gods . . . and *rākṣasas* [struck down] *rākṣasas*." Ñ2,B1,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *te*, "those," for *ca*, "and," while Ñ,V1,3,D11, and GPP, NSP, and Gita Press read by transposition *rākṣasān rākṣasāḥ*."

17. "the valorous *daitya* hero Puloman appeared" *śūraḥ pulomā nāma vīryavān / daiteyaḥ*: Literally, "the valorous *daitya* hero named Pulomā." Like Cg and several of the translators consulted, we are compelled to supply some finite verb for the first clause of the verse to make sense of the syntax (*pulomā nāma astīti śeṣaḥ*—so Cg). Ś,Ñ2,V1,3,B1,3,D3,5–8,10–12,T1,2,4,G1, and Lahore, Gorresio, GPP, NSP, Gita Press, KK,

and VSP read the synonymous *vīraḥ*, "hero," for *śūraḥ*. Ñ2,B1,3,4,D6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *daityendraḥ*, "lord of the *daityas*," for *daiteyaḥ*.

"caught up Śacī's son and carried him away" *tena saṃgṛhya śacīputro 'pavāhitaḥ*: Literally, "the son of Śacī, having been taken up by him, was carried off."

18. "Taking his grandson Jayanta, his maternal grandfather Puloman—who had fathered Śacī Paulomī—entered the vast ocean." *gṛhītvā taṃ tu naptāraṃ praviṣṭaḥ sa mahodadhim / mātāmaho 'ryakas tasya paulomī yena sā śacī //*: Literally, "His grandfather, his mother's father, by whom Śacī Paulomī [was], having taken his grandson, entered the ocean." Ck, Cg, Cm, Ct, and Cr flesh out the elliptical clause "by whom Śacī Paulomī" by adding the participle *utpāditā*, "[was] generated *or* fathered." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃgṛhya taṃ tu dauhitraṃ praviṣṭaḥ sāgaraṃ tadā / āryakaḥ sa hi tasyāsīt pulomā yena sā śacī //*, "The grandfather, Puloman, by whom Śacī [was fathered], having taken his daughter's son, then entered the ocean." For Śacī Paulomī, see 7.12.6 and note.

19. "When the gods saw the extremely frightening disappearance of Jayanta, they were terrified and dejected, and they fled in all directions." *praṇāśaṃ dṛśya tu surā jayantasyātidāruṇam / vyathitāś cāprahṛṣṭāś ca samantād vipradudruvuḥ //*: Note the irregular gerund *dṛśya*, "having seen." GPP, NSP, Gita Press, KK, and VSP read instead *jñātvā praṇāśaṃ tu tadā jayantasyātha devatāḥ / aprahṛṣṭās tataḥ sarvā vyathitāḥ saṃpradudruvuḥ //*, "But then the divinities, having recognized the disappearance of Jayanta, were dejected, and then, terrified, they all fled."

20. "excited" *saṃhṛṣṭaḥ*: Literally, "thrilled *or* delighted." Ñ,B1,3,4,D6,7,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saṃkruddhaḥ*, "enraged."

21. "the lord of the gods . . . he said" *prāha devendraḥ*: Ñ2,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *cāha deveśaḥ*, "and the lord of the gods said."

"and the valor of Rāvaṇi" *rāvaṇeś cāpi vikramam*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *daivateṣu vidrutam*, "and the flight of [lit., 'among'] the divinities."

22. "swift as thought" *manojavaḥ*: The compound is marked as uncertain by the editors of the critical edition. Ñ2,V1,B1,4,D3,6,7,10,11,T1–3,M5,8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahājavaḥ*, "of immense speed."

"ready for battle" *sajja eva*: Literally, "fully ready *or* equipped."

23. "Once Indra had mounted the chariot . . . before it" *rathe tasmin . . . agrataḥ*: Literally, "in that chariot . . . before." The syntax here is odd and elliptical. We are persuaded by the original solution proposed by Ck, who reads the phrase *rathe tasmin* as a defective locative absolute in which *tasmin* refers to Indra. He then supplies the normal locative participles *sthite sati* to mean "when he, that is Indra, was situated in the chariot (*tatas tasmin indre rathasthite sati*)." Cr prefers to force the locative *rathe* to construe with the adverb *agrataḥ*, "before," in *pāda* c and adds the participle *sthitāḥ*, "situated," which in his view refers to the clouds. Thus he understands that the clouds are placed at the front portion of the chariot (*rathe 'grato 'grabhāge sthitā iti śeṣaḥ*). This is the interpretation that has been followed by all translations consulted.

"thundering" *mahāsvanāḥ*: Literally, "having a great sound." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalāḥ*, "immensely powerful [clouds]."

"went . . . rumbling" *gacchanto vyanadaṃs tadā*: Literally, "then going, they rumbled." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *neduḥ paramaniḥsvanam* (D7 and Gorresio read *nisvanam*), "They roared a tremendous roar."

24. "and hymns of praise were sung . . . all together" *stutayaś ca samāhitāḥ*: Literally, "and hymns together." The syntax of the critical edition's *pādas* ab is perplexing. The

nominative plural *stutayaḥ* appears to stand alone, and we can see no plausible collocation with the adjective *samāhitāḥ*, "together, collected, etc.," that follows it. No commentator shares this reading. Given the context, we believe the best solution is to read the word *stutayaḥ* in parallel with *vādyāni*, "musical instruments," as the latter are played, so the former must be sung. We then read *samāhitāḥ* by enjambment with *apsaraḥsaṃghāḥ*, "troupes of *apsarases*." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gandharvāś ca samāhitāḥ*, "and the *gandharvas*, all together." The commentators who share this reading and translators who follow them read *vādyanta* as an active imperfect, thus lending the line the sense "all together the *gandharvas* played all sorts of musical instruments (*gandharvā vādyāni vādyanta avādyanta*—so Cr)." Ck glosses *samāhitāḥ* as "were present (*pravṛttāḥ*)." Ct expands on this, adding, "were present in the sky (*gagane pravṛttāḥ*)."

"as Vāsava went forth to battle" *prayāte vāsave raṇam*: Ñ,V1,3,B1,3,4,D1,3–5,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *niryāte tridaśeśvare*, "as the lord of the thirty [gods] went forth."

25. "and the *sādhyas*" *sādhyaiś ca*: See notes to 7.27.3–4. Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *aśvibhyām*, "with the Aśvins."

26. "harshly" *paruṣam*: Ś,Ñ2,B1,3,4,D2,6–12, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead the adjective *paruṣaḥ*, "harsh," which modifies *pavanaḥ*, "wind."

"and the sun grew dim" *bhāskaro niṣprabhaś cāsīt*: Literally, "and the maker of light was devoid of radiance." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read *caiva*, "and quite," for *cāsīt*, "and [it] was."

"appeared" *prapedire*: Literally, "they fell *or* appeared." We follow Cr, who glosses, "were seen (*dadṛśe*)." Most translators, however, render some variation on "fell."

For similar inauspicious omens, see 5.25.35–37; App. I, No. 16, following notes to 6.15.33; 6.26.21–30; 6.41.30–34; 6.45.31–37; 6.53.40–44; 6.65.17–19; 6.83.32–34; 6.94.14–27; and notes.

27. "divine chariot" *rathaṃ divyam*: It is unclear whether this vehicle is intended to be different from Rāvaṇa's grand flying palace, the Puṣpaka, which also was crafted by Viśvakarman, or whether this is a smaller, secondary combat vehicle. Normally, the Puṣpaka is referred to either as a *vimāna* or simply by its name. For a description of the Puṣpaka and Rāvaṇa's acquisition of it, see 7.15.29–31 and notes. See, too, 293*, following notes to 7.15.30, where its construction is also mentioned (see note 5).

28. "It was encircled" *veṣṭitam*: The adjective can also mean "covered, wrapped, *or* attended." Roussel (1903, vol. 3, p. 501), followed by Shastri (1959, vol. 3, p. 471), understands that the vehicle is actually drawn by serpents. He renders, "*Il était traîné par des serpents monstrueux*," while Shastri offers, "Harnessed to huge serpents."

"enormous" *sumahākāyaiḥ*: Literally, "possessing extremely large bodies." KK and VSP read instead *tu mahākāyaiḥ*, "and possessing large bodies."

"horrifying" *lomaharṣaṇaiḥ*: Literally, "causing the body-hairs to bristle." T2–4,G3, M1,2,5,6,8–10, and KK and VSP read instead the phonetic variant *romaharṣaṇaiḥ*.

"from whose" *yeṣām*: Literally, "of whose." Ñ1,V1,3,D1,3–5, and KK and VSP read instead *teṣām*, "of those."

"seemed to scorch the very battlefield" *pradīptam iva saṃyugam*: Literally, "the battle was as if burned [by the wind from the exhalations]." B3,D10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *pradīptam iva saṃyuge*, "as if burning . . . in battle." Confronted with this reading, Cr must refer the adjective *pradīptam* back to the chariot itself in verse 25. He observes: "By the wind of the breath of those serpents, the divine chariot was as if blazing (*pannagānāṃ niśvāsavātena pradīptam iva divyaṃ ratham*)." Several of the translators consulted follow this interpretation.

29. "Surrounded by heroic . . . his divine chariot" *śūrai rathaḥ saṃparivāritaḥ /. . . divyaḥ*: Ñ2,B1,D6,7,10,11, and GPP, NSP, and Gita Press read instead *caiva sa rathaḥ parivāritaḥ /. . . divyaḥ*, "and that divine chariot surrounded." D1,4,M8, and KK and VSP read instead *caiva sarathaḥ parivāritaḥ /. . . daityaḥ*. This minor reading changes the sense of the verse. According to it, the *daitya*, who here, oddly enough, must be Rāvaṇa, together with his chariot, is surrounded. This is made all the more peculiar because to our knowledge nowhere else in the literature is Rāvaṇa described as a *daitya*, a term that is reserved for those demons descended from Diti.

"by . . . night-roaming *rākṣasas*" *niśācaraiḥ*: Literally, "by the night-roaming [ones]."

"rushed straight" *abhyavartata*: Literally, "he attacked." Ñ2,B4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *so 'bhyavartata*, "he attacked."

30. "Waving off . . . he" *vārayitvāsau*: Literally, "he, having blocked *or* warded off." B1,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vārayitvā tu*, "but having warded off."

"and stood aside" *samupāviśat*: Literally, "he sat." Cv, Ct, and Cr understand that Rāvaṇi stood or sat quietly by (*tūṣṇīm āsta*—so Cv and Ct; *tūṣṇīm atiṣṭhat*—so Cr).

31. "Then there commenced a battle between the gods and the *rākṣasas*. In that battle, there was a fearsome hail of weapons, as if from storm clouds." *tato yuddhaṃ pravṛttaṃ tu surāṇāṃ rākṣasaiḥ saha / śastrābhivarṣaṇaṃ ghoraṃ meghānām iva saṃyuge //*: Literally, "Then began a battle of the gods with *rākṣasas*; there was a fearsome hail of weapons, as if from clouds, in battle." As in much of the passage, the syntax as well as the rhetoric is defective. The two halves of the verse are probably intended to function together as a simile, yielding something to the effect that gods, like storm clouds, released a fearsome hail of weapons in their battle that broke out with the *rākṣasas*. Gorresio (1870, p. 133), the only translator consulted to read with the critical text, struggles to construe the verse, which he does with several liberties. He takes the compound *śastrābhivarṣaṇam*, "hail of weapons," as a *bahuvrīhi* subordinated to *yuddham*, "battle," in *pāda* a, that is to say, "a battle characterized by a hail of weapons." He is then forced to read the simile rather implausibly, we believe, to mean that "the battle (*yuddham*) was like the clash (*saṃyuge*) of opposing clouds (*meghānām*)." He renders: "*Quivi s'attaccò allora con fiera tempesta di dardi dura battaglia fra Devi e Râcsasi, pari allo scontro d'avverse nubi*." Ñ2,D6,7,11, and GPP, NSP, and Gita Press read for *pāda* cd *śastrāṇi varṣatāṃ teṣāṃ meghānām iva saṃyuge*, which provides a clearer grammatical and rhetorical representation and lends the verse the sense "Then, with the *rākṣasas* commenced a battle on the part of the gods, who, like clouds, were showering weapons in battle." KK and VSP read instead *śastrāṇi varṣatāṃ ghoraṃ meghānām iva saṃyuge*, which would yield the sense "of [the gods, who], like clouds, were fearsomely showering weapons in battle."

32. "Kumbhakarṇa" *kumbhakarṇaḥ*: This is, of course, Rāvaṇa's monstrous and gargantuan younger brother, who is so ravenous and destructive that he was cursed to sleep virtually perpetually. His story is told twice in the *Yuddhakāṇḍa* and twice in the present *kāṇḍa* (see 6.48.9–12 and 6.49.23–27 and notes [where his sleep is attributed to a curse from Brahmā to stop him from literally eating the entire world] and 7.10.31–41 and 7.13.1–7 and notes [where his sleep is a boon for his austerities; where the gods trick him into selecting sleep as a boon]; see also R. Goldman 2006 and Goldman and Goldman 2009, pp. 75–77). The commentators seem as surprised as we are to find him awake in this episode, and they offer various explanations. Ct observes that we are to understand that he is sometimes awakened for a few days on such occasions as battles, etc. (*asya jāgaritasya yuddhādiprasaṅge 'nekadinam api jāgaraṇam ity ato jñāyate*). This would conform to Kumbhakarṇa's role in the *Yuddhakāṇḍa*, where Rāvaṇa has him awakened with great difficulty to fight Rāma and his monkey army. See 6.48.20–47 and notes. Cr,

no doubt alluding to one version of the curse of Kumbhakarṇa, according to which he sleeps for six months and then wakes for a single day, notes that this is one such day (*tadā tasmiñ jāgaraṇadina eva*). See 6.49.26–27 and notes.

"armed with all sorts of weapons" *nānāpraharaṇodyataḥ*: Literally, "prepared with various weapons." Ck, Cg, and Ct read the compound as a *paranipāta*, lending it the sense "who had raised various weapons (*udyatanānāpraharaṇaḥ*)." See also notes to 7.27.21.

"fought anyone at all in that battle without even knowing who they were" *nājñāyata tadā yuddhe saha kenāpy ayudhyata*: Literally, "Then it was not known [by him]; he fought *or* it was fought with anyone at all in battle." Ñ2,V3,B1,3,D7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *nājñāyata tadā rājan yuddhaṃ kenābhyapadyata*, "Then, your majesty, it was not known: 'He joined battle with whom?'" Ck, Cg, and Ct note that what Kumbhakarṇa does not know is whether a given individual should be fought or not, so he simply fights with every single warrior he meets. (*nājñāyatāyaṃ mayā yoddhavya ity eko lakṣyatvena nājñāyate. api tu na hi kenāpy ayudhyata. yena kenāpi prāptena sarveṇāpy ayudhyata ity arthaḥ*—so Ck and Cg; Ct similarly.) Cr adds that the meaning is that Kumbhakarṇa fights with both his own [troops] and those belonging to the enemy and that this, in turn, suggests the excess of his intoxication in battle (*svakīyaiḥ parakīyaiś ca sahāyudhyatety artha etena tasya mattatātiśayaḥ sūcitaḥ*).

33. "In a total frenzy" *saṃrabdhaḥ*: Literally, "excited *or* agitated." Ś,Ñ,V1,3,B1,3,4, D,T3,4,M7, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *saṃkruddhaḥ*, "enraged."

"the gods" *vai surān*: Literally, "indeed, the gods." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *devatāḥ*, "the divinities."

"with anything he could" *yena kenaiva*: Literally, "with whatever." Ś,Ñ,V1,3,B1,3,D1–4,7–12,T3,4,M2,6,7, and Lahore, GPP, NSP, and Gita Press read instead *yena tenaiva*, which in this context would have much the same meaning.

"fangs, arms, feet" *dantair bhujābhyāṃ padbhyāṃ ca*: Literally, "with teeth, with both arms, and with both feet." Ñ2,B1,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *dantaiḥ pādair bhujair hastaiḥ*, "with teeth, feet, arms, and hands." The peculiarity of this reading is that the last three body parts named are in the plural as opposed to the normal dual.

"arrows" *-sāyakaiḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *-mudgaraiḥ*, "war hammers."

34. "with the illustrious Rudras, together with the Ādityas" *tato rudrair mahābhāgaiḥ sahādityaiḥ*: Ñ2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa tu rudrair mahāghoraiḥ saṃgamyātha*, "then [the night-roaming (ones)], having encountered the extremely fearsome Rudras."

"that fierce warrior" *prayuddhaḥ*: Ck, Ct, and Cg understand, "who has made an excellent battle (*kṛtaprakṛṣṭayuddhaḥ*—so Ct; Ck and Cg similarly). On the term *prayuddha*, see notes to 7.23.6, 7.25.11, and 7.27.20.

"the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"was slashed" *kṛttaḥ*: Ñ2,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kṣataḥ*, "[was] wounded."

Following verse 34, T1,2,G1,3,M, and GPP (in brackets, unnumbered, between verse 36 and verse 37), Gita Press (7.28.37), KK (7.28.37), and VSP (7.28.37) insert a passage of two lines [583*]: "His body riddled with weapons and gushing blood, Kumbhakarṇa resembled a storm cloud, rumbling with lightning and thunder and pouring forth torrents (*babhau śastrācitatanuḥ kumbhakarṇaḥ kṣarann asṛk / vidyutstanitanirghoṣo dhārāvān iva toyadaḥ //*)."

35. "the thirty gods" *tridaśaiḥ*: Literally, "by the thirty." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prayuddham*, "fighting fiercely." This adjective, then, modifies *sainyam*, "army," in *pāda* a, leaving the verse without a specified subject. Ct and Cr therefore supply one, "by the gods (*devaiḥ*)." See notes to verse 34 above.

36. "with weapons" *śastraiḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kṛttāḥ*, "cut *or* slashed."

"writhed" *veṣṭanti*: Literally, "they roll *or* twist." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ceṣṭanti*, "they move *or* twitch."

"while others remained fixed to their mounts in the battle" *vāhaneṣv avasaktāś ca sthitā evāpare raṇe*: It is not at all clear exactly what the author intends us to visualize here. The commentators offer three rather different scenarios. Cv, whose interpretation we have tentatively followed, understands that the *rākṣasas* have been pinned [literally, stitched or sewn] to their vehicles by arrows, javelins, etc., that have transfixed them (*vāhaneṣu ca saktāś ca sthitā evāpare raṇa iti vāhaneṣu śaraśaktyādibhiḥ saśtraiḥ syūtāṅgāḥ sthitāḥ*). Ck and Ct believe that their bodies have fallen senseless from their vehicles, although they remain fastened to them. They do not specify, however, whether they are simply caught in harnesses, etc., or are actively clinging to their mounts. (*kecin mohād vāhanebhyo nipatitadehā api vāhaneṣv avasaktā eva sthitā ity arthaḥ*—so Ct; Ck similarly.) Cr suggests that the phrase means that they cling firmly to their chariots, etc., even in death (*apare vāhaneṣu rathādiṣv avasaktā dṛḍhaṃ grahaṇavantaḥ sthitā maraṇe 'pīti śeṣaḥ*). None of these interpretations seems to be quite in agreement with the situation described in the following two verses.

37–38. For a similar list of animal mounts of the *rākṣasas*, see 7.25.36 and notes.

"those night-roaming *rākṣasas*" *niśācarāḥ*: Literally, "the night-roaming [ones]."

"and" *tathā* (37.b): T1,2,G3,M1,3, and KK (7.28.39) and VSP (7.28.39) read instead *raṇe*, "in battle."

"creatures with the faces of *piśācas*" *piśācavadanāḥ*: Literally, "ones having the faces of *piśācas*." Some translators take the compound to refer specifically to the animals, i.e., boars, that immediately precede it in the verse. But since there is no apparent reason for the boars to be singled out as in any way distinct in this respect from the many other animals mentioned, we tend to agree with Cv, who generalizes the term by adding the word "mounts" (*piśācavadanāni vāhanānīti śeṣaḥ*).

"grievously wounded" *śastrasaṃviddhāḥ*: Literally, "deeply pierced with weapons." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śastrasaṃbhinnāḥ*, "deeply cut with weapons."

39. "With the . . . *rākṣasas* . . . the wreckage of battle" *sa teṣām raṇasaṃplavaḥ /. . . rākṣasānām*: Literally, "when those *rākṣasas* . . . the wreckage of battle . . ." We understand the genitive plural pronoun *teṣām*, "of them," to construe with the genitive absolute construction of *pādas* cd. Cs, who reads the variant *sarveṣām*, understands the word to be part of an elliptical genitive absolute construction referring to the people who witness the battle. He then construes the genitive plurals in *pādas* cd with the subject *raṇasaṃplavaḥ*, "the wreckage of battle." He understands the verse to mean "As all the people were watching, the wreckage of battle, that is to say, the fall in battle, of the slain *rākṣasas*, who lay motionless [lit., 'sleeping'] on the ground, appeared as if a painted work." (*sarveṣāṃ paśyatāṃ janānām. nihatānāṃ mahītale prasuptānāṃ rākṣasāṇām. raṇasaṃplavo raṇe pātaḥ.*) D6,7,10,11,G1,M4,7, and GPP, NSP, and Gita Press read instead *sarveṣāṃ*, "when all [the *rākṣasas*]," for *sa teṣām*, "he, of them."

"stupefied" *pramattānām*: Literally, "negligent *or* intoxicated." The word is marked as uncertain by the editors of the critical edition. B1,D6,7,10,11, and GPP, NSP, and Gita Press read instead *prasuptānām*, "asleep *or* motionless."

"scattered across the ground" *mahītale*: Literally, "on the surface of the earth."

"like a painting" *citrakarma iva*: The polysemic word *citra* has at least three meanings that could possibly be relevant here. Cs understands that the scene resembled the work of an artist and argues the meaning is that it was like a painting because of the motionlessness [of the subjects]. (*citrakarma iva śilpikarmevābhāti sma. niśceṣṭatvāc citraprāyatā teṣām iti bhāvaḥ.*) We believe, with Cs, that, given the emphasis, in this and the preceding verse, on the immobility of the dead, dying, and stupefied *rākṣasas*, the author is employing the stereotypic convention of describing a motionless scene as a painting. Compare, for example, 6.95.5 and notes and *Śāk* 1.4.1. This interpretation is also followed by Gorresio (1870, p. 134) and Raghunathan (1980, vol. 3, p. 468). Several of the commentators take the term *citra* and the compound *citrakarma* in its common sense of "a wonder," and therefore regard the scene on the battlefield as amazing. Ck and Ct understand that *citrakarma* is an astonishing thing, as if created by the illusory power of a perfected being (*siddhamāyānirmitaṃ citrakarmāścaryakaram*—so Ck and Ct). Cg contents himself with glossing, "producing wonder (*āścaryakaraḥ*)." This interpretation is followed by Roussel (1903, vol. 3, p. 501), Shastri (1959, vol. 3, p. 472), and Gita Press (1969, vol. 3, p. 2006). Dutt (1894, p. 1667), apparently indecisive, renders, "the action appeared wondrous like a painting." Benoît (1999, p. 1295), alone, understands the term *citra* in its sense of "variegated" and reads the compound as referring to the varied exploits of the slain *rākṣasas*. He translates, "*La scène des combats étincelait des exploits les plus variés de tous les rākṣasa gisant à terre, endormis dans la mort.*" This is far from persuasive. Ck, Cg, Cm, Ct, and Cr note the irregular *sandhi*.

40. "In the forefront of the battle, there flowed a river streaming with blood in place of water. It was thronged with adjutant storks and vultures and had weapons in place of crocodiles." *śoṇitodakaniṣyandā kaṅkagṛdhrasamākulā / pravṛttā saṃyugamukhe śastragrāhavatī nadī //*: Literally, "At the front of the battle, there issued forth a river, flowing with blood for water, thronged with adjutant storks and vultures, and having weapons for its crocodiles." The verse strikes one as a truncated and inept echo of the common extended metaphor in the epics of a battlefield as a river. For a full-fledged example of this, compare 6.46.25–28 and notes. In this case, strictly speaking, there is no figure of speech but merely a description of an actual river of blood. D6,7,10,11, and GPP, NSP, and Gita Press read *-niṣpandā*, "motionless," for *-niṣyandā*, "flowing." KK and VSP read *pādas* ab as a single compound, substituting *-niṣpanda-*, for *niṣyandā*, lending the line the sense "[the river], having blood for its water, and crowded with motionless adjutant storks and vultures." The term *kaṅka*, "adjutant stork," can also refer to a heron. See notes to 6.35.12 and 6.46.25–28 on this identification. D6,7,10,11,T3,4,M2,8,9, and Gorresio, GPP, NSP, and Gita Press read instead *kāka-*, "crows."

41–42. "his entire army" *tadbalaṃ sarvam*: Literally, "his entire army *or* that entire army (*tad balaṃ sarvam*)." D6,7,10,11, and GPP, NSP, and Gita Press read *tu balam*, "and the army," for *tadbalam*, "his army." T1,2,G3,M2,3,5,6,8,9, and KK and VSP read the *kṛtsnam*, "entire," for *sarvam*, "entire."

43–44. "Then" *tataḥ*: KK (7.28.46) and VSP (7.28.46) read instead *āgāt*, "he came *or* arrived."

"twanged" *visphārya*: Literally, "having twanged."

"reverberated" *svananti sma*: Literally, "they sounded." B3,4,D5,10,11,T1,M1–3,8,9, and GPP, NSP, and Gita Press read instead the nearly synonymous *stananti sma*, "they resounded."

"with the thunder of its twanging" *visphāraghoṣeṇa*: D10,11, and GPP, NSP, and Gita Press read instead *visphāranirghoṣaiḥ*, "with the reverberations of that twanging."

"let fall" *nipātayāmāsa*: Literally, "he caused to fall down." D6,7,10,11,M1,10, and GPP, NSP, and Gita Press read the similar *pātayāmāsa saḥ*, "he caused to fall."

45. "standing his ground" *vyavasthitaḥ*: Literally, "stationed *or* situated." D6,7,10,11, and GPP, NSP, and Gita Press read instead *niśācaraḥ*, "the night-roaming [one]."

46. "nothing at all could be discerned" *nājñāyata . . . kiṃcit*: Literally, "nothing was known." T1,2,G3, and KK and VSP read the present (*laṭ*) *na jñāyate . . . kiṃcit*, "nothing is known," for the past (*lañ*) *ajñāyata*, "[nothing] was known."

"shrouded in darkness" *tamasā vṛtam*: According to Ck, Cg, and Ct, the darkness here is a result of the occlusion of all directions caused by the arrows fired by the two combatants (*ubhayaśaravarṣakṛtasarvadikchādaneneti bhāvaḥ*—so Ct; Ck and Cg similarly). In other words, they do not believe that is the same darkness that was magically produced earlier at verse 14 above through the powers of Rāvaṇi. See 7.29.4 and notes.

Sarga 29

1. "although that darkness had come on" *tamasi saṃjāte*: Literally, "when darkness had arisen."

"the *rākṣasas* . . . and the gods" *rākṣasā daivataiḥ saha*: Literally, "the *rākṣasas* along with the gods." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve te devarākṣasāḥ*, "all those gods and *rākṣasas*."

2. D7,10,11,M6,9, and Gorresio and NSP omit verse 2, while GPP places it in brackets, unnumbered, between its verse 1 and verse 2. The verse is translated only by Gita Press (1969, vol. 3, p. 2007) and Raghunathan (1982, vol. 3, p. 468).

"But by that point" *tatas tu*: Literally, "But then."

"the army of the gods had left standing only a tenth part of the vast host of the *rākṣasas*." *devasainyena rākṣasānāṃ mahad balam / daśāṃśaṃ sthāpitam*: Literally, "The great army of the *rākṣasas* had been made to stand as [only] a tenth portion by the army of the gods." KK, VSP, and GPP (in brackets, unnumbered) read the synonymous *bṛhadbalam* (or *bṛhad balam*), "great army," for *mahad balam*, "great army." The reading is not noted in the critical apparatus.

3. D7,10,11,M9, and Gorresio and NSP omit verse 3, while GPP places it in brackets, unnumbered, between its verse 1 and verse 2. The verse is translated only by Gita Press (1969, vol. 3, p. 2007) and Raghunathan (1982, vol. 3, p. 468).

"Since everything was cloaked in darkness" *tasmiṃs tu tamasā naddhe*: Literally, "but when it was obstructed by darkness." Gita Press, KK, VSP, and GPP (in brackets, unnumbered) read *tāmase* for *tamasā*, while D6,T1,M1,3, and Gita Press, KK, VSP, and GPP (in brackets, unnumbered) read *yuddhe* for *naddhe*. This lends the *pāda* the sense "in that dark battle."

4. "only three . . . did not succumb to delusion" *moham īyur na te trayaḥ*: Literally, "those three did not go to confusion *or* bewilderment." That these three extraordinarily powerful masters of *māyā*, alone, are not blinded by Rāvaṇi's illusory darkness perhaps casts some doubt on the interpretation of the commentators at 7.28.46 above that the darkness is a purely physical phenomenon caused by the occlusion of the sky and all the directions by a dense hail of arrows. It may well be that this is still the darkness that was first conjured up by Rāvaṇi at 7.28.14 above. See, too, 7.28.46 and note. Compare 1.73.14ff., where, in the darkness brought on by the ominous appearance of Rāma Jāmadagnya, everyone except Vasiṣṭha, the other *ṛṣis*, and King Daśaratha and his sons becomes stupefied and unconscious.

5. "Rāvaṇa . . . had been struck down in battle" *nihataṃ rāvaṇo raṇe*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *rāvaṇo nihataṃ kṣaṇāt*, "Rāvaṇa . . . had been struck down in an instant," while KK and VSP read by transposition the synonymous *nihataṃ rāvaṇaḥ kṣaṇāt*. This variant is not noted in the critical apparatus.

6. "that unassailable warrior" *durdharṣaḥ*: Literally, "the unassailable one."

"right through to the end" *yāvadantam*: Literally, "up to the end." D11 and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *yāvadantaḥ*. See verse 9 and notes below.

7. "This very day . . . the" *adyaitān*: Literally, "today, these." D6,7,10,11,T3,M2,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *adyaiva*, "this very day."

"fighting from the sky . . . I myself shall . . . destroy" *nāśayāmi nabhastalāt*: Literally, "I shall destroy from the sky." Ś,Ñ,V1,3,B1,3,4,D1–5,7–12,T2,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nayāmi yamasādanam*, "I [shall] lead [them] to the abode of Yama."

"with all sorts of immensely powerful weapons . . . through my valor" *vikramaiḥ . . . nānāśastrair mahāsāraiḥ*: Literally, "through valorous acts . . . with various weapons of great strength." D6,7,10,11,M2,8,10, and GPP, NSP, and Gita Press read instead *nānāśastramahāsāraiḥ*. This somewhat awkward compound can be taken in one of several ways. It can be read as a *paranipāta* in the sense of the critical reading; it can be taken to mean "with the great powers of various weapons"; or, as it is read by Cr, it can be understood as an appositional *karmadhāraya* compound in which the various weapons themselves are the great powers (*śastrāṇy eva mahāsārāṇi taiḥ*); or it can be taken as a *bahuvrīhi* compound modifying *vikramaiḥ* in *pāda* b in the sense of "with valorous acts that are characterized by the great powers of various weapons." T1,2,G3,M3,5, and KK and VSP read *nānāśastrair mahāghoraiḥ*, "with various very fearsome weapons."

8. "I shall kill Indra" *aham indraṃ vadhiṣyāmi*: Cr observes that there is no redundancy here with the previous verse, where Rāvaṇa vowed to kill all the gods, by virtue of the maxim of the brahmans and Vasiṣṭha, that is to say, of the mention of an outstanding member of a class, along with the other members of that class (*indrādīn vadhiṣyāmi brāhmaṇavasiṣṭhanyāyena na pūrveṇa paunaruktyaṃ*). The idea is that one can mention a class of individuals and then an outstanding member of that class without creating redundancy.

"Varuṇa, Kubera, bestower of wealth" *varuṇaṃ dhanadaṃ*: Literally, "Varuṇa [and] the giver of wealth." D6,7,10,11,T,1–3,M3, and GPP, NSP, Gita Press, KK, and VSP read *dhanadaṃ varuṇam* by transposition.

"quickly" *āśu*: T1,2,G3,M1,5, and KK (7.29.8) and VSP (7.29.8) read instead *atha*, "then."

"I myself shall reign over all" *svayaṃ sthāsyāmy athopari*: Literally, "I shall then myself stand above." This enigmatic statement is glossed by Ck, Cg, and Ct, who take the meaning of *athopari*, "then above," to be "above all" (*sarveṣām upariṣṭād ity arthaḥ*). Cr glosses, " 'above' means 'in heaven' (*upari svarge* [*svayaṃ sthāsyāmi*])."

9. "you must not give way to despair" *viṣādo na ca kartavyaḥ*: Literally, "and despondency is not to be made." D6,7,10,11, and GPP, NSP, and Gita Press read *naiva*, "by no means," for *na ca*, "and . . . not." Ck, Cg, and Ct believe that the charioteer is indeed despondent at the thought of what will happen once they enter the midst of the army of the gods (*devasenāmadhye praveśe kiṃ bhaviṣyatīti viṣaṇṇaṃ sārathiṃ punaś cāha*—so Ck and Cg; Ct similarly).

"Now I tell you a second time" *dviḥ khalu tvāṃ bravīmy adya*: Literally, "indeed, I tell you now twice." Ck, Cg, and Ct believe that Rāvaṇa is wondering why, since he has told the charioteer twice, he is not conveying him [to the end] (*dvivāraṃ bravīmi. tat kathaṃ na nayasīti śeṣaḥ*—so Ck and Ct; Cg similarly).

"right through to the end" *yāvadantam*: KK (7.29.9) and VSP (7.29.9) read instead the synonymous *yāvadantaḥ*. This variant is not noted in the critical apparatus. See verse 6 and notes above.

10. "This place where we are now" *yatra vartāmahe vayam*: Literally, "where we are." B1,D5,7,12,M2, and GPP and Gita Press substitute the contextually correct dual form of the verb *vartāvahe* but fail to correct the plural pronoun *vayam*.

"is the region of the Nandana garden" *ayaṃ sa nandanoddeśaḥ*: Literally, "this is that region of Nandana." This is the name of the paradisiac garden in Indra's world. The *saḥ* is marked as uncertain by the editors of the critical edition.

"to where Mount Udaya stands" *udayo yatra parvataḥ*: Literally, "where Mount Udaya [is]." Udaya, or "Ascent," is the name of the easternmost mountain above which the sun and the moon are said to rise.

Ck, Cg, Ct, and Cr agree that Rāvaṇa's mention of the two geographical points—the Nandana garden and Mount Udaya—marks, respectively, the beginning and the end of the vast host of the gods (*nandanam ārabhyodayaparvatāntaṃ senā tiṣṭhatīti bhāvaḥ*—so Ct; Ck, Cg, and Cr similarly).

11. "And" *ca*: The word is marked as uncertain by the editors of the critical edition.

12. "who were engaged in battle" *samarasthān*: Ñ2,D1,6,7,9–11, and GPP, NSP, and Gita Press read instead the nominative singular *samarasthaḥ*, which then must describe Śakra himself as being in the midst of or engaged in battle.

14. "through our ranks" *sainye*: Literally, "in the army."

"which has the force of a gale" *pavanaujasā*: Literally, "with the strength of the wind."

15. "through the gift of a boon" *varadānāt*: On the motif of Rāvaṇa's boon, see notes to 7.10.16.

16. "I have enjoyed the lordship of the triple world" *etat trailokyaṃ bhujyate mayā*: Literally, "This triple world is enjoyed by me."

"only after imprisoning Bali . . . in the same way" *yathā baliṃ nigṛhya . . . / evam*: Literally, "just as . . . having imprisoned Bali . . . in the same way." The reference is to the famous purāṇic narrative of the tricking of the *asura* king, Mahābali, and confining him to the underworld. Indra is being somewhat vainglorious here, as, according to the standard purāṇic narrative, it is Viṣṇu in his *vāmanāvatāra* who accomplishes this deed, thus restoring the ineffectual Indra to the lordship of the heavens. See 7.27.9 and notes. See, too, 1.28.2; 6.30.22; 6.40.43; 6.47.119; 6.49.1–2; 6.53.26; 6.59.7; and notes. D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *yathā balau niruddhe ca*, "And just as, when Bali was confined."

"I would like to imprison this evildoer" *tasya pāpasya nigraho mama rocate*: Literally, "imprisonment of that evildoer is pleasing to me." The word *nigrahaḥ* is marked as uncertain by the editors of the critical edition. Ñ,B1,4,D6,7,10,11,T1,2,G3,M1,2,8–10, and GPP, NSP, Gita Press, KK, and VSP read *nirodhaḥ*, "confinement," for *nigrahaḥ*, "imprisonment."

17. "leaving Rāvaṇa, took a stand in another area" *anyaṃ deśam āsthāya . . . saṃtyajya rāvaṇam*: Literally, "having resorted to another place [and] having abandoned Rāvaṇa." Ck, Cg, and Ct explain that Indra moves from the place where Rāvaṇa had taken his stand, since [because of Brahmā's boon] he is unable to strike Rāvaṇa with his *vajra* or other lethal weapons. Therefore, there is no purpose for him to remain facing him. (*rāvaṇāvasthitadeśād ity arthaḥ. rāvaṇaṃ saṃtyajyeti. vajrādinā prahartum aśakyatvāt purasthitir niṣprayojaneti matveti śeṣaḥ*—so Cg; Ck and Ct similarly.)

"annihilating" *nāśayan*: Literally, "destroying." Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *trāsayan*, "terrifying."

18. "never retreating" *anivartitaḥ*: Literally, "not turned back." Ñ,V1,3,B1,3,4,D1–7,9–11,G1,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *anivartakaḥ*, "one who does not turn back." Ct glosses the infinitive "not to retreat (*anivartitum*)." Cs offers Ct's gloss as his first explanation, basing it on the fact that the *kṛt* suffix *ṇvul* [*-aka*] here has the same sense as the infinitive suffix (*ṇvultumunor ekārthatvāt*). See *Pā* 3.3.10 and *Kāśikā* thereon. Alternatively, and more characteristically, Cs toys with the language. He argues that it is Indra who is a *nivartaka*, i.e., one who turns [enemies] back, and that, since he [Indra] has moved in a different direction, he [Rāvaṇa] has no one to turn him back and is therefore an *anivartaka*, "a person lacking someone to turn

[him] back" (*yadvā nivartakendrasya digantaragamanān na vidyate nivartako yasya sa tathā*).

"plunged into the army" *praviveśa*: Literally, "he entered." Ck, Cg, and Ct flesh out the elliptical syntax by adding the words "the army of the gods (*devasenām iti śesaḥ*)."

19. "entire" *kṛtsnam*: Ñ,B1,3,4,D1,4–7,10,11,M4,7, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sarvam*, "all."

20. "that his own army had been penetrated" *praviṣṭaṃ taṃ balaṃ svakam*: Literally, "that army of his was entered." Ñ2,B1,3,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *praṇaṣṭaṃ tu* (*tam*—Gorresio), "and annihilated," for *praviṣṭaṃ tam*, "that [was] entered," while Ñ,V1,3,B1,3,4,D1,2,4–7,10–12,T3,4,G1,M1,2,5,6,8–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *svakaṃ balam* by transposition.

"he remained calm" *asaṃbhrāntaḥ*: Literally, "not agitated."

"and cutting off ten-faced Rāvaṇa, he stopped his advance" *nyavartayat . . . samāvṛtya daśānanam*: Literally, "having surrounded Daśānana [the ten-faced one], he made him turn back." Gita Press (1969, vol. 3, p. 2008) understands *nyavartayat* to mean that Indra has driven Rāvaṇa back or forced him to retreat. But this is not quite correct. It is clear from the following verse that Indra has been able to immobilize and surround Rāvaṇa.

21. "when . . . saw that Rāvaṇa had been checked by Śakra . . . 'Alas! We are lost' " *hā hatāḥ smeti taṃ dṛṣṭvā grastaṃ śakreṇa rāvaṇam*: Literally, "Having seen Rāvaṇa surrounded by Śakra . . . 'Alas! We are destroyed!' " Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *hā hatāḥ sma iti grastaṃ dṛṣṭvā śakreṇa rāvaṇam.* This line is seemingly intended to correct the apparent double *sandhi* of *smeti.*

"the *dānavas* and the *rākṣasas* . . . they cried out" *nādo mukto dānavarākṣasaiḥ*: Literally, "a roar was released by the *dānavas* and the *rākṣasas.*"

22. "mounted" *samāruhya*: Literally, "having mounted." Ñ2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *samāsthāya.*

"plunged into" *praviveśa*: Literally, "he entered."

"that . . . army" *tat sainyam*: Ck and Cg note that this is, of course, the army of the gods (*devasainyam*).

23. "Resorting to the power of magical illusion that had been given to him long ago by Śiva, lord of cattle" *sa tāṃ praviśya māyāṃ tu dattāṃ gopatinā purā*: Literally, "having entered into that *māyā* which had been given long ago by the lord of cattle." Indrajit received his power of invisibility along with other boons from Śiva Paśupati (see 7.25.9–12 and notes). Ck and Ct note that Rāvaṇi must resort to his magical power of invisibility, because it would be impossible for him to defeat the gods merely by confronting them in battle (*puraḥ sthityā devasenājayasyāśakyatvān māyāṃ śrayate*—so Ct; Ck similarly). Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [601*]: "Entering into that great power of magical illusion, which he had obtained long ago from Paśupati (*tāṃ praviśya mahāmāyāṃ prāptāṃ paśupateḥ* [*gopatinā*—KK and VSP] *purā*)."

"by Śiva, lord of cattle" *gopatinā*: Literally, "by the lord of cattle." The term *gopati*, "lord of cattle," is a less common variant of the epithet *paśupati*, "lord of [domestic] beasts." Cg explicitly identifies the term as referring to Rudra (*rudreṇa*). The term is only used one other time in the *Rāmāyaṇa.* See 7.16.18 and note.

"he became invisible to all beings and pelted that army" *adṛśyaḥ sarvabhūtānāṃ tat sainyaṃ samavākirat*: Literally, "invisible to all beings, he poured down upon that army." Ñ1,B1,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *praviveśa susaṃrabdhas tat sainyaṃ samabhidravat*, "enraged, he entered that army and put it to flight." As Ct and Cr note, one must read the augmentless simplex *samabhidravat* here as a causative (*samabhidravat. samabhyadrāvayad ity arthaḥ*—so Ct; Cr similarly).

24. "Then, leaving aside the gods, he made straight for Śakra." *tataḥ sa devān saṃtyajya śakram evābhyayād drutam*: Literally, "Then he, having abandoned the gods, rapidly approached Śakra alone." Ñ2,V1,B1,3,4,D1,5–7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sa sarvā devatās tyaktvā śakram evābhyadhāvata*, "having abandoned all the divinities, he charged toward Śakra alone."

"could not see" *na dadarśa*: Literally, "he did not see." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *nāpaśyac ca*, "and he did not see."

Following verse 24, Ś,Ñ,V1,3,B3,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [602*]: "Even though he was belabored[1] by the immensely powerful divinities,[2] and so had lost his armor,[3] he paid them no heed[4] (*vimuktakavacas tatra vadhyate cāpi rāvaṇiḥ / daivataiḥ sumahāvīryair na cakāra sa kiṃcana //*)."

[1] "Even though he was belabored" *vadhyate cāpi*: Literally, "and even though he was struck." Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the participle *vadhyamāno 'pi*, "even though being struck."

[2] "by the . . . divinities" *daivataiḥ*: Ñ2,B3,4,D6,7,10,11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tridaśaiḥ*, "by the thirty [gods]."

[3] "and so had lost his armor" *vimuktakavacaḥ*: Literally, "he whose armor was released." Cs appears to understand the term *kavaca* in its sense of a magical protective spell or formula, while he understands *mukta* here to refer to releasing by way of utterance such a formula. Thus he glosses, "one is to understand the term *vimuktakavacaḥ* as the utterance of a *kavaca* for the purpose of the muttering of a *mantra*, etc. (*mantrajapādyarthaṃ kavaconmocanaṃ jñeyam*).

[4] "he paid them no heed" *na cakāra saḥ kiṃcana*: Literally, "he did not do anything." Ct and Cr understand the phrase to mean that Rāvaṇi showed no fear ([*na*] *kimapi bhayam ity arthaḥ*—so Ct; Cr similarly), and several of the translators have followed this interpretation. We, however, see the passage more as does Cs, who understands that Rāvaṇi did nothing by way of paying attention or targeting (*lakṣyatvena*) them (*kiṃcana lakṣyatvena na cakāra*). Gorresio (1870, p. 136), who renders, "*non fece pur resistenza*," and Raghunathan (1982, vol. 3, p. 470), who translates, "did not mind what they did," understand more or less similarly. D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *saḥ*, "he."

25. "Mātali and his horses . . . he . . . great Indra" *sa mātaliṃ hayāṃś caiva . . . / mahendram*: Literally, "he, [having struck] Mātali and the horses as well . . . [pelted] Mahendra." Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samāyāntam* "[Mātali], who was heading toward [him]." KK [1905 and 1913] read *samātaliṃ samāyāntam . . . / mahendram*. This juxtaposition of the words yields the sense "Having struck great Indra, who was approaching together with Mātali, he pelted him."

"shooting rapidly" *śīghrahastaḥ*: Literally, "of swift hands." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhūya eva*, "once more."

26. "Then Śakra, abandoning his chariot and dismissing Mātali" *tataḥ śakro rathaṃ tyaktvā visṛjya ca sa mātalim*: Ñ,V1,3,B1,4,D1,2,4–7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tatas tyaktvā rathaṃ śakraḥ* by transposition, while Ñ2, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *visasarja ca sārathim*, "and he dismissed the charioteer."

27. For verse 27, Ñ2,V1,3,B1,3,4,D1,2,4–7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead a passage of two lines [604*]: "Hovering in the sky[1] there, invisible, and powerful through his magical illusion, he ensnared Indra with illusion[2] and drove

him back[3] with arrows (*sa tatra māyābalavān adṛśyo 'thāntarikṣagaḥ / indraṃ māyāparikṣiptaṃ kṛtvā saṃprādravac charaiḥ //*)."

[1] "Hovering in the sky" *antarikṣagaḥ*: Literally, "gone to the sky."

[2] "he ensnared . . . with illusion" *māyāparikṣiptaṃ kṛtvā*: Literally, "having made [him] encircled by *māyā*." Cr glosses, "having made him confused through *māyā* (*māyayā parikṣiptaṃ vyākulaṃ kṛtvā*)." Cs takes the phrase to mean "having surpassed him through his *māyā* (*svamāyayā tiraskṛtaṃ kṛtvā*)."

[3] "and drove him back" *saṃprādravat*: Literally, "he drove back *or* made him retreat." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa prādravat*, "he caused him to run." The simplex must be read here as a causative; see notes to verse 23 above.

28. "reckoned" *mene*: Literally, "he thought." Ñ2,B3,D2,5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *jajñe*, "he knew *or* realized."

"toward his own army" *svasainyam abhitaḥ*: Ck, Cg, and Ct understand that Rāvaṇi leads Indra to the flank of his own army (*svasenāyāḥ pārśvam*—so Ck and Cg; Ct similarly).

29. The textual apparatus for this verse is quite complicated, and the verse itself, as it appears in the critical edition, particularly *pādas* ef, is elliptical and grammatically suspect and is representative of few, if any, manuscripts consulted.

"When all the immortal gods saw great Indra forcibly carried off in that battle by the power of magical illusion, they cried: 'How can this be?' " *taṃ dṛṣṭvātha balāt tasmin māyayāpahṛtaṃ raṇe / mahendram amarāḥ sarve kiṃ nv etad iti cukruśuḥ //*: Literally, "Now, having seen him, great Indra, carried off by force through *māyā* in that battle, all the immortals cried: 'What is this?' " Ñ2,B1,3,4,D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *taṃ tu dṛṣṭvā balāt tena nīyamānaṃ mahāraṇāt / mahendram amarāḥ sarve kiṃ nu syād ity acintayan //*, "But having seen him, great Indra, being led away by him [Rāvaṇi] by force out of the great battle, all the immortals thought: 'What may happen?' " Cr glosses *kiṃ nu syād iti*, "What may happen?" as "What should we do? (*asmābhiḥ kiṃ kartavyam ity arthaḥ*)." Cr interprets the ablative *balāt*, which we read in its adverbial sense of "by force," in its sense of "from the army (*sainyāt*)," referring to Indra's being dragged away from his own forces. The commentaries of Ck, Cg, Cm, and Ct read with the critical edition for *pāda* d [*etat kiṃ nv iti cukruśuḥ*, "they cried: 'What is this?' "].

"For Rāvaṇi, who, through the power of magical illusion, is leading Indra—himself a master of magical spells—away, is nowhere to be seen." *na hi dṛśyati vidyāvān māyayā yena nīyate*: Literally, "For he [Rāvaṇi], by whom that master of magical spells (*vidyāvān*) [Indra] is being led away through *māyā*, cannot be seen." The line is somewhat difficult to construe. The verb of the principal clause, *dṛśyati*, "[it] is seen," is irregular in that it places a *parasmaipada* ending on what is a *karmaṇi* form. Oberlies (2003, pp. 240–41) notes this possibility and provides examples of the form from the *Mahābhārata* (1.71.44; 1.219.5; 2.62.5; 3.70.34; 5.44.21; 7.154.23; and 12.327.5). The form is also listed as a variant reading in book 5 of Pūrṇabhadra's version of the *Pañcatantra* (see Hertel 1912, p. 188). All northern and *devanāgārī* manuscripts, along with T3,4, read an additional line (either 606* or 607*), while the majority of the remaining southern manuscripts read a number of variants that make the line more intelligible. We interpret the line on the basis of the printed editions of the southern commentators and the interpretations of those commentators. The verse as it appears in KK (7.29.31) and VSP (7.29.31) and the one known to Ck, Cg, Cm, and Ct reads

dṛśyate na sa māyāvī śakrajit samitiñjayaḥ /
vidyāvān api yenendro māyayā nīyate balāt // [= 607*; see below]

That master of magical illusion, the conqueror of Śakra, and victorious in battle, by whom through the power of *māyā*, Indra, though he possessed a magical spell [*vidyā*], was forcibly led away, is not to be seen.

GPP (7.29.29), NSP (7.29.28), Gita Press (7.29.31), and the commentary of Cr know the verse as well, with a small variant. They read *upahṛtaḥ*, "carried off," for *nīyate*, "being led away." Ck, Cg, Cm, Ct, and Cr all understand the term *vidyāvān* as referring to Indra's possession of a magical spell or knowledge (*vidyā*) for the withdrawal or destruction of the *māyā* of the *asuras* (*vidyāvān apy asuramāyāsaṃhāravidyāvān apīndraḥ*—so Ck, Ct, and Cm; Cg and Cr similarly). We believe this is correct and have translated the line in the critical edition accordingly. Because of the ambiguity of the syntax in *pādas* ef, it would also be possible to take the term *vidyāvān*, "possessing a spell *or* supernatural knowledge," as referring to Rāvaṇi.

Following verse 29, Ñ2,V3,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [607*]: "By whom, having bound the lord of the gods[1] through *māyā*, he was carried off[2] by force (*baddhvā surapatir yena māyayāpahṛto balāt*)."

[1] "By whom, having bound the lord of the gods" *baddhvā surapatir yena*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vidyāvān api yenendraḥ*, "by whom Indra, even though he possessed a magical spell [*vidyā*]." See above for the context and comments of the commentators on this passage.

[2] "was carried off" *apahṛtaḥ*: See above for KK and VSP's variant on this word.

30. "And" *cāpi*: Literally, "And also." Ś,Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kruddhāḥ*, "enraged."

"in a towering rage, assaulted Rāvaṇa with hails of weapons" *abhyadravan susaṃkruddhā rāvaṇaṃ śastravṛṣṭibhiḥ*: For 30cd, Ñ,V1,3,B1,3,4,D1,2,4–7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [609*]: "Having forced Rāvaṇa to turn tail,[1] they pelted him with hails of arrows (*rāvaṇaṃ vimukhīkṛtya śaravarṣair avākiran*)."

[1] "Having forced . . . to turn tail" *vimukhīkṛtya*: Literally, "having made [Rāvaṇa one] such that his face was averted."

31. "the Vasus, Ādityas, and the hosts of the Maruts" *vasvādityamarudgaṇān*: Ñ2,D6, 7,10,11, and Gorresio (with transposition of names), GPP, NSP, Gita Press, KK, and VSP read instead *ādityāṃś ca vasūṃs tadā*, "then . . . the Ādityas and the Vasus."

"battered by weapons . . . nor fight on" *na yoddhuṃ śastrapīḍitaḥ*: Ñ,V1,3,B1,3,4,D1,2,4–7,9–11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yoddhuṃ śatrubhir arditaḥ*, "[he] harried by enemies [was not able] to fight."

"could neither make a stand in battle" *na śaśāka raṇe sthātum*: Ñ,V1,3,B1,3,4,D1,2,4–7,9–11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *na śaśāka sa saṃgrāme*, "he was not able [to fight] . . . in battle."

32. "But . . . him" *taṃ tu*: D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *sa taṃ*, "he . . . him."

"exhausted" *pariśrāntam*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio [*pariglānam*], GPP, NSP, Gita Press, KK, and VSP read instead *parimlānam*, "fading *or* weakening."

"his luster was dimmed" *jarjaracchavim*: Literally, "having a diminished luster." D2,5–7,9–11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *jarjarīkṛtam*, "made diminished *or* weakened."

"still invisible . . . in the midst of battle" *yuddhe 'darśanasthaḥ*: Literally, "[he] located in invisibility in battle." The sequence of words makes the phrase ambiguous. Due to the *sandhi*, it can be also read, as noted by Cs, as *yuddhe darśanasthaḥ*, "located in visibility in battle." Ct explicitly instructs us to select the former reading. He says, "The sequence should be broken up so that we read *adarśanasthaḥ*; the meaning is 'He spoke while being completely invisible.' (*yuddhe darśanastha ity adarśanastha iti chedo 'ntarhita evābravīd ity arthaḥ.*)" Ct explains that Rāvaṇi has remained invisible for fear of death at the hands of Indra (*darśane mahendranāśabhiyeti bhāvaḥ*). Ck and Cg agree with Ct in accepting reading as *adarśaṇa*. They note: "Situated in invisibility, he spoke in battle. Had there been visibility, then Mahendra would surely have killed him. (*yuddhe 'darśanastho 'bravīd iti. sati darśane mahendra eva nāśayet kila*—so Ck; Cg similarly.)" Cs allows for the possibility of two readings. If, he says, we understand that Rāvaṇi is visible, he would only be so to his father (and not to others). On the other hand, he continues, if one were to break up the sequence to read *adarśana-*, the sense would be that Rāvaṇi was invisible to all the others [but not to Rāvaṇa]. (*darśanasthaḥ pitṛdṛṣṭipathamātraṃ gataḥ. adarśanastha iti cchede 'pītaradṛṣṭipatham aprāpta ity arthaḥ.*) The idea is the same in either case. Among the printed editions consulted, only Gorresio (7.37.33) and GPP (7.29.32) read *darśanasthaḥ*. All translators, except for Gorresio (1870, p. 137), understand that Rāvaṇi has remained invisible. Gorresio, alone, understands that he now makes himself visible ("*fattosi visibile*").

33. "let us go" *gacchāvaḥ*: Ś,Ñ,V1,3,B1,3,4,D,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP, except for Ck, read instead the plural *gacchāmaḥ* for the dual.

"For the work of battle is done." *nivṛttaṃ raṇakarma tat*: Literally, "this battle work is done." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *raṇakarma nivartatām*, "let the work of battle be completed." Cg and Ct gloss, "Let it be done, i.e., let it be completed; this is the meaning. (*raṇakarma nivartatāṃ nivṛttam astu. samāptam astv ity arthaḥ*—so Ct; Cg similarly.)" The critical apparatus ascribes Ct's reading and comments to Ck, although this is not exactly the case in our transcription of Ck. There, Ck only comments "*tad raṇakarma nivṛttam astu samāptam astu* ('Let that work of battle be done, that is to say, let it be completed')."

"Sir, you have been victorious, as you must know." *jitaṃ te viditaṃ bho 'stu*: Literally, "O [you sir]! It has been conquered by you, let that be known." The word *bhoḥ*, "O," is marked as uncertain by the editors of the critical edition. Ñ,V1,3,B1,3,4,D1,2,4,6,7,9–11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *jitaṃ no viditaṃ te 'stu*, "It has been conquered by us; this must be known to you." Ck, Cg, and Ct all note that the construction *jitaṃ naḥ* is an impersonal construction (*bhāve niṣṭhā*). They see the phrase as Rāvaṇi's argument for why Rāvaṇa should desist from battle. They explain the phrase to mean "Of us it has been conquered, that is, victory has occurred. This is an impersonal construction. Let that victory be known to you. (*kuto nivṛttis tatrāha no 'smākaṃ jitaṃ jayaḥ saṃvṛtto bhāve niṣṭhā sa jayas te vidito 'stu*—so Ct; Ck and Cg similarly.)" Note the irregular *sandhi* between *bhoḥ* and *astu*. See Pā 8.3.17.

34. "For I have captured Śakra . . . And I have broken the pride of the gods." *sa gṛhīto mayā śakro bhagnamānāḥ surāḥ kṛtāḥ*: Literally, "by me he, Śakra, was captured and the gods were rendered such that their pride was broken." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa gṛhīto devabalād* [*daiva-* —KK and VSP] *bhagnadarpāḥ surāḥ kṛtāḥ*, "He has been captured from the army of the gods, and the gods have been rendered such that their pride is broken."

35. "Having captured your enemy through your might" *nigṛhya ripum ojasā*: Ś2, Ñ2,B1,3,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *nigṛhyārātim ojasā*. The enemy here is Indra. Rāvaṇi's assessment of the situation seems to put something of a spin on the actual facts. At this point in the narrative, Rāvaṇa appears to have been on the point of defeat (see verse 31 above).

"the triple world" *trailokyam*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *lokāṃs trīn*, "the three worlds."

"Why should you exert yourself in vain" *vṛthā te kiṃ śramaṃ kṛtvā*: Literally, "What is the use of making exertion in vain?" Ś,Ñ2,B3,4,D3,4,6–8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vṛthā kiṃ te śrameṇeha*, "what is the use of your exertion in vain here?"

"since further battle would yield no benefit" *yuddhaṃ hi tava niṣphalam*: Literally, "for battle on your part is fruitless." Ñ1,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yuddham adya tu niṣphalam*, "but battle now is fruitless."

36. "When ten-faced Rāvaṇa had heard those words of Rāvaṇi, his mind was put at ease" *tacchrutvā rāvaṇer vākyaṃ svasthacetā daśānanaḥ*: Literally, "having heard that speech of Rāvaṇi, the ten-faced one became one whose mind was at ease." Ñ2,V3,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read for *pāda* d *śakrahīnāḥ surā gatāḥ*, lending the line the sense "When the gods had heard those words of Rāvaṇi, they departed without Śakra." KK and VSP read for *pāda* d *svasthacetā babhūva ha*, lending the line the meaning "When he [Rāvaṇa] had heard those words of Rāvaṇi, his mind was put at ease."

"he withdrew from the army of the gods and from the work of battle" *sa daivatabalāt tasmān nivṛtto raṇakarmaṇaḥ*: For 36ab, Ś,Ñ,V1,3,B1,3,4,D,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [611*]: "Then the army of the gods desisted from the work of battle[1] (*tatas tad daivatabalaṃ nivṛttaṃ raṇakarmataḥ*)."

[1] "the army of the gods desisted from the work of battle" *tatas tad daivatabalaṃ nivṛttaṃ raṇakarmataḥ*: V3,B3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatas te daivataganā nivṛttā raṇakarmaṇaḥ*, "Then the hosts of the gods desisted from the work of battle."

37. "the mighty lord of the night-roaming *rākṣasas*" *prabhuḥ . . . niśācarādhipaḥ*: Literally, "the mighty lord of the night-roaming [ones]." We have rendered *prabhuḥ*, the nominal sense of which is "lord *or* master," in its adjectival sense of "mighty *or* powerful" to avoid redundancy.

"free from his anxiety concerning the battle" *raṇavigatajvaraḥ*: Literally, "free from anxiety with respect to battle." We follow Cg, the only commentator to remark on this particular reading, who reads it as a partial *paranipāta*, *vigataraṇajvaraḥ*, which has a similar meaning.

"prepared to depart from there to his palace" *bhavanam abhi tato jagāma*: Literally, "he went from there toward the palace." Cv calls our attention to the separation of the *upasarga abhi* from the finite verb *jagāma*, "he went." He cites *Pāṇini* 1.4.82 (wrongly, since by that rule, *tmesis* is only allowed in vedic utterances) in justification of this separation and glosses, "from there, that is, from that place, he went to the palace. (*bhavanam abhitaṃ taj jagāmeti tato deśād bhavanam abhi jagāma. vyavahitāś ceti vyavahitasyābheḥ prāk prayogaḥ.*)" [The critical edition reads slightly differently than our manuscript of Cv: *bhavanam abhi tato jagāmeti tato deśād bhavanam abhi jagāma.*] M5 and KK (7.29.39) and VSP (7.29.39) read instead *svabhavanam abhito jagāma*, "he went toward his own palace."

"turning to" *avāpya*: Literally, "having obtained *or* met." The expression seems odd in the context.

The meter appears to be mixed, with twelve syllables per line. Lines 1 (*hypometric*) and 3 conform to the scansion of the *kāmadattā* meter (*na*, *na*, *ra*, *ya*), while lines 2 and 4 fit the scansion of *mālatī* (*na*, *ja*, *ja*, *ra*).

For verse 37, Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press substitute a passage of four lines [612*]: "Then, his anger gone,[1] the supremely powerful enemy of the thirty gods, the famous lord of the night-roaming *rākṣasas*,[2] listened attentively to the welcome words of his son and then addressed him[3] (*atha sa vigatamanyur uttamaujās tridaśaripuḥ prathito niśācarendraḥ* / *svasutavacanam ādṛtaḥ priyaṃ tat samanuniśamya jagāda caiva sūnum* //)."

[1] "his anger gone" *vigatamanyuḥ*: D7,10,11, and GPP, NSP, and Gita Press read instead *raṇavigatam*, "desisted from battle." The adjective, in this case, applies to Rāvaṇi.

[2] "lord of the night-roaming *rākṣasas*" *niśācarendraḥ*: Literally, "the Indra among night-roaming [ones]." The use of the term "*-indra*," despite its common employment merely to mean "best *or* lord of," is, perhaps, intentional here.

[3] "his son . . . him" *svasuta- . . . sūnum*: Literally, "his own son . . . son."

The meter is *Puṣpitāgrā*.

38. "O you whose valor is equal to that of the immortal gods, through your feats of valor befitting the greatest of warriors, you have increased the pride of my lineage in that you have defeated the lord of the thirty gods and the thirty gods as well." *atibalasadṛśaiḥ parākramais tair mama kulamānavivardhanaṃ kṛtam* / *yad amarasamavikrama tvayā tridaśapatis tridaśāś ca nirjitāḥ* //: For *pāda* c [*yad amarasamavikrama tvayā*], KK and VSP read *yad ayam atulabalas tvayādya vai*, "in that he, of unequaled might, in that you have this day." See below for translation. D10,11, and GPP, NSP, and Gita Press read instead *atibalasadṛśaiḥ parākramais tvaṃ mama kulavaṃśavivardhanaḥ prabho* / *yad ayam atulabalas tvayādya vai tridaśapatis tridaśāś ca nirjitāḥ* //, "Through your feats of valor befitting the greatest of warriors, you, lord, are the increaser of my lineage in that you have this day defeated the lord of the thirty gods of unequaled might and the thirty gods as well."

The meter appears to be mixed, with twelve syllables per line. Lines 1 and 3 (hypometric) conform to the scansion of the *kāmadattā* meter (*na*, *na*, *ra*, *ya*), while lines 2 and 4 fit the scansion of *mālatī* (*na*, *ja*, *ja*, *ra*).

39. "So bring Vāsava quickly" *tvaritam upanayasva vāsavam*: Ś,Ñ,V1,3,B1,3,4,D2,3,5–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP, with the possible exception of Ck, read instead *naya ratham adhiropya vāsavam*, "having made Vāsava mount [your] chariot, bring [him]." Cg, who reads this variant, is apparently also aware of the critical reading, which he probably derives from Ck. Apropos of this *pāda*, he remarks: "If one accepts the reading '*tvaritam upanayasva*,' then it should be construed with the term *nirjitāḥ* from the previous verse (*tvaritam upanayasveti pāṭhe nirjitā iti pūrveṇānvayaḥ*)." Ck only cites the critical reading but interprets similarly.

"and, surrounded by the army" *sainyasaṃvṛtaḥ*: Literally, "surrounded by the army." *Pāda* b is hypometric. Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *senayā vṛttas tvam*, "you, surrounded by the army."

"as you proceed . . . behind " *tava gacchato . . . pṛṣṭhataḥ*: V1,B1,3,4,D6,7,10,11, and GPP, NSP, and Gita Press read instead *tava pṛṣṭhataḥ . . . hṛṣṭavat*, "behind you . . . happily."

The meter is an *ardhasamavṛtta* and is called either *vaitālīya* or *aparavaktra*.

40. "the *rākṣasa* . . . reaching his own palace" *svabhavanam upagamya rākṣasaḥ*: Literally, "having approached his own palace, the *rākṣasa*." Ñ2,B1,D6,7,10,11, and Gorresio, KK, and VSP read instead *svabhavanam abhigamya vīryavān*, "The mighty [Rāvaṇi], having approached his own palace." GPP, NSP, and Gita Press read the contextually synonymous *adhigamya* for *abhigamya*.

"his mind delighted" *muditamanāḥ*: Ñ,V3,B1,3,4,D1,2,4–7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kṛtasamarān*, "who had made war." This adjective then modifies *rākṣasān*, "the *rākṣasas*."

"dismissed" *visasarja*: Several of the commentators supply words to the effect that Rāvaṇi discharged the *rākṣasas* each to his own residence (*svasvabhavanaṃ pratīti śeśaḥ*—so Ct; Ck and Cg similarly).

The meter is *vaitālīya* or *aparavaktra*; see notes to verse 39 above.

Following verse 40, T2,M4,9, and KK (in brackets and numbered = 7.29.43 and noted in the apparatus as being placed before the first verse of *sarga* 30), insert a passage of two lines [613*]: "Then, after having dismissed them, the *rākṣasa* bound great Indra, the chastiser of Pāka, in the middle of the city gate and then sported happily[1] (*tān visṛjya tadā rakṣo mahendraṃ pākaśāsanam / babandha nagaradvāri madhye krīḍati nirvṛttaḥ //*)."

[1] "sported happily" *krīḍati nirvṛttaḥ*: KK reads instead *krīḍananirvṛttaḥ*, "was happy with sporting."

Sarga 30

1. "that immensely powerful god, great Indra" *mahendre 'tibale*: Literally, "Mahendra, of extraordinary strength."

"placed . . . and proceeded" *puraskṛtya gatāḥ*: Literally, having placed before, [they] went." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous finite verb *yayuḥ*, "they went," for the participle *gatāḥ*.

Following 1ab, T3,4,G1,M2–4,7,10, and KK (numbered as 7.30.1cd–7.30.5ab in brackets) insert a passage of seven lines [614*]: "All the gods, extremely distressed, went to Prajāpati[1] [saying]: 'O Prajāpati, great Indra has been captured because of your boon, O blessed one.[1][2] You, Lord of the three worlds,[2] have made the lord of the *rākṣasas* invulnerable.[3] And great Maheśvara has given his son the power of magical illusion.[3][4] What could the lord of the gods do[4] against someone who was made more powerful through the power of magical illusion?[5] Nor, O God, Lord of all, can the gods[5] be victorious because of your boon.[6] Therefore, you yourself, O Prajāpati, must release[6] the lord of the gods.[7]' "

Cv remarks that these *ślokas* are found in some manuscripts (*taṃ rāvaṇaṃ samāsādyeti pāṭhā asya ca purastāc catvāraḥ ślokāḥ keṣucit kośeṣu dṛśyante*).

[1] "O Prajāpati, great Indra has been captured because of your boon, O blessed one." *prajāpate mahendro 'yaṃ gṛhīto bhagavadvarāt*: Literally, "O Prajāpati, great Indra has been captured because of the blessed one's boon." KK reads instead *bhagavan puruhūto 'yaṃ nigṛhīto 'bhavad varāt*, "O blessed one, Indra, invoked by many, has been captured because of [your] boon."

[2] "Lord of the three worlds" *trilokeśa*: KK reads instead *suraiḥ sarvaiḥ*, "by all the gods."

[3] "And great . . . has given . . . the power of magical illusion" *māyā dattā mahātmanā*: KK reads instead *varā dattā durātmaṇaḥ*, "boons were given to that evil-minded [son]."

[4] "could . . . do" *karoti*: Literally, "he does." KK reads instead the imperative *karotu*, "[what] must he do."

[5] "[N]or, O God, Lord of all . . . the gods" *surā vā deva sarveśa*: KK reads instead *surāś ca sarve lokeśa*, "And all the gods, O Lord of the worlds."

[6] "Therefore you yourself, O Prajāpati, must release" *tatas . . . mokṣayasva prajāpate*: KK reads instead *tasmāt . . . mocayasva mahādyute*, "Therefore, you, O one of immense radiance, must release."

Following 614*, M3 and KK (in brackets, numbered as 7.30.4cd) continue with, while M2,4,6–9 insert after 5ab, a passage of one line [615*]: "From today onward, the lord of Laṅkā,[1] exalted through his own valor and might (*adyaprabhṛti laṅkeśaḥ svavikramabaloditaḥ* /)."

[1] "the lord of Laṅkā" *laṅkeśaḥ*: KK reads instead *lokeśa*, "O Lord of the worlds."

Following 615*, KK (in brackets, numbered as 7.30.5ab) inserts a passage of one line [617*]: "They, knowing his intentions, having thus informed [him], having prostrated before [him], and having propitiated [him] (*iti vijñāpya bhāvajñāḥ praṇipatya prasādya ca* /)."

2. "Approaching Rāvaṇa . . . him" *taṃ rāvaṇaṃ samāsādya*: Literally, "having encountered him, Rāvaṇa." Ñ2,B1,3,4,D6,7,10,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tatra rāvaṇam āsādya*, "having encountered Rāvaṇa there."

"in a conciliatory fashion" *sāntvapūrvam*: Ñ2,B1,3,4,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *sāmapūrvam*.

3. "your son's feats in battle" *tava putrasya saṃyuge*: Literally, "of your son in battle." Like most translators consulted, we have added some words to indicate that it is Rāvaṇi's accomplishments in battle that have pleased Brahmā. Ś,Ñ,V1,3,B1,4,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *putrasya tava* by transposition.

"the magnificence of his valor" *vikramaudāryam*: Gorresio (1870, p. 138), Dutt (1894, p. 1672), Roussel (1903, p. 505), Shastri (1959, vol. 3, p. 475), Raghunathan (1982, vol. 3, p. 471), and Benoît (1999, p. 1298) all read the compound as a *dvandva* in the sense of "valor and magnificence." We, however, prefer the reading of Gita Press (1969, vol. 3, p. 2011), which translates as do we, as if the compound were a *tatpuruṣa*. If one reads the compound as a *dvandva*, one must wonder why it is in the singular here, as it would be difficult to understand it as a *samāhāradvandva*.

"or even your superior" *tava . . . adhiko 'pi vā*: Cs remarks that the superiority would refer to the ability to fight by means of *māyā* (*māyāyodhane*).

4. "your vow has borne fruit" *kṛtā pratijñā saphalā*: Literally, "the vow has been made fruitful." The reference here is to Rāvaṇa's compound vow at 7.13.37, where he vowed to conquer the three worlds and to send all four of the *lokapālas* to the abode of Yama. Commentators differ as to which part of this vow Brahmā is addressing here. Cm, Ct, and Cr understand the reference to be to the conquest of the three worlds (*trīṃl lokāñ jeṣyāmīti yā pratijñā kṛtā sā saphalā jātā*—so Ct; Cm and Cr similarly), while Ck and Cg refer to the four *lokapālas* (*tvayā kṛtā pratijñā caturo dikpālāñ jeṣyāmīti kṛtā pratijñā*—so Cg; Ck similarly).

"And I am indeed pleased with your son." *prīto 'smi svasutena vai*: Ck and Cg appear to construe *svasutena* as the *kartṛ*, or agent, of the participle *kṛtā*, lending the passage the sense "The vow has been made fruitful by your own son. I am pleased." Both Ck and Cg understand *svasutena* to refer to the might of Rāvaṇi. (*svasutena svasutabalena. tvayā kṛtā pratijñā*—so Cg; Ck similarly.) This lends the passage the sense "You fulfilled that vow through the strength of your son." The word *svasutena* is marked as uncertain by

the editors of the critical edition. Ś,Ñ,V1,3,B1,3,4,D,T3, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *prīto 'smi sasutasya te*, lending the *pāda* the sense "I am . . . pleased with you, together with your son." Raghunathan (1982, vol. 3, p. 471), perhaps reading the text of KK and its variant in the footnote, seems to translate both readings at once. He renders: "You have thus made good your word through your son, and I am pleased with you and your son."

5. "Rāvaṇi" *rāvaṇiḥ*: Ś,V1,3,D1–4,6–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *vīryavān*, "mighty."

"shall now be famed throughout the world as Indrajit, 'the Conqueror of Indra' " *indrajit tv iti vikhyāto jagaty eṣa bhaviṣyati*: Literally, "and he shall be famed in the world as 'Indrajit.' " Ñ1,V1,3,D1,2,4–6,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *jagatīndrajid ity eva parikhyāto bhaviṣyati*, "He will indeed be famed in the world as 'Indrajit.' "

6. "this" *eṣaḥ*: D5,10,11,T1,3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the emphatic particle *eva*, "surely *or* indeed."

"relying on whom you" *yam āśritya tvayā*: Ñ,V1,3,B3,4,D1,2,4–7,9–11,T3,4,M4,6,7, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *yaṃ samāśritya te*.

"conqueror of his enemies" *śatrunirjetā*: Ś,Ñ,V1,3,B1,3,4,D1–6,8–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *durjayaś caiva*, "and truly invincible."

7. "great-armed warrior" *mahābāho*: Literally, "great-armed [one]."

"the gods, denizens of heaven" *divaukasaḥ*: Literally, "the heaven-dwelling [ones]." See notes to 7.5.23.

8. "For his release, I now choose" *vṛṇomīhāsya mokṣaṇe*: Literally, "I choose here his with regard to his release." The syllables *-mīhā-* are marked as uncertain by the editors of the critical edition. Ñ2,V1,B3,4,D1,4,7,9–11,T3,4,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vṛṇe yady eṣa mucyate*, "I choose . . . if he is released."

See notes to verse 9 below for textual variations and additions that follow verse 8.

9. "the lotus-born god Brahmā" *devaḥ . . . kamalodbhavaḥ*: Literally, "the god born from a lotus." The epithet *kamalodbhavaḥ* is marked as uncertain by the editors of the critical edition. Ck, the only commentator to explicitly refer to this line, reads instead *salilodbhavaḥ*, "water-born one."

At this point, Gorresio, GPP, NSP, Gita Press, KK, and VSP show a sequence of substituted, inserted, and repeated lines beginning with verse 8cd and continuing until 10ab. This creates a rather confusing textual apparatus. Below is is a table listing the critical edition's numbering and the equivalent verses in the various editions consulted.

We have provided a translation of the sequence as it appears in the critical text and apparatus, followed by the sequence as it appears in its principal published version, that of KK.

Critical Edition:

"Then Indrajit, victorious in battle [and] of immense blazing energy, said: 'For his release, I now choose immortality, O God.[8] For [all creatures]—bird, four-footed beast, and any other immensely powerful [creature] [626*], as well as trees, thickets, shrubs, vines, grass, rocks, or mountains [627*, line 1]—all creatures fear each other when there is something to fear. Therefore, in this world, all creatures fear all others.'[627(A)*] Then Prajāpati, of immense blazing energy, addressed Meghanāda:[624*] 'There is no such thing as absolute immortality for any living beings on earth—[9cd] from bird,

Concordance of Verses 8–10 and Starred Passages of Editions Consulted

CE	KK	VSP	GPP	NSP	Gita Press	Gorresio
8abcd	7.30.12	7.30.8	7.30.8	7.30.8	7.30.8	7.38.9ab only
626* [first time]	7.30.13ab	7.30.9ab	7.30.8, in brackets, unnumbered	—	—	—
627*, line 1	7.30.13cd	7.30.9cd	7.30.8, in brackets, unnumbered	—	—	—
627(A)*, lines 1,2	7.30.14	7.30.10	7.30.8, in brackets, unnumbered	—	—	—
624*	7.30.15ab	7.30.11ab	7.30.9ab	7.30.9ab	7.30.9ab	7.38.9ab
9cd	7.30.15cd	7.30.11cd	7.30.9cd	7.30.9cd	7.30.9cd	7.38.9cd
626* [second time]	7.30.15ef	7.30.11ef	7.30.10ab	7.30.10ab	7.30.10ab	7.38.10ab
628*, line 1	7.30.16ab, bracketed	—	—	—	—	—
628*, line 2	7.30.16cd, bracketed	—	—	—	—	7.38.10cd
627*, line 2	7.30.17ab	7.30.12ab	7.30.10cd	7.30.10cd	7.30.10cd	—
10abcd	7.30.17cdef	7.30.12	7.30.11	7.30.11	7.30.11	7.38.11

Note: CE = critical edition

four-footed beast, or any other immensely powerful [creature].[626*] All beings end in death, whether they be fixed or moving.[628*, line 1] Even the leaf of a tree, when withered, must fall.'[628*, line 2] When, Indrajit had heard the immutable words of the Lord, Grandfather Brahmā . . . [627*, line 2] [continue with verse 10]."

KK:

"Then Indrajit, of immense blazing energy and victorious in battle, said, 'I choose immortality if he is released, O God.[KK 12] For all creatures—quadrupeds, birds, or any other powerful beings, as well as trees, thickets, shrubs, vines, grass, stones, or mountains—fear each other when there is something to fear. Therefore, in this world, all creatures fear all others.'[KK 13–14] Then, Prajāpati, of immense blazing energy, addressed Meghanāda:[KK 15ab] 'There is no such thing as absolute immortality for any living being on earth,[KK 15cd] whether it be a quadruped, a bird, or beings of immense power.[KK 15ef] All beings end in death, whether they be fixed or moving. Even the leaf of a tree, when withered, must fall.'[KK 16] When Indrajit had heard the immutable words of the Lord, Grandfather Brahmā . . . [KK17ab]."

10. "Indrajit . . . lotus-born Brahmā" *indrajit padmasaṃbhavam*: Literally, "Indrajit . . . the lotus-born one." D1,2,4–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *meghanādo mahābalaḥ*, "the immensely powerful Meghanāda."

"who hovered before him" *tatrastham*: Literally, "who was *or* stood there." Recall that since verse 2 above, Brahmā has been hovering in the sky.

"In that case you must hear about the supernatural power that I demand for the release of Indra of the hundred sacrifices." *śrūyatāṃ yā bhavet siddhiḥ śatakratuvimokṣaṇe*: Literally, "Please hear which supernatural power there should be with regard to the release of him of the hundred sacrifices." We follow Ck, Cg, Ct, and Cr, who flesh out the elliptical line in an understanding that Indrajit, having been informed that his first request, for absolute immortality, will not be granted, now submits an alternative request in exchange for Indra's release (*sarvāmaraṇatvābhāve 'pi śatakratuvimokṣaṇe tannimittaṃ mayā siddhiḥ kāṅkṣitā sā śrūyatām*—so Cg; Ck, Ct, and Cr similarly). D6,10,11,G1, M3–5,7,10, and GPP, NSP, Gita Press, KK, and VSP read *vā*, "or," for *yā*, "which [supernatural power]." Cg and Ct, who read the variant *vā*, gloss *athavā*, indicating that Indrajit is explicitly positing an alternative to his request.

11. "My abiding desire, O God, is that whenever I strive to conquer my enemies, I should enter battle only after having worshiped Agni, the purifier." *mameṣṭaṃ nityaśo deva havyaiḥ saṃpūjya pāvakam / saṃgrāmam avatartuṃ vai śatrunirjayakāṅkṣiṇaḥ //*: Literally, "O God, it is constantly desired by me, who am eager for victory over my enemies, to descend to battle having worshiped Pāvaka with oblations." Ś,D1,3,8 omit this verse, makings its inclusion in the critical edition questionable. See Introduction, "Text." Compare, for example, 7.51-1*–7.51-7* and notes (= App. I, No. 8, lines 1–302) and following notes to 7.51-7*, App. I, No. 8, lines 303–307, 7.63.3ff and notes (= App. I, No. 11), 7.67.4ff and notes (= 1127* and App. I, No. 11), and 7.88-1* and notes (= App. I. No. 13), where the passages are omitted with far less textual support. The verse as represented in the critical edition appears to be incomplete, as it lacks a finite verb.

"O God . . . with oblations" *deva havyaiḥ*: D10–12 and GPP, NSP, Gita Press, KK, and VSP read instead *havyaiḥ mantraiḥ*, "with oblations and *mantras*."

"I should enter" *avatartum*: Literally, "to descend." We follow Ck, Cg, and Ct, who all gloss *praveṣṭum*, "to enter."

"Agni, the purifier" *pāvakam*: Literally, "the purifier."

"abiding" *nityaśaḥ*: Literally, "constantly." However, Ck and Cg take a different approach, glossing, "according to precept *or* rule (*niyamena*)," in which case it would construe with the gerund *saṃpūjya*, "having worshiped." One could also read the adverb *nityaśaḥ* with the infinitive *avatartum* to yield the sense "May I always enter battle . . ." Roussel (1903, vol. 3, p. 505) understands that Indrajit claims that he constantly worships Agni. In this he is followed by Shastri (1959, vol. 3, p. 476) and Benoît (1999, p. 1298).

Following verse 11, B1,D4–7,10,11,S insert, while Ś,D1,3,8 insert following verse 10 and D10 inserts following 11ab, a passage of two lines [630*]: "The boon upon which I am resolved[1] is that a chariot yoked with horses should arise for me[2] from Agni, the shining god of fire,[3] and that so long as I remain in that chariot, I shall be[4] immortal." (*aśvayukto mama ratha uttiṣṭheta vibhāvasoḥ* / *tatsthasyāmaratā ca syād eṣa me niścayo varaḥ* //). The literal translation is "May my chariot yoked with horses arise from Vibhāvasu. And may there be immortality for [me] standing in it. This boon would be my resolve."

[1] "The boon upon which I am resolved" *me niścayo varaḥ*: Literally, "[This] boon [would be] my resolve." Ś,D1,3,4,6–8,10–12,M4,6,7, and Lahore, GPP, NSP, and Gita Press read instead *me niścito varaḥ*, "this boon [is *or* would be] resolved upon by [lit., 'of'] me."

[2] "a chariot . . . for me" *mama rathaḥ*: Literally, "my chariot." B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ratho mahyam*, "a chariot for me." See 67.72.12 and notes.

[3] "should arise . . . from Agni, the shining god of fire" *uttiṣṭheta vibhāvasoḥ*: Literally, "It should arise from Vibhāvasu." Roussel (1903, vol. 3, p. 505), apparently reading the genitive instead of the ablative, renders, "*le char du Vibhāvasu*." In this he is followed by Shastri (1959, vol. 3, p. 476) and Benoît (1999, p. 1299). B1,D10,11,M9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *uttiṣṭhet tu*, "and may [a chariot] arise."

[4] "and . . . I shall be" *ca syād*: Literally, "and may there be." D1,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *syān me*, "let there be of *or* for me."

12. "But, O God, let my death occur in battle only if I should fight before that rite is completed with its *mantras* and oblations to Agni, the shining god of fire." *tasmiṃś ced asampāte tu japyahome vibhāvasoḥ* / *yudhyeyaṃ deva saṃgrāme tadā me syād vināśanam* //: Literally, "But if, while that with its *mantras* and oblations to Vibhāvasu is incomplete, I should fight, then, O God, let my destruction be in battle." We agree with Ck, Cg, and Ct in taking the locative *saṃgrāme* as the *adhikaraṇa* of the optative *syāt*, "let it be," in *pāda* d. Cg interprets, " 'If I should fight, then only let my death occur in battle itself,' that is my desire (*yadi yudhyeyaṃ tadaiva saṃgrāma eva vināśanaṃ bhavatv iti mameṣṭam iti saṃbandhaḥ*)." Ck and Ct understand similarly. Gorresio's edition (7.38.13) reads the sequence as a compound, *devasaṃgrāme*, which Gorresio (1870, p. 139) accordingly renders as "*quando . . . io combatterò contro i Devi in guerra*." Roussel (1903, vol. 3, p. 505), perhaps influenced by Gorresio, similarly renders, "*si . . . je m'engage dans une lutte contre un Deva*."

D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tasmin yady asamāpte ca japyahome*, "and if, while that with its *mantras* and oblations is incomplete," for *tasmiṃś ced asampāte tu japyahome*. Ct understands that the compound *japyahome* is a *samāhāradvandva* and refers to the ritual activities that are required in a sacrifice preparatory to battle (*tasmin sāṃgrāmikayāge 'peksitaṃ yaj japyahomaṃ samāhāradvandvaḥ*). Ck and Cg further note that the sacrifice might be interrupted due to the force of some obstacle (*vighnavaśād asamāpte*). It is this condition of Indrajit's qualified boon of invincibility that will permit Lakṣmaṇa to kill him after a long battle, as described in the *Yuddhakāṇḍa* (*sargas* 72–78). For descriptions of the boon, see 6.71.14; 6.72.13; and notes.

13. "Moreover" *caiva*: Literally, "and, too." Ś,Ñ,V1,2,B1,3,4,D1–5,8–12,T1,3,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *deva*, "O God."

"every other man . . . But I" *sarvo . . . pumān /. . . mayā tu*: Literally, "every man . . . but by me." Ck, Cg, and Ct understand that Indrajit is stating that his mode of acquiring a boon will be different from that of ordinary people (*lokavilakṣaṇakriyayāyaṃ me varalābha ity āha*—so Ct; Ck and Cg similarly).

"I shall secure immortality" *mayā . . . amaratvaṃ pravartitam*: Literally, "by me this immortality is set in motion *or* brought about." Ck and Cg gloss *prakīrtitam*, "famed *or* proclaimed," for *pravartitam*, "brought about." They justify this by adding the phrase "by virtue of the necessity of its being awarded (*dātavyatveneti śeṣaḥ*)." Cr glosses *vṛttam*, "come about."

"through valor" *vikrameṇa*: Cr notes that the specific act of valor intended is the capture of Indra. He further notes that in mentioning that he will have acquired immortality through his valor, Indrajit is suggesting that unless he receives the boon, he will not release Indra. (*mayā tu vikrameṇendranigraheṇety arthaḥ. etad amaratvaṃ pravartitaṃ vṛttam. etena varaprāptim antarendramokṣo na bhaviteti dhvanitam.*)

14. "Prajāpati" *prajāpatiḥ*: V1,D6,7,10,11,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *pitāmahaḥ*, "the Grandfather."

"said" *prāha*: D6,7,10,11,T1,2,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *cāha*, "and said."

"returned" *gatāḥ*: Literally, "[they] went."

"highest heaven" *tridivam*: Literally, "the third heaven." See notes to 7.22.43.

15. "Rāma, Śakra" *śakraḥ . . . rāma*: Ś,D6–8,10–12,M6,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāma . . . indraḥ*, "O Rāma . . . Indra."

"with his garments and garlands in disarray" *bhraṣṭāmbarasrajaḥ*: Literally, "one whose garments and garlands had fallen off *or* are ruined." Ck reads *-ambara-* with the critical edition but takes it in its sense of sky, which he takes, in turn, as a metonym for the gods. He glosses, "the gods who travel through the sky (*khecarāṇāṃ devānām*)." D10,11,M9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhraṣṭāmaradyutiḥ*, "his godly splendor dimmed." We agree with Cg and Ct in taking *amara* in its nominal sense of "immortal god" rather than as an adjective (*bhraṣṭā amarāṇāṃ dyutir yasya saḥ*—so Ct; Cg similarly).

"gave way to brooding" *dhyānatatparatāṃ gataḥ*: Literally, "he went to preoccupation with thought." Cr provides the content of Indra's thought as he sees it, noting: "He brooded constantly, thinking: 'By what feat have I come to be defeated in this way?' (*nirantaraṃ dadhyau kena karmaṇaiva parābhūtim ahaṃ prāpta iti vicārayāmāsety arthaḥ*)."

16. "Prajāpati" *prajāpatiḥ*: Ś,D,M9,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *pitāmahaḥ*, "the Grandfather."

"O Indra of the hundred sacrifices, why are you so sorrowful? You must remember your evil deed." *śatakrato kim utkaṇṭhāṃ karoṣi smara duṣkṛtam*: "O you of the hundred sacrifices, why do you make sorrow? Remember the evil act." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śatakrato kimu purā karoti sma suduṣkṛtam* [KK, VSP—*suduṣkaram*], "O you of the hundred sacrifices, why did you [sir] do that very evil deed long ago?" Cr, anticipating what is to follow, remarks: "Why, sir, long ago, that is to say, earlier, did you commit that very evil deed, that is to say, that great sin that has become the cause of defeat (*purā pūrvaṃ suduṣkṛtam etat parābhūtikāraṇībhūtamahāpāpaṃ kiṃ bhavān karoti sma*)?"

17. This verse begins a rather unusual version of the well-known story of Indra's seduction of the wife of the sage Gautama and of the subsequent curse of both Ahalyā and

the god. The *Rāmāyaṇa* itself has another version in the *Bālakāṇḍa* (see 1.47.15–1.48 and notes). See, too, notes to 7.72.13. See also R. Goldman 1978**,** pp. 360–61.

"many" *bahvyaḥ*: D10,11, and Gorresio, GPP, NSP, and Gita Press read instead *buddhyā*, "by means of intellect *or* mentally." This, then, would construe adverbially with the participle *sṛṣṭāḥ*, "created," in *pāda* b.

"people" *prajāḥ*: The term is polysemic, referring to offspring in general, creatures in general, or subjects of a king. Here the context makes it clear that Brahmā is referring to the creation of the human race.

"They were all of a single type. They all had the same speech, and they all looked the same in every respect." *ekavarṇāḥ samābhāṣā ekarūpāś ca sarvaśaḥ*: Literally, "[They were] of a single *varṇa*, having the same speech, and of a single form, in every way." The commentators and translators differ in their interpretations of the polysemic term *varṇa*. Given the context in which all humans were supposed to have been originally identical to one another, we believe that the appropriate sense is "class, type, *or* kind." Ck, Cg, Cm, and Ct all understand *varṇa* to mean "bodily beauty (*dehakāntiḥ*—so Ck and Ct; Cg, Cm similarly)." All the translators consulted take the term in its sense of "color *or* complexion." No translator or commentator consulted appears to understand the term in its sense of the four social and ritual classes of traditional brahmanical society. Cm understands the term *samābhāṣāḥ*, "having the same speech," to mean "having a single type of speech (*ekavidhavacanāḥ*)." Ct understands similarly. Ck, Cg, and Ct gloss *ekarūpāḥ*, "of a single form," as "having the same age and condition (*samānavayovasthāḥ*—so Ct; Ck and Cg similarly)," while Cm understands, "having the same type of arrangement of bodily limbs (*ekavidhaśarīrāvayavasaṃniveśāḥ*)."

18. "either in their appearance or in their characteristics" *darśane lakṣaṇe 'py vā*: Cg takes the former term to refer to physical beauty and the latter to the excellence or perfection of the various parts of the body, the eyes, etc. (*darśane saundarye lakṣaṇe nayanādyavayavasauṣṭhave*). Cv appears to understand similarly, glossing *darśane* as *rūpe*, "in beauty," but his gloss of *lakṣaṇe* is missing from our transcript of his commentary.

"I began to ponder" *samacintayam*: Literally, "I thought." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *paryacintayam*, "I contemplated." Cg glosses, "I took thought with reference to those people, or I thought about ways of creating distinctions among them. (*tāḥ prājā uddiśya paryacintayam. tāsāṃ viśeṣakaraṇaprakāram acintayaṃ vā.*)"

20. "devoid of all imperfection . . . Ahalyā, "Devoid of Imperfection" *ahalyā . . . ahalyeti . . . nāma*: Literally, "she who is devoid of deformity *or* ugliness . . . the name 'Ahalyā.' " Cr explains the etymology of the name Ahalyā, deriving it from *hala*, "deformed, ugly," upon which is based *halyam*, "deformity, ugliness, *or* blameworthiness." The term is then given the negative prefix "*a*." Therefore the woman's name means "she in whom there is no deformity." (*yasyā yena hetunā halyaṃ vairūpyaṃ na vidyate tena hetunā sāhalyeti viśrutāta eva mayāpi tasyā nāmāhalyeti prakīrtitam*—so Cr.) Cm and Ct understand *halyam* to mean "blameworthiness (*nindyatām*)."

"I gave her" *mayā tasyāḥ . . . pravartitam*: Literally, "by me [this is] set in motion *or* brought about." B1,3,D6,7,10,11,M2,4,8–10, and Gorresio, GPP, NSP, and Gita Press read instead *prakīrtitam*, "proclaimed."

Following 20ab, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [632*]: "The word '*hala*' here means [lit., 'is'] deformity. The state that arises from that is the state of being deformed (*halyam*). Since[1] that state of being deformed (*halyam*) did not exist [in her], therefore she was known as Ahalyā (*halaṃ nāmeha vairūpyaṃ halyaṃ tatprabhavaṃ bhavet / yasmān na vidyate halyaṃ tenāhalyeti viśrutā //*)."

[1] "Since" *yasmāt*: D6,10,11,T3,4,G1,M3,10, and GPP, NSP, and Gita Press read instead *yasyāḥ*, "[she] of whom."

21. "But" *tu*: Ñ2,B1,D6,7,10,11,T,G1,2,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"I became concerned as to whom she should belong" *bhaviṣyatīti kasyaiṣā mama cintā tato 'bhavat*: Literally, "Then of me the worry arose: 'Of whom will she be?' " Cg, Ct, and Cr flesh out the expression "of whom will she be" by adding various words for wife (*patnī*—so Cg; *bhāryā*—so Ct; *strī*—so Cr)." Cg explains the source of Brahmā's concern, saying that it is because of the lack of a prospective groom that would be her equal (*tattulyavarābhāvād iti bhāvaḥ*).

22. "because of your exalted station . . . 'She must be my wife' " *sthānādhikatayā patnī mamaiṣeti*: Literally, "because of superiority of station, she [must be] my wife." The last word of the phrase, *iti*, marks the end of the quote; however, Sanskrit does not employ an initial marker of a quotation. Thus the compound *sthānādhikatayā* can be taken either as part of Brahmā's speech, as we have done, in the sense of "because of your exalted station," or as part of Indra's thought, "because of my exalted station." The translators consulted are divided on this issue. The commentators note that the exalted position of Indra is his lordship of the gods (*devādhipatitvarūpādhikasthānaprāptyā hetunā*—so Ct), his lordship of the triple world (*trailokyādhipatitvena hetunā*—so Cg), or his acquisition of the highest position among the gods (*deveṣv adhikapadavi*[*sic*]*prāptatvena hetunā*—so Ck). Cr understands that it is because of his holding the highest position of all (*sarvopari sthānavattvena hetunā*—so Cr). Cv understands similarly. Cr further notes that Indra believes that Ahalyā should be his wife even if she does not desire it (*eṣājātakāmā mamaiva patnīti nārīṃ manasā jānīṣe*). Ck, Cg, and Ct note that Indra takes this decision without Brahmā's consent (*vināpi madanumatim*—so Ct).

23. "I placed her under the guardianship of . . . Gautama . . . in his care" *sā mayā nyāsabhūtā . . . gautamasya . . . / nyastā*: Literally, "She was made a trust of Gautama by me . . . she was entrusted." The practice of entrusting a woman to an authoritative or responsible party in order to protect her chastity is known elsewhere in the literature. Compare *SvapnVā* Act 1, where Yaugandhāryaṇa leaves Vāsavadattā as a "deposit (*nyāsa*)" with Padmāvatī.

"and . . . she" *ca sā*: The words are marked as uncertain by the editors of the critical edition. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ca ha*, "and indeed."

24. "once I had made certain of" *parijñāya*: Literally, "having been ascertained [by me]."

"the self-control" *sthairyam*: Literally, "steadiness *or* firmness." The context here fully supports the commentators' gloss of "the state of having controlled one's senses (*jitendriyatvam*—so Ck, Cg, Ct, and Cr)." See note below.

"I then gave her to him to be his wife" *mayā . . . /. . . patnyarthaṃ sparśitā tadā*: Literally, "by me she was given for the purpose of a wife." Cv, Ck, Cg, Cm, Ct, and Cr gloss "[she was] given (*dattā*)" for *sparśitā*. The underlying meaning of the participle *sparśitā* is "[she was] caused to be touched." In this context, the author, no doubt, uses this unusual lexeme for "given" to emphasize the idea that prior to this the self-controlled sage had never laid hands, as it were, on Ahalyā. Perhaps this is the earliest known instance of what in modern times Gandhi referred to as "*brahmacharya pariksha*." See Lal 2000. D6,7,10,11,T2,3,M4, and GPP, NSP, and Gita Press read *mahā-*, "great," for *mayā*, "by me," which then forms a compound with the word *sthairyam* (see above) in *pāda* b, lending the line the sense "The great self-control of Gautama having been ascertained [by me]."

25. Verse 25 is bracketed in KK 1905 (between verses 7.30.29 and 7.30.30, and numbered 1) and in VSP (unnumbered, between verses 7.30.29 and 7.30.30).

"But since she had been given to Gautama" *gautame dattayā tayā*: Cr explains the construction as "because of her being given to Gautama (*tayā gautame dattayā hetunā*)."

"lost all hope" *āsan nirāśāḥ*: Literally, "they became hopeless." The expression is elliptical. The idea, of course, is that the gods have lost all hope of winning Ahalyā.

26. "You, however, were infuriated" *tvaṃ kruddhas tv iha*: Literally, "But you were angry here." T1 and KK and VSP read instead *saṃkruddhas tvaṃ hi*. This does little to change the meaning but replaces the critical edition's awkward *iha*, "here."

"consumed with lust" *kāmātmā*: Literally, "whose very essence is desire." KK and VSP read instead *dharmātman*, "O righteous one." The vocative could refer either to Rāma here or to Indra, in which case the usage might be seen as ironic in this context.

27. "Overwhelmed with lust . . . you raped her" *sā tvayā dharṣitā . . . kāmārtena*: Literally, "she was assaulted by you, who were afflicted with desire." This is a rather unusual retelling of the widely known story of Indra and Ahalyā. In most other versions, including that of the *Bālakāṇḍa*, Indra seduces Ahalyā through deceit rather than through violence. Indeed, at 1.47.19 it is made clear that the sex is consensual. There are very few references to forcible rape in the epic literature, and three of them are in the *Uttarakāṇḍa*: here; at 7.26.30, where Rāvaṇa rapes Rambhā; and at 7.71.15, where Daṇḍa rapes Arajā. Various derivations of the verb √*dhṛṣ* are used in a similar fashion to indicate forcible rape at 7.26.40,43,44. Compare, too, 637*, line 2, note 2, following notes to verse 37 below.

"filled with rage" *samanyunā*: Cs offers two interpretations of this adjective. In the first, and least forced, he reads it as do we, "filled with rage," and ascribes Indra's anger to his thought that Brahmā has excluded him and given the woman to the sage (*asmān vihāyeyaṃ vanitā munaye datteti manyusahitena*). Cs's second interpretation depends on reading *manyu* in its less common sense of "sacrifice." In this reading, the adjective comes to mean "even he who had performed sacrifice one hundred times." The fact that such a person could assault a woman, Cs argues, suggests that even the performance of virtuous actions is no guarantee of happiness unless there is lordly compassion. (*samanyunāpi śatavāraviracitayajñenāpi. dharṣitā. anena satkarmakaraṇam apīśvarakaruṇāṃ vinā na kuśalopalambhakam iti sūcitaṃ bhavati.*)

"And you" *tvaṃ ca*: D10,11, and GPP, NSP, and Gita Press read instead *tvaṃ saḥ*, "you, he."

"in the ashram" *āśrame*: KK and VSP read instead *hy āśrame* to avoid the hiatus. The variant is not noted in the critical apparatus.

28. "a reversal of your condition" *daśābhāgaviparyayam*: Literally, "an inversion of the allocation of condition *or* state." The phrase is ambiguous and has been interpreted in different ways by the commentators who share this reading. In this version of the story, as we see in verses 29ff., the principal punishment for Indra's crime is his captivity and loss of what was, in effect, tenure in his position as lord of the gods. In other versions of the story, the punishment more closely fits the crime. For example, Indra is literally castrated at *Bālakāṇḍa* 47.26–27. And at *MBh* 13.41.21, he is covered with a thousand vulvas, which are then, upon Indra's appeal, turned into eyes. This gives him his common epithet *sahasrākṣa*, "thousand-eyed." Ct glosses the compound *daśābhāga-* with "a particular condition (*avasthābhedaḥ*)." He understands this condition to be that of Indra's lordship, which has now been reversed by his captivity (*daśābhāgo 'vasthābheda aiśvaryarūpas tasya viparyayaṃ bandhanarūpaṃ viparītāvasthām*). Ck and Cg understand *daśābhāga-* similarly but see the inversion experienced by Indra as not that of his lordship, per se, but rather as an inversion of his innately pure state (*sahajasāttvikāvasthāviparyayam ity arthaḥ*). Cr understands *daśābhāga-* to refer to "the fulfillment of

destiny *or* time (*kālaprāptiḥ*) through which Indra has met with reversal, that is to say, defeat (*daśābhāgena kālaprāptyā viparyayaṃ parābhūtiṃ gato 'si*)." Northern manuscripts, a few southern manuscripts, Lahore, and Gorresio are much more explicit as to what has befallen Indra. For 28cd, Ś,Ñ,V1,3,B1,3,4,D1–5,8,9,12, and Lahore and Gorresio substitute a passage of one line [634*]: "Then you, O god, were mutilated and came to have the testicles of a ram (*vikalo 'si kṛto deva tadā meṣavṛṣo bhavān*)." Ñ2,B1,3,4,D1–5,9, and Gorresio read *viphalaḥ*, "castrated," for *vikalaḥ*, "mutilated," making the sense entirely unambiguous. These readings clearly reflect the outcome of the story as it is narrated in the *Bālakāṇḍa*.

29. "showing no fear" *nirbhayam*: Literally, "fearlessly." D6,7,10,11,M2, and Gorresio, GPP, NSP, and Gita Press read the similar *nirbhayāt*, "out of fearlessness." The idea is that Indra acted without fear of reprisal on the part of Gautama.

"your majesty" *rājan*: Ś,D6,8,10–12,T3,4, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *śakra*, "Śakra."

30. "this tendency" *ayaṃ . . . bhāvaḥ*: The polysemic word *bhāvaḥ* is best understood here in its sense of "conduct *or* predisposition." The commentators gloss either "the behavior of a paramour (*jārabhāvaḥ*—so Ck, Ct, and Cs)" or "the behavior that takes the form of assaulting the wives of others (*parastrīdharṣaṇarūpo bhāvaḥ*—so Cr)."

"that you have established in the world" *yas tvayeha pravartitaḥ*: Literally, "which has been set in motion by you here." This *pāda* (b) is repeated at 32d below. Thus the episode claims to provide an originary myth for the existence of rape. See notes to verse 27 above.

"common to all men as well" *mānuṣeṣv api sarveṣu*: Literally, "among all men as well." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *lokeṣu* for *sarveṣu*, lending the phrase the sense of "even in the worlds of men." Ck, Cg, and Ct note that the injunction of Gautama will apply "even to those men authorized with respect to the *śāstras* (*śāstrādhikāriṣv api*)." Ck adds that this will be because of the fault of Indra as their king (*rājñas tava doṣāt*). Cs notes that his condition will apply to those men under the lordship of Indra, since it will be through the fault of their king. (*mānuṣeṣu tvatsvāmikeṣu bhaviṣyati. rājadoṣāt.*)

31. "And as for that great and very grievous violation that will arise" *tatrādharmaḥ subalavān samutthāsyati yo mahān*: Literally, "whichever great and very powerful unrighteousness [*adharma*] will arise in that case." D10,11, and GPP, NSP, Gita Press, KK, and VSP omit this line (31ab). Of the commentators consulted, only Cg remarks on the line. As his commentary is printed in GPP (Cg's comments to 7.30.34) and KK (Cg's comments to 7.30.40), it would appear that he is reading *dharmaḥ* for *adharmaḥ*. Only VSP (Cg's comments to 7.30.35) prints the *avagraha*, showing that the intended word is *adharmaḥ*. This is evidently the correct reading. For some reason, the other two editions fail to print the *avagraha*. Cg explains the phrase *tatrādharmaḥ*, "unrighteousness in reference to that." He says, "that unrighteousness that arises in connection with the conduct of a paramour (*tatra jārabhāve yo 'dharmaḥ*)." For other orthographic problems involving the *avagraha*, see 99*, lines 3–5, following notes to 7.6.9; and 7.73.10. Compare, also, 6.35.24; 6.38.2*; 6.47.103; 6.57.*72; and 6.60.1342*, App. I, No. 39, note 9.

"half of it will be ascribed to him who perpetrates it, while half will be ascribed to you" *tatrārdhaṃ tasya yaḥ kartā tvayy ardhaṃ nipatiṣyati*: Literally, "whoever is the agent of that [unrighteousness], on him will fall half of it [and] half on you." The syntax is rather peculiar. Following the interpretation of the commentators who share this reading, we understand *tatra* as the person who commits the offense. (*yo jārabhāvena pāpasya kartā tatra puruṣe pāpasyārdhaṃ nipatiṣyati tvayy ardham*—so Ct; Ck, Cg, and Cr similarly.) Cg additionally observes that here the principle of guilt by association is to be under-

stood by the maxim "The king [suffers] the sin committed in the kingdom (*rājā rāṣṭrakṛtaṃ pāpam iti nyāyāt*)."

32. "Nor . . . will your position be permanent" *na ca te sthāvaraṃ sthānam*: Literally, "and your position will not be fixed." The idea here is that henceforth Indra's status as lord of the gods will no longer be permanent but rather subject to fluctuation, as noted by Cr (*te sthānaṃ sthāvaraṃ niścalaṃ na bhaviṣyati so 'padrutam eva bhaviṣyatīty arthaḥ*).

"smasher of citadels" *puraṃdara*: D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *na saṃśayaḥ*, "[of this] there is no doubt."

"because of your association with this violation that you have established in the world" *etenādharmayogena yas tvayeha pravartitaḥ*: Literally, "that which has been set in motion by you here through this connection with *adharma*." The line is elliptical in that it includes no substantive in agreement with the relative pronoun *yaḥ*, "which." The presumptive substantive would be *adharmaḥ*, "violation." D10,11, and GPP, NSP, Gita Press, KK, and VSP omit this line (32cd). *Pāda* d is a repeat of 30b above.

33. "he shall be so only temporarily" *adhruvaḥ sa na bhaviṣyati*: Literally, "he will not be permanent."

"pronounced" *muktaḥ*: Literally, "released."

"Gautama" *asau*: Literally, "he."

34. "addressed his wife, reviling her" *tāṃ . . . bhāryāṃ vinirbhartsya so 'bravīt*: Literally, "having reviled that wife, he said." D6,7,10,11,T1,2,M10 and GPP, NSP, and Gita Press read *sunirbhartsya*, "having fiercely reviled," for *vinirbhartsya*, "having reviled," while M1 and KK and VSP read the redundant *sa nirbhartsya so 'bravīt*, "he, having reviled, he said."

"become invisible within the confines of my ashram" *vinidhvaṃsa mamāśramasamīpataḥ*: Literally, "perish near my ashram *or* vanish from my ashram." Commentators and translators differ widely as to the intent of Gautama's curse. We believe that the author here is echoing the curse of Ahalyā as it was articulated at *Bālakāṇḍa* 47.28cd–29, where the sage curses his wife to live a deprived and miserable life in his ashram, invisible to all creatures (*adṛśyā sarvabhūtānām*). Thus we believe that the verbal root √*dhvaṃs*, "to be destroyed," can be understood here like the synonymous root √*naś* in the sense of "vanish *or* become invisible." See, for example, 7.22.41. This is also the interpretation of Gita Press (1969, vol. 3, p. 2014), which translates, "O impudent woman, live unseen in the precincts of my hermitage." Cs believes the curse entails Ahalyā's lapsing from consciousness, etc. (*cetanatvādibhyo dhvastā bhava*). This may be a reference to the liminal state to which Ahalyā is consigned in the *Bālakāṇḍa* passage (1.47.28cd–32). Our interpretation and that of Gita Press appear to be most closely aligned with Cs's. Ck and Ct understand Gautama to be cursing Ahalyā so that her beauty will be destroyed (*dhvastasaurūpyā bhava*). This interpretation is followed by Dutt (1894, p. 1673), who renders, "O vicious one, let thy beauty be spoiled in the vicinity of the hermitage." Cr is noncommittal and offers the unhelpful "may you attain destruction (*dhvaṃsaṃ prāpnuhi*)." But there is nothing in the following text or the tradition to support this interpretation. This comment may have influenced Raghunathan's (1982, vol. 3, p. 473) rather peculiar translation, "Perish, shameless slut! But you shall remain near my hermitage." Roussel (1903, vol. 3, p. 507), followed by Shastri (1959, vol. 3, p. 477) and Benoît (1999, p. 1300), understands Gautama not to be so much cursing Ahalyā with this phrase as ordering her to leave his ashram. He renders, "*éloigne-toi de mon ermitage*." The passage does not support this interpretation very well, and it may be that, as in other cases, Roussel has been influenced by Gorresio, whose text (7.38.35) reads *durvinite vraja kṣipraṃ mamāśramasamīpataḥ*, which he renders (1870, p. 141), quite correctly, as "*Vattene immantinente là vicino al mio romitaggio, o trista*." For examples of Gorresio's influ-

ence on Roussel, see notes to 6.93.13; 6.98.2, 21, 23; 6.116.11; 7.36.42. See also Goldman and Goldman 2009, p. 115.

Following verse 34, T2,M4,7, and KK (in brackets, numbered as 7.30.43) insert a passage of three lines [635*]: "When you have worshiped, like a divinity, my chosen deity[1] Agni, the purifier, with an oblation, and have worshiped Rāma, after suffering for many, many years,[2] you will be released. For only then, when your sin has been expiated[3] will you attain perfection with me.[4]"

[1] "deity" *devam*: KK reads instead *dīptam*, "blazing." This variant is not noted in the critical apparatus.

[2] "after suffering for many, many years" *bahuvarṣagaṇān dagdhā*: Literally, "[you] burned for many hosts of years." KK reads instead *brahmavarṣasahasrāṇi*, "for many thousands of years of Brahmā." This variant is not noted in the critical apparatus.

[3] "when your sin has been expiated" *pāpasya saṃkṣaye*: Literally, "upon the destruction of the sin." KK reads instead *pāpasya saṃkṣayaḥ*, lending the line the sense "there would be an expiation of the sin." This variant is not noted in the critical apparatus.

[4] "perfection with me" *siddhir mayā*: KK reads instead *subhrūs tava*, "O fair browed woman, of you." This variant is not noted in the critical apparatus.

35. "unfaithful" *anavasthitā*: Literally, "unsteady *or* loose in conduct."

"you shall no longer be the only" *na tvam ekā bhaviṣyasi*: Literally, "you shall not be alone *or* unique." Ś2,3,Ñ1,B1,3,D4,5,8,10,11,M1,8, and GPP, NSP, Gita Press, KK, and VSP read instead the third person singular *bhaviṣyati*. Ck, Cg, and Ct explain the disagreement by understanding that the verb applies not to Ahalyā herself but to the situation in which, up until the present moment, she was the only beautiful woman in the world, which situation will not longer be the case (*yasmāt tvam anavasthitā tasmād etāvatkālaṃ tvam ekaiva rūpavatīti yat sthitaṃ tan na bhaviṣyati*—so Ct; Ck and Cg similarly).

36. "That beauty of yours, once so hard to obtain and on account of which this infatuation came about, shall henceforth belong to all people." *rūpaṃ ca tat prajā sarvā gamiṣyanti sudurlabham / yat tavedaṃ samāśritya vibhramo 'yam upasthitaḥ //*: Literally, "All people will go to that beauty of yours, so very hard to obtain, relying on which this error has come about."

"That" *tat*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *te*, "of yours."

"of yours . . . this" *tavedam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tad ekam*, "that unique [beauty]."

"so hard to obtain" *sudurlabham*: D6,7,10,11,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *na saṃśayaḥ*, "[of this] there is no doubt."

"infatuation" *vibhramaḥ*: Literally, "error *or* agitation of love." We follow Ck, Cg, and Ct in understanding the term to refer to infatuation (*kāmamohaḥ*—so Ck and Cg; Ct similarly). Cs is more specific and understands *vibhramaḥ* to refer to an infatuation that leads to adulterous intercourse (*parasaṃgaprāpako mohaḥ*). There is a difference of opinion among the commentators as to whose infatuation is being described. Ct believes we should ascribe it to Indra. Glossing the participle *upasthitaḥ*, he adds, "That is, it took place, we should add the words 'on the part of Indra' (*pravṛtta indrasyeti śeṣaḥ*)." Cr, however, ascribes it to Ahalyā (*te vibhrama upasthitaḥ*). Cs critiques Ct's ascription of the infatuation to Indra. He argues that since this is the point in the sequential application [of the curses] at which [the sage is] specifically cursing his wife, it is not certain [that this ascription to Indra alone is correct] and thus one should understand that [Ct's position] is by no means self-evident (*patnīśāpaprasaktisamayo 'yam iti paraṃparopayogo na sākṣād iti kiṃcid asvārasyaṃ tatra bodhyam*).

37. "It is because of the sage's unleashing of that curse" *śāpotsargād dhi tasya . . . muneḥ*: Literally, "For, from that sage's release of a curse."

"that all this has come to pass" *idam . . . sarvam upāgatam*: Literally, "all this has come." D6,7,10,11,T3,G1,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upasthitam* for *upāgatam*, "has come." Cr notes that the reference is to [Indra's] being captured by his enemy (*śatrugrahaṇam upasthitam*).

Ñ1,V1,D1,2,4,5,9 continue following 636*; Ś,D8,12, and Lahore continue following 640*; Ñ2,V3,B1,3,4,D3 (V3,D3, following verse 37 first occurrence), and Gorresio insert following verse 37; M3 inserts following verse 36; and D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert following verse 37ab a passage of thirteen lines [637*]: "She then propitiated the great seer Gautama: 'I was unknowingly[1] violated,[2] brahman, by that god who had taken on your form and not through any act of desire. Please pardon me, brahman-seer.'[1–3] But, addressed by Ahalyā in this fashion, Gautama responded:[4] 'A great chariot-warrior of immense blazing energy shall be born among the Ikṣvākus. Famed throughout the world by the name Rāma, he, great-armed Viṣṇu in a human form, shall go the forest for the sake of a brahman.[3][5–7] When you shall see him, my good woman, then you shall be purified. For he is able to purify the evil deed that you have done.[8–9] Once you have offered him hospitality, you shall return to my side. Then, fair lady, you shall dwell with me.'[10–11] When he had spoken in this fashion, the brahman-seer returned to his ashram. And the wife of that expounder of brahman performed extremely severe austerities.[12–13]"

[1] "unknowingly" *ajñānāt*: Ahalyā's plea for leniency on the basis of her ignorance of the identity of Indra contrasts starkly with Viśvāmitra's account of the episode at *Bālakāṇḍa* 47.19–20. There the text makes it unambiguously clear that Ahalyā is a willing and even enthusiastic participant in adultery. Cs, the only commentator to make note of the inconsistency, offers a series of exculpatory explanations for Ahalyā's behavior, none of which is very persuasive. He explains the expression "who had taken on your form (*tvadrūpeṇa* [lit., 'through your form'])" by noting the passage in the *Bālakāṇḍa* where Viśvāmitra states, "Having taken on the appearance of the sage" (1.47.17,19 = GPP 1.48.17,19). Cs then glosses the expression "not through any act of desire" as "not out of a desire to make love to him [Indra]." He then offers a series of arguments. First he argues that although it is known from the expression "with a delighted mind and out of a desire for the king of the gods" that the lustful Ahalyā consented to sexual union with the great Indra, nonetheless, it is possible to state that there was no act of desire because of his having concealed his outward appearance. He argues, alternatively, that the statement "there was not an act of desire" was made on the grounds that she was never a wanton woman, and so there is an absence of any act of desire sufficient to merit such a curse. And thus one should understand that there is no contradiction. One might object that because of the fault of being a paramour of Ahalyā, etc., the harm is much greater, and this [statement] expresses the severity [of the transgression]. Moreover, because of the expression from another vedic text that is quoted in the *Gītābhāṣya* to the effect that even a person who has earned the rewards of many hells does not therefore lose his [bodily] hair [i.e., does not suffer consequences in this world], how [*katham*] by any means could the fall of Indra, as it were, from his station by being taken at the hands of his enemies be caused by Gautama's curse? If you were to argue that, it would be wrong, because the diminution of bliss in the next world is not like the case of Sugrīva, etc., who married his brother's wife [and therefore suffered the consequences in this world by being shot by Rāma]. The author of the *Bhāṣya* stated, "The one who has earned the reward of many hells." Nevertheless, he considered the negative consequences in this world. If [you say this is] a contradiction, where is there

the question "how" [*katham*] [i.e., your question "how" is not valid]? (*tvadrūpeṇa "muniveṣaṃ samāsthāya" iti prāgudīrṇāt. na kāmakārāt tadramaṇecchāyāḥ. yady api "devarājakutūhalāt prahṛṣṭeṇāntarātmanā" iti vacanān manasānumene kāminī mahendrasaṅgam iti jñāyate, tathāpi bahis tathāpradarśanān na kāmakārād ity uktir iti vā kadāpi pramadā na bhavaty etādṛśaśāpopayogikāmakārābhāvān na kāmakārād ity uktir iti veti jñeyo 'virodhaḥ. nanv ahalyājāratvādy api doṣakṛto 'pi tena bahutaro lopa āsīd ity utkarṣam eva vakti "'bahunarakaphalo hy asau tasya na loma ca kṣīyate' iti śrutyantarāc ca" iti gītābhāṣyokteḥ kathaṃ vidhinendrasya padabhraṃśa ivārikaraparigrahādir gautamaśāpanimitta iti kathitam iti cen na. pāratrikānandahrāsādir yathā sodaradāraparigrahe sugrīvādes tathā nāsti bhāvyānandahrāsādir iti bahunarakaphalo hy asāv iti vadato bhāṣyakṛto 'numata aihiko 'nartha iti virodha iti kātra kathaṃtā.*)

[2] "violated" *dharṣitā*: It appears that the insert passage is reverting to the *Bālakāṇḍa* version of the story, in which Indra takes on Gautama's form to enable him to trick her into having sexual relations with him. In the current passage, Indra makes no pretense of being Ahalyā's husband and appears to take her by force. See verses 26–27 and notes above.

[3] "for the sake of a brahman" *brāhmaṇārthe*: The compound can also be taken to mean "for the sake of brahmans" and thus allude to Rāma's larger mission during his exile. Some translators have rendered in this way. Given the context, however, it seems clear to us that the reference is to Rāma's adolescent mission to protect the sacrifice of Viśvāmitra. For it is in the course of that mission that he meets and purifies Ahalyā.

38. "on account of which" *yena*: B3,D6,7,10,11,G1,M1–5,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tena*, "[it is] because of that."

"you were captured by your enemy" *tvaṃ grahaṇaṃ śatror gataḥ*: Literally, "you went to the captivity of an enemy." D6,7,10,11,G1,M10, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *yātaḥ* for *gataḥ*, "went."

39. "you must . . . perform the *vaiṣṇava* sacrifice" *yajasva yajñaṃ tvaṃ vaiṣṇavam*: Literally, "you must sacrifice the *vaiṣṇava* sacrifice." The word *yajasva* is marked as uncertain by the editors of the critical edition. D6,7,10,11,T3,4,M2,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *vai yaja*, "you must surely sacrifice." See 7.25.8 and notes, where the *vaiṣṇava* sacrifice is among those performed by Indrajit. See, too, verse 41 and notes below.

"shall you return" *yāsyasi*: Literally, "you will go." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *ātmanepada* form *yāsyase*.

40. "He was taken by his grandfather and kept in the ocean, the great receptacle of waters." *nītaḥ saṃnihitaś caiva āryakeṇa mahodadhau*: Literally, "brought by his grandfather and deposited in the great repository of water." At 6.28.18 we were told that Indra's son, Jayanta, was taken from the battlefield by his grandfather. Cg glosses the *upasarga sam-* of *saṃnihitaḥ*, "deposited," as *samyak*, "properly," and the *nihitaḥ* as *nikṣiptaḥ*, "set down *or* deposited." Cg understands the participle to mean "placed (*sthāpitaḥ*)."

41. "performed the *vaiṣṇava* sacrifice and" *yajñam iṣṭvā ca vaiṣṇavam*: Literally, "and having sacrificed the *vaiṣṇava* sacrifice." Ct remarks that he has pointed out earlier that Jaimini's statement that the gods are not authorized to perform sacrifices was made in error (*devānāṃ na yajñeṣv adhikāra iti jaiminyuktaṃ tu pramādād iti nirūpitaṃ prāk*). See, too, verse 39 and notes above.

"and ruled the gods" *anvaśāsac ca devatāḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *devarāṭ*, "[and ruled as] king of the gods," for *devatāḥ*, "the gods."

42. "Rāma" *rāma*: Ñ,V1,D6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *nāma*, "indeed."

"What then of other living beings?" *prāṇino 'nye ca kiṃ punaḥ*: Literally, "And how much more so living beings?" Ñ2,B1,3,D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read *tu*, "and *or* but" for *ca*, "and."

Following verse 42, Ś,Ñ,V1,3,B4,D1–5,8,9,12, and Lahore insert, while D7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue following 643* (see below), a passage of two lines [642*]: "And that, Rāma, was how Rāvaṇa, that thorn in the side of the gods,[1] was born. And he, together with his son, was the one by whom Śakra, lord of the gods, was defeated in battle.[2] (*evaṃ rāma samudbhūto rāvaṇo devakaṇṭakaḥ /saputro yena saṃgrāme jitaḥ śakraḥ sureśvaraḥ //*)"

[1] "that thorn in the side of the gods" *devakaṇṭakaḥ*: Literally, "the thorn of the gods." Ñ2,B4,D3,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *lokakaṇṭakaḥ*, "the thorn of the worlds."

[2] "And he, together with his son, was the one by whom Śakra, lord of the gods, was defeated in battle." *saputro yena saṃgrāme jitaḥ śakraḥ sureśvaraḥ*: Literally, "the one with a son by whom Śakra, the lord of the gods, was defeated in battle." The syntax seems somewhat forced here. But we concur with all the translations consulted in taking the adjective *saputraḥ*, "with a son," to refer to Indrajit's role in the capture of Indra. The line could also be read to mean "by whom [Rāvaṇa] Śakra, the lord of the gods, together with his son [Jayanta], was defeated in battle." The commentators are silent.

Following 642*, B1,3,D6,T2–4,G1,2,M (except M3) insert, while D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP insert following verse 42 and before 642*, a passage of five lines [643*]: "Then, when Rāma had heard those words of Agastya, he said, 'Wonderful!' as did Lakṣmaṇa, the monkeys, and the *rākṣasas*.[1][1–2] But Vibhīṣaṇa, who stood at Rāma's side, said these words: 'I have now been reminded of those wonderful events that took place[2] so long ago.'[3–4] And Agastya said, 'Rāma, this is what I saw and heard.[3]' [5]"

[1] "Then, when Rāma . . . he said . . . as did Lakṣmaṇa, the monkeys, and the *rākṣasas*" *tad rāmo lakṣmaṇaś cābravīt . . . /. . . vānarā rākṣasāḥ*: Literally, "Then Rāma and Lakṣmaṇa, the monkeys, [and] the *rākṣasas*." Cg and Cr note that we must construe the singular verb *abravīt*, "he said," with all the subjects (*rāmaḥ . . . āścaryam ity abravīt. tathā lakṣmaṇas tathā vānarā rākṣasā cābruvann ity anuṣaṅgaḥ*—so Cg). Cr understands similarly. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *rāmaś ca*, "and Rāma," for *tad rāmaḥ*, "then Rāma."

[2] "took place" *vṛttam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛṣṭam*, "[was] seen." Ck reads with the critical edition.

[3] "And Agastya said: 'Rāma, this is what I saw and heard.' " *agastyas tv abravīd rāma dṛṣṭam etac chrutaṃ ca me*: B1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *agastyaṃ tv abravīd rāmaḥ satyam etac chrutaṃ ca me*, "And Rāma said to Agastya: 'This true [tale] has been heard by me.' " Cg explains this somewhat awkward narration by arguing that Vibhīṣaṇa had also witnessed the long-ago events described by Agastya but has now been reminded of them. Rāma, in turn, is able to ascertain the truthfulness of Agastya's account through his conversations with Vibhīṣaṇa. (*he rāma! agastyas tu āścaryaṃ yad dṛṣṭaṃ purātanam abravīt sarvaṃ mayā dṛṣṭam idānīm. ahaṃ smārito 'smi. vibhīṣaṇasaṃvādena sarvasyāgastyoktasya satyatvaṃ darśitam.*) Ct understands similarly. Ck explains similarly, except that he omits any reference to Rāma's having heard these tales previously from Vibhīṣaṇa. Instead he argues that Rāma has now heard it all exactly as it was reported by the blessed Agastya, and all of it is absolutely true, none of it being mere eulogy. This how we are to view the words of Vibhī-

ṣaṇa. (*tvayādya sarvaṃ śrutam etena bhagavatāgastyenoktaṃ sarvam api tattvam eva na tv arthavādatayā kiṃcid iheti vibhīṣaṇenoktam iti draṣṭavyam.*) But cf. 7.35.25 and notes.

Sarga 31

1. "in his amazement" *vismayāt*: Literally, "out of astonishment *or* amazement." Ck and Ct believe that Rāma's astonishment is a result of his hearing about the grace and power of the Lord (*bhagavatprasādavaibhavaśravaṇavismayād ity arthaḥ*—so Ck; Ct similarly).

"bowing deferentially" *praṇataḥ*: Literally, "bent *or* bowed down."

Following 1ab, D6,7,10,11,T1,2,G1,3,M1,3, and GPP, NSP, Gita Press, KK, and VSP insert line 1 of 645*. See following notes to verse 2 below.

2. "Blessed one" *bhagavan*: D10,11,T1,2,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *paryaṭat*, "[that *rākṣasa*] roaming." See 645*, following notes to verse 2 below.

"were people so dispirited" *kim . . . lokāḥ śūnyā āsan*: Literally, "were people empty *or* listless." The term *lokāḥ*, "people," can also mean "worlds," and many of the translators consulted have rendered the phrase in the sense of "were the worlds empty?" However, since we know that by virtue of his boon Rāvaṇa cannot be defeated by the residents of the supramundane worlds, we agree with Ck, Ct, and Cr, who understand the question here to be whether humans were devoid of the quality of heroism. (*lokā manuṣyalokaprāṇinaḥ. śūnyāḥ śūratvaguṇaśūnyāḥ*—so Ct.) The gloss of Cs is more ambiguous, since he does not specify whether he takes the term *loka* as "people" or "worlds." He glosses, "Were the *lokas* empty, that is to say, lacking heroes? (*lokāḥ śūnyā nirvīrāḥ.*)" See notes to 7.33.22 for Cs's comments on Agastya's comment in this verse.

"that" *yatra*: Literally, "where *or* in that." Cr glosses, "when (*yadā*)," taking the adverb as the correlative of *tadā* in *pāda* a. G1 and KK and VSP read instead *yena*, "on account of which." Cg glosses, "by which reason (*yena kāraṇena*)."

"effective opposition" *dharṣaṇam*: Literally, "assault *or* defeat." Cf. Apte s.v.

For 2ab, T3,G2,M2,4,5,7–10 substitute, while D6,7,10,11,T1,2,G1,3,M1,3 insert, line 1 following verse 1 and line 2 following verse 2ab, whereas T4 inserts line 2 only following 2ab, a passage of two lines [645*]: "Blessed one, beginning when that cruel *rākṣasa* was [roaming][1] the earth, was there not here then any king or kingly person[2] . . . (*bhagavan rākṣasaḥ krūro yadāprabhṛti medinīm / rājā vā rājamātro vā kiṃ tadā nātra kaścana //*)."

[1] "[roaming]": The passage as reconstructed in the critical apparatus is defective in that it lacks any verbal element for the nominative *rākṣasa* that would govern the accusative *medinīm*, "earth," in line 1. With the apparent exceptions of M2,4,9, all manuscripts cited in the critical apparatus that include the passage show such a verbal element. Thus D6,7,G1,3,M1 read *paryaṭan*, "[he] wandering," while D10,11,T1,2,M3, read the augmentless *paryaṭat*, "he wandered." T3,M1,5,7,10 read *bhramati*, "he roams," and M8 reads *carati*, "he moves about."

[2] "king or kingly person" *rājā vā rājamātro vā*: Literally, "a king or one of the stature of a king." The commentators more or less agree as to how to take the slightly strange term *rājamātra*. Ct defines a king as a kshatriya as opposed to a *rājamātra*, who is merely a ruler, but not a kshatriya. (*rājā kṣatriyaḥ. rājamātro 'kṣatriyaḥ kevalaprabhuḥ.*) Ck and Cg explain similarly, but Ck adds that the absence of such powerful persons able to defeat [Rāvaṇa] reflects a situation that exists at the beginning of a *manvantara*. (*manvantarādāv iva saty api prāṇijāte tannigrahārhaḥ kṣatriyo rājā rājamātro 'kṣatriyaḥ*

kevalaprabhur vā kaścana tadā nāsīt.) Cr understands *rājamātra* to be a synonym for *rājaputraḥ*, "king's son *or* prince." The translators adopt one or the other of these interpretations.

3. "devoid of might" *hīnavīryāḥ*: Literally, "those whose might was wanting." D1,10,11,T1,2,G1,3,M1,10, and GPP, NSP, Gita Press, KK, and VSP read instead *hatavīryāḥ*, "those whose might is destroyed."

"and deprived of splendid, divine weapon-spells" *bahiṣkṛtā varāstraiś ca*: Literally, "and excluded by excellent *astras*." The commentators see the lack of divine weapon-spells as an alternative to the lack of might mentioned in the first *pāda* rather than as an additional condition. Thus they understand that even if the kings were mighty, they may have lacked adequate weapons (*athavā vīryavattve 'pi varāstrair dīvyāstrair bahiṣkṛtāḥ santaḥ*—so Cg; Ck and Ct similarly).

4. "When . . . Agastya had heard" *śrutvā agastyaḥ*: Literally, "Agastya having heard." D5,T4,M3, and KK and VSP read instead *śrutvā hy agastya* to avoid hiatus.

"he smiled" *prahasan*: Literally, "[he] smiling." commentators generally believe that Agastya is smiling at lord Rāma's indignation that no kshatriya had ever defeated the evil-minded [Rāvaṇa] (*kenāpi kṣatriyeṇa durātmanaḥ kathaṃ parābhavo na jāta iti bhagavato rāmasyāmarṣaṃ dṛṣṭvāgastyahāsaḥ*—Ct; Ck similarly). Cg has this as an alternative interpretation. His first explanation is that Agastya is smiling in delight at recalling Rāvaṇa's defeat (which he is about to relate) (*rāvaṇāpajayasmaraṇaprītyā prahasann ity uktam*).

"as Grandfather Brahmā might the Lord" *pitāmaha iveśvaram*: Literally, "as the Grandfather might the Lord." Ck and Ct identify *pitāmaha*, "the grandfather," as "the four-faced Lord Brahmā." Ck, however, adds that this is the four-faced [god] who possesses the inherent nature of Brahmā, who is the cause of all living beings (*pitāmaho bhagavān caturmukho brahmasvabhāvaḥ prāṇopādhiḥ*—so Ck). Ck and Ct identify "the Lord" as Rudra, who possesses the qualities of the warrior class, such as heroism, and who possesses fire as his principal characteristic (*agnipradhānaṃ śauryādikṣatraguṇaṃ rudram*). Ck expands somewhat on this, noting that this is the native *or* inherent form of Rudra and that he possesses the seven innate qualities, starting with heroism, of the warrior class (*agnipradhānanijamūrtiṃ śauryādisahajasaptakṣatraguṇaṃ rudram*). Cg understands similarly, but he leaves the qualities of Rudra as a single compound with the sense "possessing the qualities of the warrior class, starting with heroism, and which have fieriness foremost (*agnipradhānaśauryādikṣatraguṇaṃ rudram*)." Cr simply glosses the epithet Śambhu (*śambhum*). Compare 7.33.8 and notes.

5. "In this fashion" *sa evam*: Literally, "Thus, he [Rāma]." The sequence is marked as uncertain by the editors of the critical edition. D6,7,10,11,G2,M2,4,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead the somewhat redundant *ity evam*, "thus, in this fashion."

"O lord of the earth . . . bull among kings . . . the earth . . . its kings" *pārthivān pārthivarṣabha /. . . pṛthivīṃ pṛthivīpate*: The author suddenly, and so far uncharacteristically for the *Uttarakāṇḍa*, indulges in some poetic figuration in employing this *anuprāsa*. Compare 7.34.3 and notes.

6. "city . . . the city of heaven" *purīṃ svargapurīm*: As Ck and Ct note, the city of heaven is Amarāvatī. Note again the employment of *anuprāsa*. Compare verse 5 above and 7.34.3 and notes.

"which, in its close proximity to Agni of the golden seed" *yatra sāṃnidhyaṃ paramaṃ vasuretasaḥ*: Literally, "where there was the greatest proximity of Vasuretas." The term *vasu* here, normally, "wealth *or* precious object," is used in its less common meaning of "gold." Thus the compound *vasuretas*, literally, "whose seed is gold," is a rare kenning for

fire. It occurs in the *Rāmāyaṇa* only twice: here and in the following verse. It seems to be a variant of the epithet *hiraṇyaretas*, used of Agni. And this is indeed the gloss given by Cv (*vasuretaso hiraṇyaretasaḥ*). The term is used three times in the *Mahābhārata*: at 1.219.31, where it again appears to be used as an epithet of Agni; at 7.57.52, where it appears to be used as an epithet of Śiva; and at 13.135.87, where it appears to be an epithet of Viṣṇu/Kṛṣṇa. Cg believes that the reference to proximity derives from the fact that fire permanently surrounds the city in the form of a rampart or city wall (*vasuretaso 'gneḥ sāṃnidhyaṃ prākārarūpeṇa nityasāṃnidhyam ity arthaḥ*). D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sadāsīt*, "[it] was always," for *paramam*, "highest *or* greatest."

7. "In his blazing splendor, its king . . . was the equal of Agni of the golden seed" *tulya āsīn nṛpas tasya pratāpād vasuretasaḥ*: Literally, "Because of his splendor *or* valor, the king was the equal of him of the golden seed." Ñ,V3,B,D3,6,7,10,11,T,G1,M8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *prabhāvāt*, "because of power," for *pratāpāt*, "because of splendor." Both readings are ambiguous, as it is not entirely clear whether the splendor or the power is a quality of the king shared with Agni or whether it is through the splendor or energy of Agni that the king becomes his equal in some unspecified way. Ct clearly understands the second option, as he glosses "through the grace (*prasādāt*)" for *prabhāvāt*, "through the power." Thus, in Ct's interpretation it is through the grace of Agni that Arjuna is his equal. For the kenning *vasuretaḥ*, see notes to verse 6 above.

"Arjuna" *arjunaḥ*: This is the well-known thousand-armed Arjuna Kārtavīrya who figures significantly in the *Mahābhārata* and purāṇic accounts of the legend of Rāma Jāmadagnya. See R. Goldman 1977, pp. 78–79, 97, and 158–59, note 1. See also *MBh* 3.116.20–21 and 12.49.30–33,40.

"For Agni constantly dwelt in his fire pit, which was strewn with *kuśa* grass." *yasyāgniḥ śarakuṇḍeśayaḥ sadā*: Literally, "of whom Agni always was one who lay in a pit of *śara* [grass]." This phrase, too, is somewhat obscure. V3,B1–3,D6,7,10,11,G2,M1, and GPP, NSP, Gita Press, KK, and VSP have the somewhat easier reading *yatrāgniḥ* for *yasyāgniḥ*. This is glossed spatially by Cr as "in Māhiṣmatī (*yatra māhiṣmatyām*)" and temporally by Cm and Ct as "in the period of Arjuna's kingship (*yatrārjunarājyavelāyām*)." The compound *śarakuṇḍeśayaḥ* is generally glossed by the commentators as a *saptamī aluksamāsa* in the sense of "present *or* residing in a fire pit strewn with *śara* (*śarakuṇḍeśayaḥ śarāstaraṇavat kuṇḍam agnikuṇḍaṃ tatra śeta iti śayaḥ . . . saptamyā aluk*—so Ck; Cg, Cm, Ct, and Cr similarly)." We take *śara* here in its sense of *kuśa* grass, as does Gita Press (1969, vol. 3, p. 2016). Most of the remaining translators take the term in its generic sense of reeds or leave it untranslated. Raghunathan (1982, vol. 3, p. 475) takes it in its sense of "arrows." Gorresio (1870, p. 66) understands that the fire was continually fed with stalks of sugar cane ("*il cui sacro fuoco era di continuo alimentato da steli di canne saccarine*"). Gorresio, in a note (1870, p. 319), claims that he has translated the passage literally and exactly but does not dare to affirm exactly what it is supposed to mean. He speculates that the phrase has perhaps some other more recondite sense that the ancient epic communicated. Cm and Ct believe that Agni resides in the pit for the purpose of *abhicāra*, or the malevolent use of magical power against one's enemies (*śatrūṇām abhicārārtham*). Especially in view of Cm's and Ct's remark about the purpose of Agni's residence in the pit, the passage is reminiscent of those in the *Yuddhakāṇḍa* where, for similar purposes, Indrajit performs sacrifices in which the original strew of *śarapatra* grass is replaced with weapons (see 6.60.22,23; 6.67.6; and notes)

8. "on that very day" *tam eva divasam*: Ck, Cg, Ct, and Cr all note that the reference is to the day on which Rāvaṇa arrived at Māhiṣmatī (*yasmin dine rāvaṇo gatas tasminn eva divase*—so Ck, Cg, and Ct; Cr similarly).

"king . . . overlord" *adhipatiḥ . . . īśvaraḥ*: Ck, Cg, and Ct gloss "king," *rājā*, for *īśvaraḥ*, which we normally render as "lord." We follow them in their desire to avoid redundancy with *adhipatiḥ*, "lord *or* overlord."

Following 8ab, G2,M10 insert, while D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert following verse 8, a passage of one line [648*]: "Now on that very day Rāvaṇa came there (*tam eva divasaṃ so 'tha rāvaṇas tatra āgataḥ* /)." Note the hiatus. The inclusion of this line creates a verse (= 7.31.10 in all the following editions) in GPP, NSP, KK, VSP, and Gita Press in which the word "*rāvaṇaḥ*" occurs twice. In order to spare the poet the charge of repetition, Cr takes the first occurrence as an epithet in the sense of "the one who makes the worlds cry out (*lokarodanakārayitā*)."

9. "Arjuna's ministers" *tasyāmātyān*: Literally, "his ministers."

"Where is Arjuna, your king, today? Please tell me at once." *kvārjuno vo nṛpaḥ so 'dya śīghram ākhyātum arhatha*: Literally, "Where [is] Arjuna, that king of yours? Please tell [me] quickly." D6,7,10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *kvārjuno nṛpatiḥ śīghraṃ samyak ākhyātum arhatha*, lending the line the sense "Where is king Arjuna? Please tell [me] accurately and at once."

10. "and" *tu*: D6,7,10,11,T3,G1,M3,4,7, and GPP, NSP, Gita Press, KK, and VSP read instead the pleonastic particle *ha*.

"you . . . calmly" *avyagrair yuṣmābhiḥ*: Literally, "by you being unagitated." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *apy agre yuṣmābhiḥ*, "also . . . at first by you."

"must . . . inform him" *saṃnivedyatām*: Literally, "let him be informed."

11. "that the lord of the earth was away" *asāṃnidhyaṃ mahīpateḥ*: Literally, "the nonproximity of the lord of the earth." Cr glosses, "his state of not being present there (*tatrāvidyamānatvam*)."

12. "from the townsfolk" *paurāṇām*: Literally, "of the people of the city." The commentators address the awkward syntax in one of two ways. Ck, Cg, and Ct propose supplying "from the mouth[s] [of the townsfolk] (*mukhād iti śeṣaḥ*)." Cv, Cm, and Cr, however, substitute the ablative *paurebhyaḥ*, "from the townsfolk," for the genitive.

13–16. These verses constitute a single sentence consisting largely of a series of descriptions of the Vindhya mountain range, all in agreement with the noun *vindhyam* in 13c. We have broken it up into a series of sentences for the sake of readability.

"It seemed to burst forth from the earth" *udbhrāntam iva medinīm*: The verb *ud+√bhram* normally means "to spin *or* whirl about," senses that seem wholly inappropriate here. We follow Ck, Cg, Ct, and Cr, who all gloss, "seemed to rise up, having split open the earth (*medinīm udbhrāntam ivodbhidyodgatam iva*—Cg and Ct; Ck and Cr similarly)." Apte (s.v. *ud+√bhram*) evidently follows this interpretation, citing this verse for his meaning number four. Cv glosses, "rose *or* sprang up (*utpatitam*)."

"sporting with their womenfolk" *saha strībhiḥ krīḍamānaiḥ*: Literally, "[with them] playing with women." The phrase "*saha strībhiḥ*" is marked as uncertain by the editors of the critical edition. V3,D6,7,10,11,M1,5, and GPP, NSP, Gita Press, KK, and VSP read instead *svastrībhiḥ krīḍamānaiś ca*, "and [by them] playing with their respective [lit., 'own'] women."

"together with the *kinnaras* and troupes of *apasarases*" *sāpsarogaṇakiṃnaraiḥ*: V3,D6, 7,10,11,T3,G1,M2,5–9, and GPP, NSP, and Gita Press read instead *sāpsarobhiḥ sakiṃnaraiḥ*, "together with the *apsarases* [and] together with the *kinnaras*."

"it was truly heaven" *svargabhūtam*: Literally, "It was *or* had become heaven."

"As it loomed there, with its streams pouring forth—through its fissures—water as bright as the sky, it seemed to be flashing forth flickering tongues." *nadībhiḥ syandamānābhir agatipratimaṃ jalam / sphuṭibhiś calajihvābhir vamantam iva viṣṭhitam* //: The verse as it appears in the critical edition is rather obscure in its meaning. Although

it is not explicitly stated, it appears that the comparison of the streams to flickering tongues implies a comparison to a serpent, which, as we will see, is made explicit in some variants of the passage. The only commentators to share the critical reading are Cv and Cm. They propose that the obscure term *agati*, normally "motionless *or* lack of access," should be taken here to mean "the sky (*ākāśa-*)." Thus the waters of the streams, they believe, are like the sky (*ākāśapratimam*). Given the context of the verse, we understand that the basis for the similarity is the bright or flashing nature of the waters as they pour forth from the recesses in the mountain, and thus we have added the word "bright" to complete the sense of the comparison. We follow Cv, who glosses *sphuṭibhiḥ*, normally, "through cracking *or* cracks," as *darībhiḥ*, "through caves *or* fissures [in a mountain]." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *nadībhiḥ syandamānābhiḥ sphaṭikapratimaṃ jalam / phaṇābhiś calajihvābhir anantam iva viṣṭhitam //* : "As it loomed there, with its streams pouring forth water like crystal, it resembled [the great serpent] Ananta with his spreading hoods and flickering tongues." The precise role of the expanded or spreading hoods (*phaṇābhiḥ*) in the simile is not made explicit. Translators of this version struggle to make sense of it.

17. "with its . . . flickering flames" *ulkāvantam*: Again it is not clear as to what feature of the mountains the verse refers. Perhaps this is an obscure metaphor for the bright waters pouring from the mountain caves or the luminous herbs with which mountains are often associated in the poetic literature. See, e.g., *KumāSaṃ* 1.10. Although Cg notes the critical reading as a variant, he offers no gloss or explanation. D10,11,T1,2,4,M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead *utkrāmantam*, "rising *or* soaring upward."

18–19. "its waters rushing over stones" *calopalajalam*: We follow Ck, Cg, and Ct in understanding the oddly structured compound to mean "whose waters move on *or* among stones (*calāny upaleṣu jalāni yasyās tām*—so Ct; Ck and Cg similarly)." One could also perhaps understand, "whose waters carry moving stones."

"gaur" *sṛmaraiḥ*: See 7.6.40–42 and note.

"bears" *-ṛkṣa-*: Although we normally render this term as "ape" in the context of Rāma's simian allies, it sometimes refers to "bears" in the context of lists of wild animals (see, for example, 6.30.17; 6.101.34; and notes). On the use of this term, see notes to 1.16.10 and R. Goldman 1989. Note that at notes to 6.101.34 the reference to 1.1.16 should be corrected to 1.16.10.

"thronged . . . warbling constantly" *kokujadbhiḥ samāvṛtām*: Literally, "surrounded [by *cakravākas*, etc.], which were constantly *or* loudly warbling." V1,3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *kujadbhiḥ susamāvṛtām*, "fully surrounded [by *cakravākas*, etc.], which were warbling." T1,2, and KK and VSP read instead *sukujadbhiḥ samāvṛtām*, "surrounded [by *cakravākas*, etc.], which were sweetly warbling."

"*cakravākas*" *cakravākaiḥ*: A type of sheldrake, also called a ruddy shelduck, *Tadorna ferruginea* Pallas (*Anas casarca*).

"*kāraṇḍas*" *-kāraṇḍaiḥ*: A generic term for duck, often a goosander or smew, *Mergus merganser* or *Mergus albeus*.

"*haṃsas*" *-haṃsa-*: This bird is commonly identified as the bar-headed goose or *Anser indicus*, but the term can also refer to the mute swan, *Cygnus olor*, or whooper swan, *Cygnus cygnus*.

"waterfowl" *jalakukkuṭaiḥ*: Literally, "water roosters." The term is rare, occurring only five times in the DCS digital list, with close variants only occurring twice more. We find the word used two times in the *Rāmāyaṇa* (here and at 4.13.8), twice in the *Mahābhārata* (3.107.7; 3.155.50); and once in the *Bhāgavatapurāṇa* (3.21.43). The term doubtless refers to a specific bird rather than generically to all water birds. Dave (1985, p. 301, 358) identifies it as the *Gallicrex cinerea*, "watercock."

"sarus cranes" *sārasaiḥ*: The Indian sarus crane, *Grus antigone*.

20–23. The poet is fond of comparing women to rivers and vice versa. Compare 5.7.47,48 and 5.12.29–31.

"embrace" *-saṃsparśām*: Literally, "a close *or* mutual touch." D6,7,10,11,T3,G1, and GPP, NSP, and Gita Press read instead *-susparśām*, "[for her] lovely touch."

"which was adorned with all kinds of flowers" *nānākusumaśobhite*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *nānāmuniniṣevite*, "which was frequented by all kinds of sages."

"that lord of the *rākṣasas* . . . took pleasure in the sight of the Narmadā" *narmadādarśajaṃ harṣam āptavān rākṣaseśvaraḥ*: Literally, "the lord of the *rākṣasas* obtained delight produced by the sight of the Narmadā." Ś,V1,3,D1–5,7,8,9 (first time),10–12,M8, and Lahore, GPP, NSP, and Gita Press read *-darśane*, "at the sight," for *-darśajam*, "produced from the sight." D6,7,10,11,T4, and GPP, NSP, and Gita Press read *sa daśānanaḥ*, "that ten-faced [one]," for *rākṣaseśvaraḥ*, "lord of the *rākṣasas*," while Ś,Ñ1,V1,3,B1–3,D1–5,8,9 (first time),12,T1–3,G3,M1–3,5,6,8,9, and Lahore, KK, and VSP read instead *rākṣasādhipaḥ*, "overlord of the *rākṣasas*."

Following 23cd, Ś,Ñ,V1,3,D,S, and Lahore insert a passage of one line [652*]: "Then Rāvaṇa, having praised the Narmadā, [said]: 'She is the Ganges!' (*prakhyāya narmadāṃ so 'tha gaṅgeyam iti rāvaṇaḥ*)."

24. "Then Rāvaṇa, lord of the *rākṣasas*, smiling playfully" *tataḥ salīlaṃ prahasan rāvaṇo rākṣasādhipaḥ*: V3,D3,6,7,10,11,G2,M1,10, and GPP, NSP, Gita Press, KK, and VSP omit this line (= 24ab).

"Mārīca" *mārīcaṃ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *salīlam*, "playfully." This lends the half line the sense "He said playfully to his ministers and to Śuka and Sāraṇa there." This variant appears to present a case of number disagreement in that Śuka and Sāraṇa (*śukasāraṇau*) are in the dual and ministers (*sacivān*) in the plural. We follow Cr, who adds a conjunction, "and (*ca*)."

25. "The scorching sun" *tīkṣṇatāpakaraḥ sūryaḥ*: Literally, "the sun, whose rays are fiercely hot."

"now at the zenith" *nabhaso madhyam āsthitaḥ*: Literally, "situated in the middle of the sky." KK and VSP read instead *nabhaso 'rdhaṃ samāśritaḥ*, "has taken recourse to half of the sky."

"seems . . . to turn the world to gold" *jagat kṛtveva kāñcanam*: Literally, "Having, as it were, made the world gold." B2,4,D1–3,12,T2,G1,3,M1,7, and KK and VSP read *kṛtvaiva*, "have made, indeed," for *kṛtveva*, "having made, as it were."

"seems more like the moon" *candrāyati*: Literally, "it acts like the moon." Ct notes the irregular *parasmaipada* of the denominative (*nāmadhātu*) (*ārṣaṃ parasmaipadam*). As Cr observes, the idea is that the sun is cooling (*candra iva śītaṃ karoti*). This and the following two verses echo several passages earlier in the epic where the elements must moderate their intensity for fear of causing discomfort to Rāvaṇa or his son. See notes to 6.78.45.

26. "blows gently" *hy eṣa vāty asau susamāhitaḥ*: Literally, "for this [wind] it blows temperately *or* cautiously." We follow Cr, who glosses, "gently *or* slowly (*mandam*)." T1,2,G3,M3, and KK and VSP read instead [*a*]*py atra vāty eṣa susamāhitaḥ*, lending the line the sense "even this [wind] blows gently here." This variant effectively eliminates the redundancy occasioned by the colocation of the synonymous pronouns *eṣaḥ* and *asau*.

27. "the Narmadā, the increaser of delight" *narmadā narmavardhinī*: Note the play on the name of the river, which means "the giver of delight." Ñ1,B1,4,D10,11,T3,G2,3,M10, and Gorresio, GPP, NSP, and Gita Press read instead *śarmavardhinī*, "the increaser of happiness," for *narmavardhinī*, "the increaser of delight."

"concealing her fish, birds, and waves" *līnamīnavihaṃgormiḥ*: Literally, "whose fish, birds, and waves were absorbed." The idea, evidently, is that the river, out of fear of Rāvaṇa, is flowing as quietly as possible. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *nakra-*, "crocodiles." This lends the compound the meaning "her waves filled with crocodiles, fish, and birds." This compound, as it stands, is difficult to construe. Ct and Cr add a term to indicate that the river's waves are filled or associated with the creatures listed. Thus Ct glosses, "whose waves are connected with crocodiles, etc. (*nakrādiyutormayo yasyāḥ sā*)." In any case, the variant seems out of place in this context because it accords poorly with the *upamāna* of the timorous woman. No doubt the poet is imagining a bashful young woman concealing her body with her garments from the gaze of a male.

28–29. "to men" *nṛṇām*: Literally, "of men." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śubhām*, "lovely *or* shining," which would then modify the Narmadā.

"the great . . . elephants, headed by Mahāpadma" *mahāpadmamukhāḥ . . . mahāgajāḥ*: Literally, "great elephants, having Mahāpadma as their head." Although the text does not say so explicitly, Ck, Cg, and Ct note that the reference is to the great *diggajas*, or elephants of the directions, who are represented in purāṇic cosmology as supporting the earth. Mahāpadma is regarded as the elephant of the south. Ck and Cg identify Mahāpadma as the elephant also known as Puṇḍarīka. D6,7,10,11,G2,M10, and GPP, NSP, and Gita Press read instead *sārvabhaumamukhāḥ*, "having Sārvabhauma as their head." Sārvabhauma is the elephant of the north. The *diggajas* are mentioned at 1.39.12–22 (see, esp., note to verse 12) and at 6.58.45–46 and notes. See, too, 7.5.4; 7.32.36; and notes.

30. "you will rid yourselves of all evils" *pāpmānaṃ vimokṣyatha*: Literally, "you [all] will abandon sin *or* evil." We believe that the term here has both a physical and a moral reference. The former is to the impure, bloodstained condition of the *rākṣasas* mentioned in verse 28 above, and the latter is to their spiritual purification prior to their acts of worship in the following verses. D7,10,11,G2,M2,8–10, and GPP, NSP, and Gita Press read instead the ablative *pāpmanaḥ*, "from sin," lending the line the more idiomatic sense of "you [all] will be freed from sin *or* evil."

31. "a floral offering" *puṣpopahāram*: As Benoît (1999, p. 1724) notes, this passage is a fresh indication of Rāvaṇa's association with Śiva. He further observes the seeming shift here from the vedic fire sacrifices mentioned elsewhere in the epic to a type of *pūjā* characteristic of Hindu worship, which may indicate a later date for the passage.

"here" *atra*: The word is marked as uncertain by the editors of the critical edition. Ñ2,D6,7,10,11,G,M2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead *adya*, "now."

"Śiva, Umā's lord" *umāpateḥ*: Literally, "to the lord of Umā." On the use of this epithet in the *Rāmāyaṇa*, see notes to 7.6.24. The reading is marked as uncertain by the editors of the critical edition. D6,7,10,11,T3,G2,M2,4,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *kapardinaḥ*, "him of the matted locks *or* Kapardin." This is another epithet of Śiva, which is also used at 7.6.8 and 7.78.17.

32. "Mārīca" *mārīca-*: The reading is marked as uncertain by the editors of the critical edition. Ñ,V1,B,D6,7,10,11,T1–3,G1,3,M1–9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prahasta-*, "Prahasta." See 7.32.22, where a similar list is given with the substitution of Mahāpārśva for Mārīca. See, too, verse 38 and note below.

"immersed themselves" *avagāhire*: The expected perfect form would be *avajagāhire*. But see van Daalen (1980, p. 88) and Oberlies (2003, §8.1.1, pp. 218–19), who both acknowledge unreduplicated perfects in the epics. This appears to be the only occurrence

of the particular form in the epics. Ñ,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous but grammatically correct *vijagāhire*.

33. "was . . . agitated" *kṣobhyate*: D6,7,10,11,T2,6,G3,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP substitute the synonymous participle *kṣobhitā*.

"by those mighty elephants Vāmana, Añjana, Padma, and the rest" *vāmanāñjanapadmādyaiḥ . . . mahāgajaiḥ*: As Cm and Ct note, these are also names of some of the elephants of the directions (*vāmanādyā diggajāḥ*—so Ct; Cm similarly). See note to 1.39.12.

34. "in the lovely waters of the Narmadā" *narmadāyā varāmbhasi*: D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *narmadāyāṃ mahābalāḥ*, "the very mighty [*rākṣasas*] . . . in the Narmadā."

"they came out" *uttīrya*: Literally, "having come up out of."

35. "lovely" *ramye*: D6,7,10,11,T2,M2,6,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *hṛdye*, "charming *or* after one's heart."

"the *rākṣasa* lords . . . heaped up a veritable mountain of flowers" *rākṣasendraiḥ . . . kṛtaḥ puṣpamayo giriḥ*: Literally, "by the lords *or* Indras among the *rākṣasas* a mountain consisting of flowers was made." V1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *rākṣasais tu*, "and the *rākṣasas*," for *rākṣasendraiḥ*, "by the *rākṣasa* lords."

36. "Once the flowers had been gathered" *puṣpeṣūpahṛteṣv eva*: Literally, "as soon as the flowers were gathered." Ñ2,V3,B3,4,D6,7,10,11,T4,G2,M10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *evam*, "thus *or* in this fashion," for the emphatic particle *eva*, lending the phrase the sense "When the flowers had been gathered in this fashion."

"as . . . a mighty elephant to the Ganges" *gaṅgām iva mahāgajaḥ*: Once again the reference is probably to one of the great *diggajas*, "elephants of the directions." This is the third time in the last seven verses that the author has used this simile, perhaps suggesting the work of a later and less imaginative poet.

37. "quietly intoned an unsurpassed *mantra*" *japtvā japyam anuttamam*: Literally, "having muttered an unexcelled prayer *or* formula [lit., 'what is to be muttered']." Benoît (1999, p. 1724) thinks that the formula here is probably the *Gāyatrīmantra*. There is, however, no way to verify this.

Following verse 37, D6,7,10,11,T1,3,G1,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [655*]: "Then[1] casting off his wet clothing and clad[2] in white garments (*tataḥ klinnāmbaraṃ tyaktvā śuklavastrasaṃāvṛtam* /)."

[1] "Then" *tataḥ*: KK (7.31.39) and VSP (7.31.39) read instead *tatra*, "there."

[2] "clad" *-samāvṛtam*: Literally, "covered." The adjective must construe with the accusative *rāvaṇam* in verse 38a below. D6,7,10,11,T3,G1, and GPP, NSP, Gita Press, KK, and VSP substitute the nominative masculine singular *-samāvṛtaḥ*, which then construes with the nominative *rāvaṇaḥ* in verse 37d.

38. "Seven" *sapta-*: It is not clear exactly which seven *rākṣasas* may be intended here. At verse 32 only five *rākṣasas* are named as those having ritually bathed to participate in the religious rite: Mārīca, Śuka, Sāraṇa, Mahodara, and Dhūmrākṣa. V1,B4,D1,4,6,7,9–11,T1–3,G2,3,M1,3,5,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *sarva-*, "all [the *rākṣasas*]." Interestingly, Ñ,B, and the printed edition of Gorresio omit this line but instead read two lines [658* = Gorresio 7.20.41cd–42ab] in which exactly seven *rākṣasas*—Mahodara, Mahāpārśva, Mārīca, Śuka, Sāraṇa, Dhūmrākṣa, and Prahasta—are named as accompanying Rāvaṇa in his worship. Compare verse 7.32.22 and note.

"he" *saḥ*: The pronoun is marked as uncertain by the editors of the critical edition. D1,3–7,10,11,T1,2,4,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"his hands cupped in reverence" *prāñjalim*: As Ck, Cg, Ct, and Cr indicate, Rāvaṇa's reverence is directed to Śiva. Ck and Ct understand the object of his reverence to be Īśvara (*īśvaraṃ prati*). Cg concurs, indicating that the divinity is Rudra (*rudraṃ prati*). Cr is ambiguous, glossing *devoddeśena kṛtāñjalim*, which can be interpreted as "cupping his hand reverentially toward the god [i.e., Śiva], *or*, [less likely,] the gods."

"wherever" *yatra yatra . . . tatra tatra*: Literally, "where where . . . there there." Ck, Cg, and Ct agree that the distributive adverbs suggest that Rāvaṇa's worship is a daily practice (*pratidivasam*).

"the overlord of the *rākṣasas*" *rākṣasādhipaḥ*: D1,3,4,6,7,10,11,G2,M4[?],8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣaseśvaraḥ*, "the lord of the *rākṣasas*."

"they carried a *liṅga*" *liṅgam . . . sma nīyate*: Literally, "a *liṅga* . . . was carried." We agree with Ck, Cm, and Ct that we are to understand that the *rākṣasas* carry the *liṅga* for the purpose of worship (*pūjārthaṃ rākṣasair iti śeṣaḥ*—so Cm and Ct; Ck similarly). It is only here and in the following verse that the term *liṅga* is used in the *Rāmāyaṇa* in this sense of a material object, the symbol of Lord Śiva.

"made of *jāmbūnada* gold" *jāmbūnadamayam*: Cg notes that we are to understand that Rāvaṇa has been worshiping the Śiva *liṅga* to please the god ever since the time that he was first crushed and then released (by Śiva) on Mount Kailāsa [as was narrated in *sarga* 16] (*yadā kailāse rāvaṇaḥ pīḍito vimuktas tadāprabhṛti tatprītyarthaṃ rāvaṇo liṅgapūjāṃ karoti smeti jñeyam*). Ck and Ct note that a golden *liṅga* is used for regular worship and is particularly appropriate for Rāvaṇa, whose goal is lordship. (*talliṅgaṃ jāmbūnadamayaṃ nityapūjāliṅgam. aiśvaryakāmanayā hi talliṅgapūjā rāvaṇasya.*) Ct adds that it is stated in the *tantras* that worship of a golden *liṅga* is appropriate to one who desires lordship (*aiśvaryakāmasya sauvarṇaliṅgapūjāyās tantreṣūkteḥ*). At 6.15.2, Cg identifies *jāmbūnada* as gold produced in the Jambū River, one of the seven heavenly rivers (see notes to this verse). Vyas (1967, p. 244; cf. p. 247) understands this to be gold taken from the beds of rivers.

Following 38ab, Ñ,B,D6,7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [657*]: "Following in his footsteps, they resembled mountains in human form[1] (*tadgatīvaśam āpannā mūrtimanta ivācalāḥ* /)."

[1] "Following in his footsteps, they resembled mountains in human form." *tadgatīvaśam āpannā mūrtimanta ivācalāḥ*: Literally, "Gone to the control of his movements, they were like unmoving things [i.e., mountains], which were embodied." As Ck and Ct note, we must take the term *mūrtimantaḥ*, "embodied," in the sense of "having the form of living beings (*prāṇyākāravantaḥ*)."

39. "fragrant articles" *gandhaiḥ*: Literally, "with fragrances *or* aromas." As Cr notes, the reference is to fragrant articles such as sandalwood (*candanādibhiḥ*).

40. "the night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"Hara, the dispeller of the afflictions of the virtuous and the supreme granter of boons" *satām ārtiharaṃ haraṃ paraṃ varapradam*: One might also read the adjective *param*, "supreme," with *ārtiharam*, "dispeller of afflictions." Note the intense internal rhyme. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *satām ārtiharaṃ paraṃ varaṃ varapradam*, lending the line the sense "the supreme dispeller of afflictions of the virtuous [and] the foremost [*varam*] granter of boons."

"he sang" *jagau*: Ck, Cg, and Ct understand this to mean that Rāvaṇa was chanting the vedic *sāmans* (*sāmānīti śeṣaḥ*—so Ct). Ck and Cg comment that it is well known that Rāvaṇa has mastered a thousand branches of the *Sāma*[*veda*] (*sāmnāṃ sahasraśākhāpārago rāvaṇa iti prasiddhiḥ*—so Cg; Ck similarly).

"stretching out his long arms" *prasārya hastān . . . cāyatān*: Literally, "and having stretched out his long arms." V3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *cāgrataḥ*, "in front," lending the phrase the sense "and having stretched his arms before him."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 32

1–2. "Rāvaṇa" *sa rāvaṇaḥ*: Literally, "he *or* that Rāvaṇa." D7,10,11,T1, and GPP, NSP, and Gita Press read instead *sa dāruṇaḥ*, "that cruel [one]." KK and VSP read instead *sudāruṇaḥ*, "the very cruel [one]."

"in the Narmadā's waters" *narmadātoyam āśritaḥ*: Literally, "[he] who had resorted to the waters of the Narmadā."

3. "Arjuna" *arjunaḥ saḥ*: Literally, "he *or* that Arjuna." D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP, with the exception of Ck, read instead *ca*, "and," for *saḥ*, "he."

"then" *tataḥ*: Ñ,V1,3,B,D6,7,10,11,T3,4,M8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

4. "of his thousand arms . . . with them" *bāhūnāṃ sahasrasya . . . /. . . bāhubhiḥ*: Literally, "of the thousand arms . . . with arms."

"Arjuna then . . ." *sa tadārjunaḥ*: Ñ,V3,B2–4,D11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bahubhir vṛtaḥ*, "[Arjuna] encircled by many [arms]." Arjuna Kārtavīrya is perhaps the best known of the Haihaya kings of ancient India. In the *Mahābhārata* (3.116.20ff.) he is said to have ransacked the ashram of the Bhārgava sage Jamadagni and stolen the calf of the sage's *homadhenu*. For this Rāma Jāmadagnya cut off his thousand arms and killed him.

5. "the dam made by Kārtavīrya's arms" *kārtavīryabhujāsetum*: Literally, "the dam of the arms of Kārtavīrya." The name Kārtavīrya is a patronymic of Arjuna, who is the son of King Kṛtavīrya. V1,D3,7,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *kārtavīryabhujāsaktam*, which then becomes an adjective modifying the noun *jalam*, "water," and here, as Ct and Cs note, must be understood in the sense of "water held up *or* obstructed by the arms of Kārtavīrya." (*kārtavīryabhujair āsaktam āsaṅgaṃ bandhanaṃ prāpya*—so Ct.)

"it flowed rapidly upstream" *pratiśrotaḥ pradhāvati*: Literally, "it runs against the current."

"crumbling the riverbanks" *kūlāpahāraṃ kurvāṇam*: Literally, "making a destruction *or* carrying off of the banks." Ś1,V3,D10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *kūlopahāraṃ kurvāṇam*, "making an offering on the bank." According to Cr, this is an accusative participial phrase referring to Rāvaṇa, who was making his offering on the riverbank. Thus, in this case, the water reaches Rāvaṇa. (*jalaṃ kūlopahāraṃ kūladeśe pūjāṃ kurvāṇaṃ rāvaṇaṃ prāpya.*) Cs reads the variant but takes the phrase to refer to the water of the Narmadā, which he seems to think is itself making a floral offering. Perhaps he is thinking in terms of the flowers being carried along by the flooding waters, as noted in verse 6 below. Translators who read *upahāram* are divided as to whether the river is reaching Rāvaṇa, who is making floral offerings, or is undermining its banks. Roussel (1903, vol. 3, p. 511), followed by Shastri (1959, vol. 3, p. 482), renders, "*en emportant ses rives*." It is not clear what reading Roussel is following, but in either case, as elsewhere, he appears to be influenced by Gorresio. The latter's text (7.21.5) reads *kūlāpahāram* with the critical edition. Gorresio (1870, p. 70) renders, "*rotte e por-*

tate via le sponde." Dutt (1894, p. 1678), too, appears to read *apahāra*, translating, "having flooded the banks."

6. "Carrying along fish, crocodiles, dolphins, flowers, and mats of *kuśa* grass" *samīnanakramakaraḥ sapuṣpakuśasaṃstaraḥ*: Literally, "with fish, crocodiles, and dolphins [and] with flowers and strews of *kuśa* grass." The dolphin here is perhaps the Indo-Pacific humpback dolphin (*Sousa chinensis*), which is found in the Narmadā estuary and may also swim upriver (*Indian Express*, Nov. 18, 2009). For a discussion of *nakras* and *makaras*, see notes to 5.7.6. See also notes to 6.14.9. Cf. notes to 6.4.78–80. As Ck and Ct note, the phrase *-kuśasaṃstaraḥ* would refer to strews or mats of *kuśa* grass that had been placed on the banks by the throngs of seers for the sake of their rituals (*sa tu tatpuline karmanimittam ṛṣigaṇakṛtaḥ*—so Ct; Ck similarly).

7. "the entire" *tat sarvam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sakalam*, "complete, entire."

8. "And" *tu*: Ñ,V1,B3,D1,3,4,6,7,9–11,M1,3,6,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tam*, "that," which would then refer to *niyamam*, "rite."

"glared" *paśyate*: Literally, "he looks *or* sees." Note the irregular *ātmanepada*.

"beloved . . . as if at a cherished wife who had become disobedient" *kāntāṃ pratikūlāṃ yathā priyām*: Literally, "a beloved [woman] just as a dear [woman], who was against the current." The sequence *yathā priyām*, "just as a beloved [woman]," is marked as uncertain by the editors of the critical edition. We read the term *kāntām*, "beloved," adjectivally with Narmadā in light of the previous passage in *sarga* 7.31.20–23, where the river is elaborately described as a beloved woman and Rāvaṇa's entrance into her waters as a virtually erotic act. In addition, we believe that this reading enhances the force of the simile. One can, however, take *kāntā* nominally in the sense of "wife *or* mistress," and many translators have taken it in this way. The term *pratikūla*, "against the bank," works well as a description of both a river, literally, against the banks and a woman acting in a refractory manner.

9–10. "But when Rāvaṇa saw the current of the water flowing from the west and swelling like a tidal wave, he moved eastward and then saw the river—whose appearance was like that of an obedient woman and whose waterfowl were unruffled—in its splendid natural state." *paścimena tu taṃ dṛṣṭvā sāgarodgārasaṃnibham / vardhantam ambhaso vegaṃ pūrvām āśāṃ praviśya tu* [9] // *tato 'nudbhrāntaśakunāṃ svābhāvye parame sthitām / nirvikārāṅganābhāsāṃ paśyate rāvaṇo nadīm* [10] // Literally, "But having seen by the west that current of water swelling and resembling an ocean-flood, and having entered the eastern direction, Rāvaṇa then saw the river, which was in [its] excellent natural state with [her] birds unagitated, and whose appearance was that of an unchanged woman." These verses present a somewhat cloudy picture of what is taking place. Our understanding of the situation is as follows: As is well known, the Narmadā River rises in central India and flows westward, emptying into the Bay of Cambay on the Gujarat coast. As is clear from the context as well as the explicit reference in verse 12, Rāvaṇa is performing his worship to the east, that is, upstream, of where Arjuna is damming the river with his arms. Thus the normal westward flow of the water has been reversed, and it is backing up and flooding the shore where Rāvaṇa is. Rather than going west to discover the cause of the blockage, Rāvaṇa moves eastward to the point where he finds the river as yet unchanged. In verse 12 below he dispatches Śuka and Sāraṇa to find out the cause of the blockage. Thus we agree with Cg and Ct, who, commenting on a variant, argue that we must supply Rāvaṇa as the subject of the gerund *praviśya*, "having entered (*rāvaṇa iti śeṣaḥ*—so Cg)." Ct further argues that the meaning here is that Rāvaṇa has gone east to try to determine the extent of the flooding (*tasya kiyaddūre vṛddhir iti nirṇayārtham iti bhāvaḥ*). Of the translators consulted, only Raghunathan (1982, vol. 3, p. 477) understands as we do. All the others understand that it is the current

of the river that moves first to the west and then to the east. But this interpretation provides no explanation of why, in verse 10, Rāvaṇa finds the river unchanged.

"whose appearance was like that of an obedient woman" *nirvikārāṅganābhāsām*: Literally, "and whose appearance was that of an unchanged woman." The term must be read in the context of verse 8 above, where the raging Narmadā is likened to a refractory or disobedient wife. Now having moved upstream, Rāvaṇa looks upon the calmly flowing river as if on an amenable or obedient woman.

"whose waterfowl were unruffled" *anudbhrāntaśakunām*: Literally, "having non-agitated birds." D6,7,10,T4,M1,4,9, and KK and VSP read instead the obscure *anubhrānta-* for *anudbhrānta*. The word is attested elsewhere in the epic only at *MBh* 5.35.32 (*mā gamaḥ sasutāmātyo 'tyayam putrān anubhraman*), where it appears to have the meaning "wandering after."

"in its splendid natural state" *svābhāvye parame*: Literally, "which was in an excellent natural state." Ś,Ñ,V1,3,B,D,M6,10, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead the virtually synonymous *svabhāve parame*. T4,G2, and KK and VSP read instead *svabhāvoparame*, "in natural cessation *or* resting." The idea here, apparently, is that the portion of the river that Rāvaṇa is observing is flowing calmly, as is natural to it, as opposed to being agitated further downstream.

11. "And . . . accompanied by a brief word" *saśabdaṃ ca*: Literally, "and with a sound *or* word." Ck and Cm understand that Rāvaṇa uses a brief or broken word of command, which, as an accompaniment to the gesture, indicates that the search should be undertaken at once (*śīghrānveṣaṇadyotitruṭiśabdasahitaṃ yathā tathā*). Cg specifies that the accompanying sound is the syllable "*Hum*" (*śīghrānveṣaṇadyotihuṃkārasahitaṃ yathā tathā*). The phrase is marked as uncertain by the editors of the critical edition. V3,D7,10,11, and GPP, NSP, and Gita Press read instead *hy aśabdāsyaḥ*, "whose mouth was soundless." Cr and Cs understand that Rāvaṇa gestures silently because he is still observing a vow of silence as a consequence of his rite (*na śabda āsye mukhe yasya niyamena maunibhūta ity arthaḥ*—so Cr; Cs similarly).

"ten-faced Rāvaṇa" *daśānanaḥ*: Literally, "ten-faced [one]."

"with a finger of his right hand" *savyetarakarāṅgulyā*: Literally, "with a finger of the hand that was other than left." Ct understands that the gesture is intended to show that they should search immediately (*śīghrānveṣaṇadyotakābhinayam*). Cs alone understands that Rāvaṇa gestures with several or all of the fingers of his right hand (*avāmadakṣiṇahastāṅgulibhiḥ*). Or, perhaps, his use of the plural is an allusion to the fact that Rāvaṇa had ten right hands.

12. "brothers" *bhrātarau*: Śuka and Sāraṇa, the two spies whom Rāvaṇa will send on an ill-fated mission in the *Yuddhakāṇḍa* at *sargas* 16–19 and then revile for their failure to carry out their mission (6.20.1–3ff.), are not said earlier to be brothers. On the two spies, see note to 6.16.1.

"flying through the sky" *vyomāntaracarau*: Literally, "moving within the sky." Ñ1,V1,D5–7,10,11,G2,M5,10, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *vyomāntaragatau*.

"heading west" *paścimonmukhau*: Literally, "facing west." Ś,Ñ,V1,B,D1,3–5,7–12,T3,4, G,2,M10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *paścimāmukhau*.

13–16. Verses 13–16 constitute a single sentence in which verses 14–16 consist of a series of adjectives and participial phrases in the accusative modifying *puruṣam*, "a man," in 13c. We have broken the sequence into smaller units for the sake of readability.

"But . . . the two night-roaming *rākṣasas*" *tu niśācarau*: Literally, "But the two night-roaming [ones]." Ñ2,V3,B1,3,4,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the similar *rajanīcarau*, "the two night-roaming [ones]."

"a man and many women playing in the water" *puruṣaṃ toye krīḍantaṃ sahayoṣitam*: Literally, "a man along with women playing in the water."

"With his hair disordered by the waters" *toyavyākulamūrdhajam*: Cr, the only commentator to concern himself to any degree with this verse, offers two possible readings of the compound. His first, "whose hair was disordered, that is, scattered about in the waters (*toyeṣu vyākulāḥ prakṣiptā mūrdhajā yasya*)," is similar to ours. The second is that Arjuna's hair was pervaded, i.e., wet, with water (*toyena vyākulā vyāptā mūrdhajā yasyeti vā*).

"*sāla* tree" *sāla-*: The *sāla* tree is normally identified as either the *Vatica robusta* or the *Shorea robusta*.

"The corners of his eyes were red with passion" *madaraktāntanayanam*: Here, too, Cr offers two alternative readings. According to his first, the interiors of Arjuna's eyes are red with passion (*madena raktāntaṃ nayanaṃ yasya*). The second, which is similar to ours, has the end portions, i.e., corners of the eyes, reddened (*raktam antanayanaṃ nayanāntabhāgo yasyeti vā*). The word *mada-* can also mean "intoxication," lending the compound the sense "the corners of his eyes were red with intoxication." This interpretation might, perhaps, be supported by verse 28 below. See verse 28 and notes below.

"in splendor he was the likeness of Madana, the god of love" *madanākāravarcasam*: Literally, "whose splendor *or* beauty had the form *or* appearance of Madana." V3,D6,7, 10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *madavyākulacetasam*, "whose mind was agitated with passion *or* intoxication."

"He was completely surrounded" *abhisaṃvṛtam*: Ñ,V3,B,D1,3–7,10,11,T3,G2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samāvṛtam*, "surrounded."

17. "Now . . . Rāvaṇa, addressed him" *rāvaṇaṃ tam athocatuḥ*: V3,D10,M8, and GPP, NSP, and Gita Press instead *rāvaṇāntam athocatuḥ*, "[having approached] the vicinity of Rāvaṇa, now those two spoke."

"that most amazing man" *tam adbhutatamam*: Literally, "that most amazing [one]." GPP, NSP, and Gita Press read the comparative *adbhutataram* for the critical edition's superlative. For some reason, the critical apparatus assigns this variant only to KK, which, in fact, reads with the critical edition at least in the editions that we are consulting (1905, 1913).

20. "Having listened" *niśāmya*: Literally, "having perceived *or* observed." Cg, the only commentator to remark on the critical reading, glosses *dṛṣṭvā*, "having seen." He does this probably because the gerund, in its normal sense of "having heard," usually takes as its object some term with the sense of "sound, word, speech, etc.," which is lacking here. Ś,Ñ,V1,3,B,D1–4,6–12,T1,2,4,G,M5,6,8, and Lahore, GPP, NSP, and Gita Press read instead the virtually synonymous *niśamya*. The editors of the critical edition have noted in the apparatus that Ct reads *niśāmya*. GPP and NSP both show the commentary of Ct as reading *niśamya*. Ct glosses as does Cg, understanding, "having seen (*dṛṣṭvā*)." Cr, who also reads *niśamya*, glosses, "having heard their speech (*tadbhāṣaṇaṃ śrutvā*)."

"leapt to his feet" *uttasthau*: Literally, "he rose *or* stood up." D6,7,10,11, and GPP, NSP, and Gita Press read instead *sa yayau*, "he went," while KK and VSP read instead *prayayau*, "he set out."

21. "The moment the lord of the *rākṣasas* set out toward Arjuna" *arjunābhimukhe tasmin prasthite rākṣaseśvare / sakṛd eva*: Literally, "when the *rākṣasa* lord set forth facing Arjuna, simultaneously." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *arjunābhimukhe tasmin rāvaṇe rākṣasādhipe / sakṛd eva*, "when Rāvaṇa, that lord of the *rākṣasas*, [was] facing Arjuna, simultaneously." Ck, Cg, and Ct understand the adverbial phrase *sakṛd eva*, which we understand, in its sense of simultaneously, to mean "one time only (*ekavāram eva*—so Ck, Cg; Ct similarly)." Their idea appears to be that an isolated thunderclap is ominous.

"the clouds released a thunderclap accompanied by showers of blood" *kṛto rāvaḥ saraktaḥ preṣito ghanaiḥ*: Literally, "a sound accompanied by blood was made and sent forth by clouds." As Ck, Cg, Ct, and Cr point out, a sudden sound from a rain-charged cloud is an evil omen (*varṣukameghānāṃ sakṛdrāva utpāta iti bhāvaḥ*—so Cg). See 6.26.22 and notes. For references to various inauspicious omens, see notes to 7.28.26. D7,10,11, and GPP, NSP, and Gita Press read *saraktapṛṣataḥ*, "[sound] with drops of blood," for *saraktaḥ preṣitaḥ*, "[cloud] accompanied by blood . . . sent forth." Ck, Ct, and Cr understand *pṛṣata* to mean "a drop," and so they take the compound *saraktapṛṣataḥ* to mean "accompanied by drops of blood" (*raktabindusahito rāvaḥ svanaḥ sakṛd eva ghanaiḥ kṛto 'yam apy utpāta iti tātparyam*—so Cr).

Following 21ab, Ś,B2,D2,8,9,12, and Lahore substitute, while Ñ,V1,3,D1,3–5,7,10, 11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP insert, a passage of one line [662*]: "A fierce wind blew, howling[1] and filled with dust[2] (*caṇḍaḥ pravāti pavanaḥ sanādaḥ sarajas tathā*)."

[1] "howling" *sanādaḥ*: Literally "with a roar."

[2] "and filled with dust" *sarajas tathā*: Literally, "with dust as well." Ś3,D3,7–10,12,T4, and KK and VSP read instead the grammatically correct *sarajāḥ*, "[the wind] with dust," for *sarajaḥ*. V1,3,T4,M3, and KK and VSP read *tadā*, "then," for *tathā*.

22. "by Mahodara, Mahāpārśva, Dhūmrākṣa, Śuka, and Sāraṇa" *mahodaramahāpārśvadhūmrākṣaśukasāraṇaiḥ*: See 7.31.32,38 and notes for similar lists of Rāvaṇa's counselors.

"to where Arjuna was" *yatra so 'rjunaḥ*: V3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *cārjunaḥ*, "and Arjuna," for *so 'rjunaḥ*, "he, Arjuna."

23. "Then" *tataḥ*: Ś,Ñ1,V1,3,D1–5,7–12,T4,M5,8,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tadā,* "then."

"in a short a time" *nātidīrgheṇa kālena*: Literally, "in a time that was not too long." The phrase *nātidīrgheṇa* is marked as uncertain by the editors of the critical edition. V3,D6,7,10,11,T1–3,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *adīrgheṇaiva kālena*, "in a time that was, indeed, not long."

"as black as collyrium*"* *añjanaprabhaḥ*: Literally, "whose radiance *or* appearance was that of collyrium."

24. "by impassioned elephant cows" *vāśitābhiḥ*: The term *vāśitā* refers to cows or any female animal in heat. Given the repeated similes in this passage, the reference, as Cg and Cr note, refers to elephant cows. Cg additionally cites the *AmaK* 3.3.75 to support this meaning. (*vāśitābhiḥ kareṇubhiḥ. vāśitā strīkareṇvaṃ cety amaraḥ.*) Gorresio, GPP, NSP, and Gita Press read the synonymous variant *vāsitābhiḥ*. This variant is not noted in the critical apparatus. The term is used only twice in the *Rāmāyaṇa*: here and at verse 51 below. See notes to verse 51 below.

26. "Haihaya" *haihayasya*: The Haihayas are a tribe of ancient India said to be descended from the Yadu lineage (Thapar 2013, p. 172). See notes to verse 4 above.

"who goes by the name of Rāvaṇa" *rāvaṇo nāma nāmataḥ*: Literally, Rāvaṇa by name namely." This redundant expression is not uncommon in the poem. For its use elsewhere in the *Rāmāyaṇa*, see notes to 7.9.3 and 6.38.25. Cr, the only commentator to take note of the phrase here, tries to separate the two adverbial usages. He takes *nāmataḥ* to refer to Rāvaṇa's name and *nāma* as an emphatic, referring to his well-known proclivity for battle (*nāmato rāvaṇo yuddhārthaṃ nāma prasiddham*). Ś,D1,3–5,8,9,12, and Lahore, KK, and VSP read *rākṣasaḥ*, "the *rākṣasa*," for *nāmataḥ*, lending the phrase the sense "the *rākṣasa* named Rāvaṇa."

"for the purpose of battle" *yuddhārtham*: The "*-tham*" of *-artham* is marked as uncertain by the editors of the critical edition. Ś1,V1,D1–5,9,T1,2,G,M1,3,5,6,8,10, and Lahore, KK, and VSP read instead the nominative *yuddhārthī*, "seeking battle."

27. "with their weapons . . . him" *sāyudhās taṃ* [*rāvaṇam*]: KK and VSP read instead *sāyudhāstraṃ*, "with their weapons and missiles."

"Rāvaṇa's . . . him" *rāvaṇasya taṃ rāvaṇam*: Literally, "of Rāvaṇa . . . to him Rāvaṇa."

28. "Well done, Rāvaṇa! You really know the time for a battle" *yuddhasya kālo vijñātaḥ sādhu bhoḥ sādhu rāvaṇa*: Literally, "the time of battle is correctly [*sādhu*] known. Well done [*sādhu*], O Rāvaṇa!" As Ck, Cg, and Ct note, the counselors' words here are to be taken as ironic, as they are, in fact, taunting Rāvaṇa (*arjunamantriṇo vyañgyoktyā rāvaṇaṃ nindanti*—Ct; Ck and Cg similarly). Cr simply notes that they are saying that Rāvaṇa does not know the proper time for battle. As an alternative, he suggests breaking up the sequence *kālo vijñātaḥ*, "the time is well known," as *kālo 'vijñātaḥ*, "the time not known." This would make the counselors' statement literal as opposed to ironic.

"you wish to fight" *yoddhum icchasi*: D6,7,10,11,T2,G,M1,4, and GPP, NSP, Gita Press, KK, and VSP read instead *yoddhum utsahase*, "you dare to fight." Ck, Ct, and Cr read the second adverb *sādhu* from *pāda* b, with the verb. This would yield the sense "since you dare to fight straightaway (*sādhu samyag yoddhum utsahase*)."

"impassioned" *kṣībam*: Ck, Ct, and Cr understand the term in its sense of intoxicated from strong drink (*madapānamadam*—so Ct). The term can also mean "excited," and, given the context and the force of the simile, we feel that the reference is to Arjuna's sexual excitement, which is compared to the rutting of an elephant. Cg's gloss of *matta*, which can mean intoxicated as well as sexually excited, maintains the ambiguity of the term. See verses 13–16 above.

"surrounded by women" *strīvṛtam*: D2,6,7,10–12,T3,G1,M1,2,4,5,8–10, and GPP, NSP, and Gita Press read instead *strīgatam*, "gone to *or* approached [his women]."

Following 28cd, Ñ,B,D6,10,11,S (except T4), and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [665*]: "And how dare you do battle with Arjuna in the presence of his women[1] (*strīsamakṣaṃ kathaṃ cāpi yoddhum utsahase 'rjunam*)?"

[1]"And how . . . in the presence of his women" *strīsamakṣaṃ kathaṃ cāpi*: D6,7,10,11, and GPP, Gita Press, and NSP read instead *strīsamakṣagataṃ yat tvam*, "since you . . . [him] who has gone to the presence of women." KK and VSP read instead *strīsamakṣaṃ kathaṃ yat tat*, "how [dare you . . .] since he is in the presence of [his] women?"

29. According to Ck and Ct, the counselors are now speaking straightforwardly (*svabhāvenāhuḥ*) [as opposed to ironically, as in the previous verse].

"please stay here for the night" *uṣyatāṃ rajanī tvayā*: Literally, "let it be stayed by you [for] the night." We follow Ck, Cg, and Ct in adding the word *iha*, "here," (*uṣyatām iheti śeṣaḥ*—so Ck and Cg; Ct similarly). KK and VSP read *coṣyatām*, "and let it be stayed," for *uṣyatām*, "let it be stayed," to avoid hiatus, while T1,2,G2,3,M1,3, and KK and VSP read the synonymous *śarvarī*, "night," for *rajanī*.

"If you still wish to fight, dear fellow, you can meet Arjuna in battle tomorrow." *yuddhaśraddhā tu yady asti śvas tāta samare 'rjunam*: Literally, "But if there is still desire for battle, dear boy, in battle Arjuna tomorrow." The line is defective as it lacks a finite verb for the correlative clause. Cr, the only commentator to read with the critical edition, proposes adding the verb "you should meet (*prāpnuhīti śeṣaḥ*)," and we have followed his suggestion. KK and VSP and, according to a footnote in GPP (p. 2859), the text of Cg, read *yuddhe sraddhā*, "desire with respect to battle," for the compound *yuddhaśraddhā*. This, however, does not address the syntactical problem, and Cg offers no help. D11,M2, and GPP and NSP read the second person imperative *yudhya*, "you must fight," for *yud-*

dha-. This is glossed by Ck, Cm, and Ct with the regular *ātmanepada* imperative form *yudhyasva*. This lends the line the sense "If you still wish it, dear boy, then you should fight Arjuna in battle tomorrow." Gita Press (1969, vol. 3, p. 2021) reads *yudhya*, while the 1998 edition of Gita Press (vol. 2, p. 788) reads *yuddhe śraddhā*. The translation in both cases is the imperative "fight." GPP and the critical apparatus (for Ś,D11,M2) read *yuddhya*, which is evidently a typographical error.

30. "If, on the other hand, you are in such haste in your thirst for battle" *yadi vāpi tvarā tubhyaṃ yuddhatṛṣṇāsamāvṛtā*: Literally, "or if the haste for you is infused with a thirst for battle." The syntax is quite awkward, and we have attempted to make it intelligible. D10,11,T3,M6,9, and GPP, NSP, and Gita Press read instead the vocative singular *yuddhatṛṣṇāsamāvṛta*, "O you who are filled with thirst for battle." KK and VSP read for *pāda* a *yady adyāsti matir yoddhum*. This lends the line the sense "If there is an intention, driven by a thirst for battle, to fight today . . ."

"you must first strike us down" *nihatyāsmāṃs tato*: Literally, "then having struck us down." D1,6,7,10,11, and GPP, NSP, and Gita Press read instead *nipātyāsmān raṇe*, "having felled us in battle."

31. "The . . . ministers of Rāvaṇa . . . those ministers of the king" *te rāvaṇāmātyair amātyāḥ pārthivasya*: Literally, "by the ministers of Rāvaṇa . . . those ministers of the king." D6,10,11, and GPP, NSP, and KK read instead the similar *tai rāvaṇāmātyair amātyās te nṛpasya*, "then those ministers of the king by the ministers of Rāvaṇa." See notes to verse 32 below.

32. "on the bank of the Narmadā there arose" *narmadātīra ābabhau*: D6,7,10,11, and GPP, NSP, and Gita Press read instead the similar *narmadātīrago babhau*, "appeared [a sound] that was situated on the bank on the Narmadā."

"a tumultuous noise" *halahalāśabdaḥ*: The term *halahalā* normally refers to the sound of applause or approbation. Here, however, as suggested by Ck and Ct, it is simply onomatopoeic (*śabdānukāraḥ*). See, too, 7.87.11 and notes.

"from the followers of Arjuna" *arjunasyānuyātrāṇām*: Ck and Ct understand the reference to be to Arjuna's counselors. It is, however, not clear whether any of those have survived the initial onslaught of Rāvaṇa's counselors described in the preceding verse. Henceforth the poet appears to avoid the terms *mantrin* and *amātya* when referring to those fighting on Arjuna's side, calling them only warriors or fighters (*yodhāḥ*). D6,7,T1,3,4,M1,3, and KK and VSP read the synonymous *anuyātṝṇām*, "followers," for *anuyātrāṇām*.

33. "Arjuna's troops rushed up" *abhidrutāḥ*: Literally, "[they] ran toward." The verse is elliptical in several respects and does not provide a noun to serve as the subject of the verbal participle *abhidrutāḥ*, "ran toward." The context makes it apparent that the subject must be Arjuna's soldiers, who are mentioned in the following verse. We have supplied the subject.

"Rāvaṇa and his ministers" *sarāvaṇān*: Literally, "those accompanied by Rāvaṇa." The verse is also elliptical in describing the object of the participle *ardayantaḥ*, "assailing." The reference, of course, must be to the ministers together with Rāvaṇa. KK 1913 alone breaks the sequence into the words *sarāvaṇā nardayantaḥ*. This lends the phrase the meaning "those accompanied by Rāvaṇa, roaring [rushed from every side]." This reading makes Rāvaṇa and his ministers the subjects of the sentence. This reading is not attested in the critical apparatus. However, the apparatus shows that M2 and M8 similarly split the sequence, reading *sarāvaṇaṃ nardayantaḥ*, "roaring they rushed upon that one [the army?] together with Rāvaṇa." This reading still implies that Arjuna's troops are attacking.

"with . . . lances that were like thunderbolts, together with nooses" *śūlair vajrakalpaiḥ sakarṣaṇaiḥ*: The sequence *-kalpaiḥ sakarṣaṇaiḥ* is marked as uncertain by the editors of

the critical edition. Ñ1,B4,D10,11, and GPP, NSP, and Gita Press read instead *prāsaiḥ triśūlair vajrakarṣaṇaiḥ*, "with darts, tridents, *vajras*, and nooses." Ñ1,B4,D10,11, and KK and VSP read the variant, substituting the critical edition's *śūlaiḥ*, "with lances," for the variant *prāsaiḥ*, "with darts." At our note to 6.59.28 we have argued that the obscure term *karṣaṇa*, literally, "dagger," refers to a noose or lasso. Ck, Cg, and Ct understand it simply to be a type of weapon (*āyudhaviśeṣaḥ*). Raghunathan (1982, vol. 3, p. 479), who in the earlier context (1982, vol. 3, p. 203) had rendered "noose," here leaves the term untranslated.

34. "The onset . . . was . . . like the roar of the ocean" *vega āsīt . . . samudrasyeva nisvanaḥ*: The simile is a bit strange. Probably the intention is that the sound of the attack was like that of the ocean.

35. "whose blazing energy was that of fire, burned up" *nirdahanty agnitejasasaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *nihanti sma svatejasā*, "they struck down [the army] through their own blazing energy." Note the irregular third person singular *nihanti* for the expected plural *nighnanti*. Cr silently corrects the form in his comments (*prastādayaḥ kārtavīryabalaṃ svatejasā nighnanti sma*). M6 and KK and VSP read instead *nirdahanti sma* [*ca*—M6] *tejasā*, "they burned up with blazing energy."

36. "the men who guarded his gateway" *puruṣair dvārarakṣibhiḥ*: The final member of the compound, *-rakṣibhiḥ*, is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, and Gita Press read instead *puruṣair bhayavihvalaiḥ*, "the men beside themselves with fear."

37. "After telling" *uktvā*: Literally, "having said." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śrutvā*, "having heard." This variant provides no object for the gerund. Presumably we are to understand that what Arjuna has heard is the report of his men alluded to in the previous verse. This reading also obliges one, as noted by Ct and Cr, to supply the missing gerund *uktvā*, "having said" (*uktvā na bhetavyam ity uktveti śeṣaḥ*—so Ct).

"then" *sa tataḥ*: Literally, "he [Arjuna], then." D1,3,4,6,7,10,11,T3,M5, and GPP, NSP, and Gita Press read instead *sa tadā*, "he, then," while T4 and KK and VSP read *taṃ tataḥ*, "the [womenfolk] then."

"came up out of the water" *uttatāra jalāt*: Cr does not specify to whom Arjuna directs his comforting words "do not fear." He takes the compound *strījanam*, "womenfolk," to be the object of the verb *uttatāra*, which he evidently reads as a causative. Thus he understands that, like the great elephant Añjana, Arjuna has his females get out of the water. (*arjunaḥ śrutvā na bhetavyam ity uktāveti* [*sic*] [*uktveti*?] *śesaḥ. tasmān narmadāj*[*al*]*ād gāṅgātoyād añjano mahāgaja iva. strījanam uttatāra.*)

"as might Añjana" *ivāñjanaḥ*: Literally, "like Añjana." As Ck and Ct note, Añjana is the name of one of the elephants of the directions (*añjano diggajaḥ*). Normally, Añjana is the elephant of Varuṇa and is associated with the western direction. For the names of these elephants, see notes to 1.39.12. See, too, 6.4.16; 6.31.4; 6.58.45–46; and notes and *AmaK* 1.3.3. See notes to 7.5.4 and 7.31.28–29.

38. "Then" *tataḥ*: V1,B3,D1,5,7,9–11,T3,4,M8,10, and GPP, NSP, and Gita Press read instead the *tadā*, "then *or* after that."

"the . . . fire that was Arjuna" *arjunapāvakaḥ*: Literally, "the Arjuna-fire." The figure is somewhat unusual for the *Rāmāyaṇa*, where one would normally expect the anger itself to be the *upameya*, or the figure of comparison. Here we read with Ck and Ct in understanding the compound as a *samastarūpaka*, or compound metaphor (*arjunarūpaḥ pāvaka iti rūpakam*—so Ct; Ck similarly). See notes to 7.31.29.

39. "drove off" *abhidravati*: Literally, "he runs toward *or* charges at." Given the nature of the stock simile, we agree with Ct and most translators consulted in reading the sim-

plex as a causative in the sense of "he puts to flight." Ñ,V3,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the perfect *abhidudrāva*.

40. "which was whirled about by the force of his arms" *bāhuvikṣepakaraṇām*: Literally, "possessing the effect of arm-whirling." The phrase is somewhat awkward. Ck, Cg, Cm, and Ct gloss, "[that great mace], which through the agency of arms possessed an effect of whirling, that is to say, having an accomplishment through rotation (*bāhubhir vikṣepakaraṇaṃ bhramasaṃpādanaṃ yasyās tām*—so Ck, Cg, and Ct; Cm similarly)."

41. "blocking his path" *samāvṛtya*: Literally, "having obstructed." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP (except Ck) read instead the synonymous *samāruddhya*.

"as did the Vindhya mountain that of the sun" *vindhyo 'rkasyeva parvataḥ*: As Ck and Ct note, the reference is to the well-known purāṇic episode (*vindhyaparvato 'rkamārgaṃ ruddhvā sthita iti paurāṇikī kathā*—so Ct; Ck similarly). This is the episode in which the sage Agastya proceeds to the south and thus makes the Vindhyas bow down in order to make a passage for the sun. According to the legend, the mountains must remain in their bowed position until Agastya's return. See *MBh* 3.102.

42. "Puffed up with pride" *madoddhataḥ*: Literally, "inflated with arrogance." M5 and KK and VSP read instead *mahoddhataḥ*, "greatly inflated *or* arrogant."

"roared" *rarāsa*: The verb has been marked as uncertain by the editors of the critical edition.

"like a thundercloud" *yathāmbudaḥ*: Literally, "like a water-giver [i.e., a cloud]." D6,7,10,11, and GPP, NSP, and Gita Press read instead *yathāntakaḥ*, "like Antaka, the ender of all things [lit., 'the ender']."

43. "as it left Prahasta's hand" *prahastakaramuktasya*: Literally, "released from the hand of Prahasta."

"that seemed to be blazing" *pradahann iva*: The simile appears to be somewhat truncated. Normally, a phrase like "appeared to be burning" will take a direct object in the *Rāmāyaṇa*. For example, see 6.24.23–24 and notes.

44. "who was armed with his mace" *sagadaḥ*: Literally, "along with [his] mace." Ś,Ñ,V1,3,B,D,T,1,2,G3,M3, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *gadayā*, "with [his] mace."

"whose strength was that of an elephant" *gajavikramaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *gataviklavaḥ*, "whose agitation was gone." Ct glosses, "free from fear (*gatabhayaḥ*)." M8 and KK and VSP read instead [*a*]*gadavikramaḥ*, "whose prowess was unimpaired." Cg, the only commentator to note this reading, explains: "The meaning is that [Arjuna is] one whose prowess *or* strength is free from affliction, that is to say, unconstrained (*agado 'rogo 'pratibandha iti yāvad vikramo yasyeti vigrahaḥ*).

"evaded" *vañcayāmāsa*: Literally, "he deceived *or* caused to go astray." Cg glosses, "he struck down *or* warded off (*pratihatavān*)."

"as it sped toward him" *ādhāvamānam*: Literally, "as it was rushing toward [him]." KK and VSP read instead *athāyāntaṃ tu*, "but, now as it was approaching [him]."

45. "Prahasta" *prahastam*: D10,11, and GPP, NSP, and Gita Press read instead *sagadaḥ*, "along with [his] mace."

"massive" *gurvīm*: Literally, "heavy."

"by five hundred of his arms" *pañcabāhuśatocchrayām*: The compound is ambiguous in the present context. It can be read, as two translators have done, to mean that Arjuna is holding the mace up to an elevation of five hundred *bāhus*, roughly five hundred feet (Gorresio 1870, p. 73, and Raghunathan 1982, vol. 3, p. 479), but this seems unlikely. It can also be taken to indicate the length of the mace, that it was five hundred *bāhus* long or high, and this interpretation has been followed by Dutt ("five hundred hands long" [1894, p. 1681]). The remainder interpret as we do, in accordance with the gloss of Ck, Cg, and Ct, who understand it to mean that the mace was held up by five hundred [of

Arjuna's one thousand] arms (*pañcabāhuśatair ucchraya utkṣepo yasyāḥ sā*—so Ck, Cg; Ct similarly).

46. "struck . . . by him" *tenāhataḥ*: Ś2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *tato hataḥ*, "then struck." KK and VSP read instead *tathāhato*, "struck in this fashion." This variant avoids the near redundancy of the vulgate's reading of *tataḥ . . . tadā*.

"violently" [*a*]*tivegena*: Literally, "with tremendous force."

"was stunned" *sthitaḥ*: Literally, "stood *or* was stationary." The participle is very ambiguous. It can mean "standing," "remaining in a state," or even "standing firm in battle." The only commentator to remark on it, Cr, glosses *sthirabuddhiḥ*, which normally means "firm-minded, resolute," but given the context in which Prahasta is knocked unconscious only to come to his senses, at verse 66 below, Cr may well intend his gloss to mean "of still *or* stunned intellect." Ck, Cg, and Ct understand, "standing like a mountain, he fell (*śaila iva sthito nipapāta*)." KK and VSP read instead *hataḥ*, "struck."

"like a mountain struck by the thunderbolt of Indra, wielder of the thunderbolt" *śailo vajrivajrahato yathā*: Literally, "like a mountain struck by the *vajra* of the *vajrin*." Normally, we render the epithet *vajrin* as "Indra, wielder of the *vajra*." However, in keeping with the commonplace epic trope of a mountain struck by a thunderbolt, we have rendered *vajrin* here as "wielder of the thunderbolt."

47. "they fled" *apasṛptāḥ*: Literally, "they retreated." V3,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *apasṛṣṭāḥ* (KK and VSP *hy apasṛṣṭāḥ*), "they abandoned."

48. "and . . . had been felled" *ca nipātite*: KK and VSP read instead *vinipātite*, "[when Prahasta had been] felled."

49. "commenced" *ārabdham*: G2 and KK and VSP read instead *cārabdham*, "and commenced."

"hair-raising" *lomaharṣaṇam*: Ś,Ñ2,V1,3,B3,D2,6–12,S, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the phonological variant *romaharṣaṇam*. Based on the manuscript evidence, the choice of the reading *lomaharṣaṇam* over *romaharṣaṇam* is questionable.

"between the thousand-armed king and the twenty-armed *rākṣasa*" *sahasrabāhoḥ . . . viṃśadbāhoś ca . . . / nṛparākṣasayoḥ*: Literally, "of the thousand-armed one and the twenty-armed one . . . of the king and the *rākṣasa*."

50–52. "The *rākṣasa* and Arjuna . . . each other . . . with their maces" *tau tathā rākṣasārjunau / parasparaṃ gadābhyām tau*: Literally, "thus the two, the *rākṣasa* and Arjuna, [belabored] mutually [i.e., each] with the two maces, the two." V3,D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *parasparaṃ gadāṃ gṛhya*, "mutually (i.e., each) having seized a mace," for *parasparaṃ gadābhyām tau*, "mutually [i.e., each] with the two maces, the two." D6,7,10,11,T1,4,G2,M1,3,5, and GPP, NSP, and Gita Press read *tau tadā*, "those two then," for *tau tathā*, "thus, the two," while KK and VSP read by transposition *tadā tau*, a variant not noted in the critical apparatus.

"roiling" *saṃkṣubdhau*: Literally, "agitated." M6 and KK and VSP read instead *saṃrabdhau*, "agitated *or* angry."

"like two moving mountains" *calamūlāv ivācalau*: Literally, "like two mountains [lit., '(things) that do not move'] whose roots are moving." D3,6,T1,2,4,M3, and KK and VSP read instead the present participle *calat-*, "moving," for the adjective *cala-*, yielding a synonymous compound.

"like two bull elephants arrogant in their might, like two bulls fighting over an impassioned cow" *baloddhatau yatha nāgau vāśitārthe yathā vṛṣau*: Literally, "like two elephants inflated through strength, like two bulls for the sake of an impassioned cow." We read with Cr in taking the term *vāśitā-* here to refer to a bovine female who is the object

of contention between two bulls (*vāsitārthe* [v.l. *vāśitārthe*] *gavarthe vṛṣāv iva*). Ck, Cg, and Ct, however, take it in its sense of elephant cow and thus make it the object of conflict between two bull elephants (*kareṇvarthe yudhyantāv iti śeṣaḥ*—so Cg; Ck similarly; *kariṇīrūpaprayojanāya yuyudhāte iti śeṣaḥ*—so Ct). This, however, seems rhetorically weak in light of the fact that elephants have already been used as *upamānas*. See notes to verse 24 above. Ś,Ñ2,V1,3,B,D1,2,4,6,7,9–11, and Gorresio, GPP, NSP, and Gita Press read the synonymous phonological variant *vāsitārthe*, "impassioned cow," for *vāśitārthe*.

53. "But the two . . . just as" *yathā . . . tadvat tau*: Literally, "just as . . . like that, the two." Ñ1,V3,B4,D6,7,10,11,T,G,M1,3,5,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tau tatra*, "those two, there," for *tadvat tau*, "like that, the two."

"withstood" *sahete*: Literally, "those two endure." The reading is marked as uncertain by the editors of the critical edition. Ñ1,V3,B1,2,4,D6,7,10,11,M3,5,8–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the perfect dual *ātmanepada*, *sehāte*, "those two endured."

54. "inevitably" *vai*: Literally, "indeed." B2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*tha*, "now."

"with the blows of their maces" *tābhyāṃ gadāpātaiḥ*: Literally, "by the mace falls by *or* from those two." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tayoḥ gadāpothaiḥ*, "with the blows of their maces."

55. "it lent a golden glow to the heavens" *kāñcanābhaṃ nabhaś cakre*: Literally, "it made the sky have a golden luster."

56. "resembled a blazing meteor falling on a mighty mountain" *nirbhāti . . . ulkeva mahāgirau*: Literally, "resembled a meteor on a great mountain."

57. "experienced any fatigue" *khedam āpnoti*: Literally, "he obtains exhaustion." Ś,V3,D1–5,8–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *khedam āyāti*, "he came to exhaustion."

"the battle . . . was just like" *samam āsīt . . . yuddhaṃ yathā*: Literally, "the battle was the same, just like." KK and VSP read *idam*, "that," for *samam*, "the same," lending the phrase the sense "that battle was just like." This reading eliminates the redundancy. This variant is not noted in the critical apparatus.

"between Bali and Indra" *balīndrayoḥ*: *Bhāgavatapurāṇa* 8.11 tells the story of the battle between Bali and Indra. See verse 72 and notes below. Compare verse 63 and notes below and 6.47.119 and notes.

58. "The foremost of men and the foremost of *rākṣasas*" *nararākṣasasattamau*: Literally, "the two foremost among men and *rākṣasas*." The word *-sattamau* is marked as uncertain by the editors of the critical edition.

"belabored" *vinighnantau*: Literally, "those two striking." The verse lacks a finite verb, which Cv and Cs supply (*abhūtām*, *babhuvatuḥ*, respectively). T1,2,G2,3,M1,10, and KK and VSP read instead *tau nighantau*, "those two, striking."

"as might two great bulls with their horns" *śṛṅgair maharṣabhau yadvat*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śṛṅgair iva vṛṣāyudhyan* (KK and VSP—*vṛṣā yudhyan*), "they fought like two bulls with their horns." The commentators either gloss *vṛṣā* as *vṛṣau* (*vṛśā vṛṣāv ayudhyann ity arthaḥ*—so Ct; Cs similarly) or explain the irregular *vṛṣā* as *vṛṣau* according to Pāṇini 7.1.39, *supāṃ suluk-*, in which certain nominal endings are replaced in the *veda* (*ḍādeśaś chandas tulyatvāt*—so Cs; Cr similarly). Cs and Cr correct the plural *ayudhyan* to *ayudhyetām* (so Cs; Cr similarly), "those two fight."

59. "in that great battle" *mahāhave*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahorasi*, "on [Rāvaṇa's] broad chest."

"let fly" *muktā*: Literally, "was released."

"with all his might" *sarvaprāṇeṇa*: Literally, "with his entire life-breath *or* vital energy."

"at the middle of . . . chest" *stanayor antare*: Literally, "in the interval between the breasts."

60. "because of the protection afforded by the grant of his boon" *varadānakṛtatrāṇe*: The syntax of this verse is rather defective. We read the compound as an elliptical *sati saptamī*, the sense of which is "there being protection created by the gift of Rāvaṇa's boon." Cr reads it as a *bahuvrīhi* compound in agreement with *rāvaṇorasi*, "on Rāvaṇa's chest," which is then the locus of the protection, i.e., "on Rāvaṇa's chest, which had a protection that was caused by the granting of a boon" (*varadānena kṛtaṃ trāṇaṃ yasya tasmin rāvaṇorasi*). Ironically, the boon of Rāvaṇa, which protects him only from supernatural beings, should not by rights apply here, since despite his unusual number of limbs, Arjuna is everywhere said to be a human (*nara*). On the motif of Rāvaṇa's boon, see notes to 7.10.16.

"striking Rāvaṇa's chest" *rāvaṇorasi*: Literally, "on Rāvaṇa's chest." Again the syntax is elliptical. We follow Cr, who adds the adjective "[was] made to fall [on Rāvaṇa's chest] (*pātiteti śeṣaḥ*)."

"broke in two" *dvidhābhūtā*: Literally, "became bifurcated." D8,T1,2,4, and KK and VSP read instead *dvidhābhūtvā*, "having become bifurcated."

"like a feeble army" *durbaleva yathā senā*: The simile is utterly bizarre and unlike any seen elsewhere in the poem. Among the translators consulted, only Gorresio shares this reading and translates "*a guisa d'un'oste malferma*" (1870, p. 74). A possible alternative would be to take *senā* in its vedic sense of "missile, dart, *or* spear," but this would rob the simile of almost any rhetorical force. D10,11, and GPP, NSP, Gita Press, KK, and VSP read *vegam*, "force, impact," for *senā*. This, too, is a rather awkward reading. The phrase *durbaleva* would then refer directly to the mace, *gadā*, with the sense "the mace, as if weak." Commentators resort to circumlocution in order to explain the syntax of *yathā* and *vegam*. Ck, Cg, and Ct take the adverb *yathā* in compound with *vegam* to form the *avyayībhāva* compound *yathāvegam*, yielding the sense that the mace was unable to strike with its appropriate or usual impact (*yathāvegaṃ svavegocitaṃ prahartum asamarthā*—so Ct; Ck and Cg similarly). Cr simply glosses, "in such a way as to be without force or impact (*avegam iva yathā bhavati tathā*)." Cv addresses the redundancy of the adverbs of similarity *iva* and *yathā* by noting that they have a single meaning here (*iva yathā śabdāv ekārthāv eva*).

61. "delivered" *pramuktena*: Literally, "released." Ñ2,V1,3,B2,3,D2,5–7,9–11,T,G2,M1, 3,5,10, and GPP, NSP, and Gita Press read instead *prayuktena*, "employed *or* discharged."

"staggered back a bow's length and collapsed, moaning softly" *apāsarpad dhanurmātraṃ niṣasāda ca niṣṭanan*: The line is a close variant of 6.84.19cd, where it is said that the *rākṣasa* Virūpākṣa's elephant "staggered back a bow's length, collapsed, and bellowed (*apāsarpad dhanurmātraṃ niṣasāda nanāda ca*)." Here, Ct and Cr gloss *niṣṭanan*, "moaning softly," with *rudan*, "crying," while Cg glosses *raṭan*, "screaming." Ck's gloss in our transcript reads the same as Cg's, i.e., *raṭan*. It has, however, been corrected to read *nadan*, "roaring," which is the reading assigned to Ck in the critical apparatus. On the word *niṣṭanan*, see 1744*, note 1, following notes to 6.79.4; and 404*, lines 3–4, note 3, following notes to 7.21.10. On *dhanuḥ*, "bow," as a unit of measurement, see 6.53.34 and notes.

62. "swiftly seized" *sahasā pratijagrāha*: Literally, "he seized suddenly *or* swiftly." V3,B3,D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *sahasotpatya jagrāha*, "having leapt forward suddenly, he seized."

63. "ten-faced Rāvaṇa" *tam . . . daśānanam*: Literally, "him . . . the ten-faced [one]." D6,7,10,11,T1–3,M9, and GPP, NSP, and Gita Press read *tu*, "but," for *tam*, "him."

"as Nārāyaṇa did Bali" *baliṃ nārāyaṇo yathā*: The reference is to the well-known story in which Viṣṇu in his *vāmanāvatāra*, or dwarf incarnation, confines the *asura* king Bali to the underworld. See 6.49.1–2; 7.27.9; 7.29.16; and notes. See *BhāgP* 8.18–23. Compare verse 57 and notes above and verse 72 and notes below.

64. "cried out: 'Well done' " *sādhvīti vādinaḥ*: The sequence *sādhvīti* is unusual and has caused some consternation among the commentators. The normal expression of approbation on the part of the celestials for some extraordinary deed of valor is *sādhu*, which, with the quotation marker *iti*, should yield the sequence *sādhv iti*. Thus the long *ī* requires explanation. Ck and Ct write it off to epic irregularity, noting that it is *ārṣa* (so Ct) or *chāndasa* (so Ck). Cv understands that the *ī* is long *metri causa* (*dīrghavṛttānukūlyāt*). This point is also raised, among others, by Cs. Cg, Cr, and Cs argue that there is no irregularity here since the adjective is the feminine *sādhvī*, which modifies an understood noun referring to Arjuna's feat (*kriyā*). Thus Cg remarks: "They were saying 'the feat' was excellent (*iyaṃ kriyā sādhvīti vadantaḥ*)." Cr quotes Ct but remarks that there is no need to imagine irregular lengthening here, as we should understand the adjective *sādhvī* to modify the attainment of binding (*bandhanaprāpti*) mentioned in the previous verse (*sādhvīty atra dīrgha ārṣa iti bhaṭṭāḥ sādhvīty asyādhyāhṛtabandhanaprāptiviśeṣaṇatve tu nārṣakalpaneti dik*). Cs, too, sees a feminine adjective and suggests adding the words "the action of binding" (*sādhvībandhanakriyeti śeṣaḥ*). Cs also quotes and criticizes Ct, claiming that he should not have explained the sequence as he did but, at the very least, should have explained the length as necessary to agree with the word being modified (i.e., *kriyā*). (*nāgojibhaṭṭas tu dīrgha ārṣa ity ūcivān. parantu tena na vaktavyam. kartavyaṃ tenāpi viśeṣyapadapūraṇam.*)

65. "as the king of lions might an elephant" *siṃharāḍ iva dantinam*: Literally, "as a lion-king a tusked one." D10,11,T1,M3, and GPP, NSP, Gita Press, KK, and VSP read *mṛgarāṭ*, "king of beasts (i.e., a lion)," for *siṃharāṭ*, "king of lions," while D6,7,10,11,T4,M6, and GPP, NSP, and Gita Press read *kuñjaram*, "elephant," for *dantinam*, "tusked one."

"roared" *rarāsa*: T1,2,M3, and KK and VSP read instead the more or less synonymous *nanāda*, "he roared."

66. "having regained consciousness" *samāśvastaḥ*: It will be recalled that Arjuna had knocked Prahasta unconscious in verse 46 above.

"ten-faced Rāvaṇa" *daśānanam*: Literally, "the ten-faced [one]."

"in a rage . . . charged at the king" *kruddha abhidudrāva pārthivam*: Note the hiatus. KK and VSP read *kruddhaś cābhidudrāva*, "and angry, he charged," while D6,7,10,11, and GPP, NSP, and Gita Press read instead *haihayam*, "the Haihaya," for *pārthivam*, "the king."

"together with the *rākṣasas*" *saha tai rākṣasaiḥ*: The reference is to the counselors of Rāvaṇa who had fled the battlefield at verses 47–48 above. D6,7,10,11,M6, and GPP, NSP, and Gita Press read instead *sahasā rākṣasaḥ*, "suddenly the *rākṣasa*."

67. "night-roaming *rākṣasas*" *naktaṃcarāṇām*: Literally, "of the night-roaming [ones]." See notes to 7.7.2.

"was like the wondrous rise of the seas at the waning of summer" *uddhūta ātapāpāye samudrāṇām ivādbhutaḥ*: Literally, "was like the wondrous [onset] of the oceans that arises at the waning of the heat." Here again the simile is both syntactically and rhetorically deficient. Apparently the author's intention is to compare the sudden rush of the *rākṣasa* warriors to that of the seas, which swell up during the rainy season, following the heat of summer. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *udbhūta* (*uddhūta*—so Cr) *ātapāpāye payodānām ivāmbudhau*, "was like that which arises from [lit. 'of'] storm clouds on the ocean at the waning of the heat."

68. "Release him! Release him!" *muñca muñca*: Literally, "Release! Release!"

"they then loosed . . . at Arjuna" *utsasarjus tadārjune*: Ś2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sotsasarja tadā raṇe* [(*ā*)*rjune*—so KK, VSP], "he then released in battle [at Arjuna—so KK, VSP]." Ct and Cr are the only commentators who grapple with the grammatical irregularities of the variant. Both note the irregular *sandhi* in the sequence *sotsasarja* (*sotsasarjety ārṣam*—so Ct). Both commentators try to negotiate the awkward sequence of a plural participle (*bhāṣantaḥ*—note also the irregular *parasmaipada*) in *pāda* a with their singular finite verb *utsasarja* in *pāda* d. Ct glosses, "they released [the weapons] all together [i.e., as one] (*sahaiva tyaktavantaḥ*)." Cr wants to break the verse into two separate sentences. He suggests supplying the plural finite verb "they arrived (*prāpuḥ*)" in the first half, thus leaving Prahasta's action in the second half as an independent one. Thus the singular verb is because of the finite verb of a second sentence. (*bhāṣanto rākṣasāḥ prāpur iti śeṣaḥ sa prahastas tu . . . utsasarja.*)

"cudgels and lances" *musalāni ca śūlāni*: Ñ,B1,2,4,D1,3,4,T1,2,G1,2,M2,3,9, and Gorresio, KK, and VSP read instead *musalāni saśūlāni*, "cudgels along with lances."

69. "the destroyer of his enemies" *ripusūdanaḥ*: The compound is marked as uncertain by the editors of the critical edition. D7,10,11,T1–3,G2,3,M1,3,9, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *ariniṣūdanaḥ*.

"He . . . caught those weapons" *āyudhāni . . . jagrāha*: Ct observes that Arjuna quickly caught the weapons with those hands that were not occupied with holding Rāvaṇa (*tāny āyudhāni rāvaṇagrāhikaravyatiriktakarair āśu jagrāha*).

70. "with those very same" *tair eva*: GPP, NSP, and Gita Press read instead *tāny eva*, "those same [*rākṣasas* (*rakṣāṃsi*)]."

71. "And, having thus frightened off" *trāsayitvā tu*: Ñ1,V1,3,D1,3,4,6,7,10,11, and GPP, NSP, and Gita Press read instead the periphrastic perfect *trāsayāmāsa*, "he frightened off."

"Arjuna Kārtavīrya" *kārtavīryārjunaḥ*: Ś1,Ñ,V1,B1,3,4,D1–4,8,T1,2,G3,M1,3,4,6, and Gorresio, KK, and VSP read instead the synonymous *kārtavīryo 'rjunaḥ*.

72. "Then" *tadā*: D6,7,10,11,T4,M3,5–7, and GPP, NSP, and Gita Press read instead the more or less synonymous *tataḥ*, "then."

"as the twice-born brahmans, together with the townsfolk, showered him with masses of blossoms and unhusked rice" *sa kīryamāṇaḥ kusumākṣatotkarair dvijaiḥ sapauraiḥ*: Literally, "he being showered with masses of blossoms and unhusked rice by the twice-born [ones], together with the townsfolk."

"who resembled Indra, invoked by many" *puruhūtasaṃnibhaḥ*: Literally, "resembling the widely invoked [one]."

"entered" *saṃpraviveśa*: Ś1,B1,D6,7,10,11, and GPP, NSP, and Gita Press read instead *svāṃ praviveśa*, "he entered his own [city]."

"just as did thousand-eyed Indra when he had captured Bali" *baliṃ nigṛhyeva sahasralocanaḥ*: Literally, "like the thousand-eyed [one], having captured Bali." The simile seems to confuse two distinct mythological episodes involving the *asura* king Bali. As noted above, it is Viṣṇu who famously imprisons Bali (verse 63), while Indra is said to have killed him in battle (verse 57). See verse 57 and notes above. Compare, too, verse 63 and notes, above, and 6.47.119 and notes.

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 33

1. "Now . . . the capture of Rāvaṇa" *rāvaṇagrahanaṃ tat tu*: The word *-grahaṇam* is marked as uncertain by the editors of the critical edition, but this is apparently a typographical error. Although not noted in the errata (p. 666) to the critical edition, it appears

that the following sequence, *tat tu*, was intended to be marked as uncertain. The word *-grahaṇam* shows no variations in the critical apparatus, while the sequence *tat tu* has a number of northern and southern variations.

"the seer" *ṛṣiḥ*: D6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "then."

2. "that great seer" *mahān ṛṣiḥ*: Literally, "the great seer." Ñ1,V1,3,T4, and KK and VSP read instead *mahāmuniḥ*, "the great sage."

"despite his extraordinary self-control" *mahādhṛtiḥ*: Literally, "he of great firmness *or* fortitude." The idea, we believe, as articulated by Cg, is that even though the seer is legendary for the control of his emotions, his grandfatherly affection for Rāvaṇa gets the better of him. Cg observes: "Although he was one of great self-control, his heart was agitated, that is the meaning (*mahādhṛter api kampitaṃ hṛdayam ity arthaḥ*)."

"moved by affection for his grandson" *putrasutasnehāt kampyamānaḥ*: Literally, "being shaken out of affection for the son of his son." B1,D6,7,10,11,T4,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *putrakṛta-*, "made *or* caused by a son." Ck, Cg (first alternative), and Ct understand the participle *kampyamānaḥ*, "being shaken," to mean that Pulastya is filled with compassion (*anukampayā yujyamānaḥ*—so Ct; Ck and Cg similarly). As a second alternative, Cg understands, as we do, that the seer is shaken or moved by affection for his grandson, Rāvaṇa (*yadvā pautrasnehāt kampita ity arthaḥ*).

3. "whose pace was equal to that of the wind and who strode with the speed of thought" *vāyutulyagatiḥ . . . /. . . manaḥsaṃpātavikramaḥ*: Literally, "whose gait was equal to the wind and whose stride was the flight of mind." The two adjectives seem to constitute a redundancy, especially since several of the commentators (Ck, Cg, and Ct) gloss *vikramaḥ*, "stride," as "*gatiḥ*, "gait." This makes one of the adjectives superfluous.

4. "was filled" *-āvṛtām*: B2,M4,7, and KK and VSP read instead the synonymous *-ākulām*.

5. "As he approached he was as hard to look upon as would be Āditya if he were approaching on foot." *pādacāram ivādityaṃ niṣpatantaṃ sudurdṛśam*: Literally, "[him] who was very hard to see as he was descending, like Āditya [the sun] going on foot." KK and VSP read the synonymous *sudurdarśam* for *sudurdṛśam*, "very hard to see." The variant is not noted in the critical apparatus. See verse 10 and note below.

"they" *te*: The commentators differ slightly as to the antecedent of the pronoun. Ck believes it is the counselors of Arjuna who were mentioned earlier (*pūrvoktān nṛpamantriṇa ity arthaḥ*). Ct believes it is either the counselors or the gatekeepers (*dvāḥsthā mantriṇo vā*), while Cr takes the pronoun to refer generically to Arjuna's attendants (*arjunānucārāḥ*).

"Arjuna" *arjunāya*: KK and VSP read instead *cārjunāya*, "and [to] Arjuna." The variant is not noted in the critical apparatus and has probably been introduced to correct the hiatus.

6. "Upon hearing the words . . . that foremost of twice-born brahmans" *taṃ śrutvā vacanam . . . /. . . dvijottamam*: Literally, "having heard the speech . . . that foremost of the twice-born [ones]." The syntax is extremely awkward, with the masculine pronoun *tam*, "him," disconnected syntactically. Most manuscripts rephrase in such a way as to avoid the critical construction. Our translation makes the best of a very awkward reconstruction by reading through enjambment the pronoun *tam* with the noun *dvijottamam*. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vijñāya vacanāt*, "having realized from [their] speech." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *tapasvinam*, "the ascetic," for *dvijottamam*, "the foremost of the twice-born [ones]."

"raising" *uddhṛtya*: Literally, "having raised." V3,B1,D1,3–7,9–11,T1,2,M1,3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ādhāya*, "having placed."

7. "his *purohita*" *purohitaḥ*: Literally, "the one placed forward." The *purohita* or *purodhaḥ* is the hereditary family priest, especially of a royal dynasty.

"the guest-offering" *arghyam*: For a listing of the various articles of food and drink traditionally offered to a respected or venerable visitor, see 16*, note 1, following notes to 7.1.10.

"*madhuparka*" *madhuparkam*: This is another guest-offering, consisting of milk and honey. It sometimes includes ghee, curds, and sugar. (*dadhisarpir jalaṃ kṣaudraṃ sitā caitaiś ca pañcabhiḥ / procyate madhuparkaḥ*—Apte [s.v. *madhuparka*].) See Kane 1974, vol. 2, pt. 1, pp. 542–45. In the *Rāmāyaṇa* this term is found only here and in verse 9 below. It is somewhat more common in the *Mahābhārata* (see, e.g., 1.105.7; 2.5.5; 3.49.30; 5.35.19,20; 5.38.3; and 12.202.5).

"Indra" *indrasya*: Ś,Ñ,V1,3,B,D1–4,6–12,T4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śakrasya*, "of Śakra."

8. "worshiped . . . Indra" *vavandendraḥ*: The form *vavande*, "he worshiped *or* honored," is marked as uncertain by the editors of the critical edition. Cr, who understands the verb to be the *ātmanepada* perfect *vavande*, notes the double *sandhi* (*vavande guṇo 'ta eva nirdeśāt*). One could also understand the verb to be the *parasmaipada* perfect, *vavanda*, which would then coalesce to the identical sequence *vavandendraḥ*.

"who had come" *saṃprāptam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃbhrāntaḥ*, "agitated *or* flustered." The adjective modifies Arjuna.

"the Lord" *īśvaram*: Although the term, when used by itself of a divinity, most typically refers to Śiva, Ct and Cg believe that the reference here is to Brahmā. This is no doubt to maintain the parallelism in the present context, in which a king goes to greet a brahman. Compare 7.31.4 and notes. Ck identifies the lord as *caturmukharudra*, "four-faced Rudra." On his use of this term, see notes to 7.25.9.

9. "And" *ca*: Ñ2,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *gām*, "cow," which would then be added to the list of things that Arjuna has provided Pulastya.

"he had seen to it that he had been given" *dāpayan*: Literally, "[he], causing to give." B3,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nivedya*, "and having offered."

"the *madhuparka*" *madhuparkam*: See notes to verse 7 above.

10. "Today, Māhiṣmatī" *adyeyam . . . māhiṣmatī*: Literally, "today, this Māhiṣmatī." Ś1,Ṇ2,V1,D1,4–7,9–11,G1,M2,4,7–9, and GPP, NSP, Gita Press, KK, and VSP read *adhyaivam*, "today, in this fashion," for *adyeyam*, "today, this."

"lord among the lords of twice-born brahmans" *dvijendrendra*: Literally, "lord among the lords of the twice-born [ones]." The sequence *-endra* is marked as uncertain by the editors of the critical edition. D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *dvijendra tvām*, "[I am seeing] you, O lord of the twice-born."

"so hard to see" *durdṛśam*: KK and VSP read instead the synonymous *durdarśam*. The variant is not noted in the critical apparatus. Compare verse 5 above (*sudurdṛśam*, "hard to look upon"). Apparently here the adjective refers to the rarity of the sight of the exalted sage rather than, as in verse 5, to its blinding quality.

11. "my lineage is exalted" *me kulam uddhṛtam*: Literally, "of me the lineage is raised up." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *me kuśalaṃ vratam*, "my vow has prospered."

"in that . . . your" *yat te*: KK and VSP read instead *yasmāt*, "on account of which." This reading is not noted in the critical apparatus.

"feet" *caraṇāv imau*: Literally, "the two feet." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *caraṇau tava*, "your two feet."

Following 11ab, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [683*]: "Today my birth has born fruit. Today my asceticism has born fruit. (*adya me saphalaṃ janma adya me saphalaṃ tapaḥ.*)" Note the hiatus.

12. "This kingdom, my sons, my wives, and I are yours." *idaṃ rājyam ime putrā ime dārā ime vayam*: Literally, "this kingdom, these sons, these wives, we [who are] these." The words "are yours," are added in accordance with the suggestion of Cr (*idaṃ rājyādi tavaiveti śeṣaḥ*). Note the repetition of the plural pronoun *ime*, "these," including its usage as the "royal we (*pūjāyāṃ bahuvacanam*)."

"what may we do? What must we do?" *kiṃ kurma kiṃ kāryam*: Literally, "What do we do? What must be done?" Ck glosses *karavāma*, the first person plural imperative, "[What] must we do?" D10,11, and GPP, NSP, and Gita Press read the synonymous *parasmaipada* form *kiṃ kurmaḥ*. KK and VSP read the unusual form *kurmi* for *kurma*. This is an irregular form of the first person singular, present indicative. See Whitney 1889, p. 260 [§715a]. The form is used three times in the *Mahābhārata* (3.142.28; 5.180.26; and 7.161.4) and three in the critical edition of the *Rāmāyaṇa* (5.20.20; 6.1.11; and 7.69.20). Cg glosses *karavāṇi*, the first person singular imperative "[What] must I do?"

13. "Now, after having inquired" *pṛṣṭvātha*: D6,7,10,11,T1,2,G3,M2,3,6, and GPP, NSP, Gita Press, KK, and VSP read instead *pṛṣṭvā ca*, "and after having inquired."

"dependents" *bhṛtyeṣu*: D6,7,10,11,M9, and GPP, NSP, Gita Press, KK, and VSP read instead *putreṣu*, "[his] sons."

"then" *tadā*: Ñ2,V3,D6,7,10,11,T1,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *tathā*, "thus."

14. "Lord of kings . . . whose eyes are like shining lotuses" *rājendrāmalapadmākṣa*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *narendrāmbujapatrākṣa*, "O lord of men, whose eyes are like lotus petals."

15. "invincible" [*a*]*tīvadurjayaḥ*: Literally, "highly invincible." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *raṇadurjayaḥ*, "invincible in battle."

"the ocean and wind stand motionless" *avatiṣṭhetāṃ niṣpandau sāgarānilau*: V3,D6,7,10,11,T2,3, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *upatiṣṭhetām*, "those two stand," for *avatiṣṭhetām*.

"today" *adya*: V3,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mṛdhe*, "in battle."

16. "Thus you have increased your fame, my son" *tat putraka yaśaḥ sphītam*: Literally, "That fame is expanded, little son." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *putrakasya yaśaḥ pītam*, "[you have] drunk up the fame of [my] little son." Ct understands the term *pītam*, "drunk up," to be a metaphor for *nāśitam*, "destroyed."

"spread your name" *nāma viśrāvitaṃ tvayā*: Literally, "the name has been caused by you to be heard." Ck, Cg, and Ct understand that Arjuna's epithet will be *rāvaṇajit*, "conqueror of Rāvaṇa," and that it will be spread throughout the three worlds (*svīyaṃ nāma ca rāvaṇajid ity evaṃ trailokye viśrāvitam*). Compare 7.22.42; 7.24.45; and notes.

"dear boy" *vatsa*: Literally, "child." KK and VSP read instead the accusative, *vatsam*, which makes the term apply to Rāvaṇa rather than Arjuna, yielding the sense "my child Rāvaṇa."

17. "Accepting . . . command without a word" *ājñāṃ sa gṛhyātha akiṃcanavacaḥ*: Literally, "then he, having received the command without any word at all." Note the hiatus. We read the compound *akiṃcanavacaḥ* as an adverb in the sense of "wordlessly." D6,7,10,11,M7, and GPP, NSP, and Gita Press read *pragṛhyātha*, "having accepted," for *sa gṛhya*, "he, having accepted." KK and VSP read *pragṛhyoce na kiṃcana vacaḥ*, lending the line the sense "Having accepted the command, he did not utter any word." This variant is not noted in the critical apparatus. Cr, who shares the critical reading, points out that for this variant reading one must supply a verb with the sense "he uttered *or* spoke (*kiñ-*

cana vaco novāceti śeṣaḥ)." D6,7,10,11,12,M1, and GPP, NSP, and Gita Press read instead the synonymous *na kiṃcana vacaḥ*. Ck, Cg, Cm, and Ct additionally observe that the meaning is that, although Arjuna did not speak, he replied through his actions alone and released him (*api tu kriyā kevalam uttaram iti mumocety arthaḥ*—so Cg).

"lord among the lords of kings" *pārthivendrendraḥ*: D10,11, and GPP, NSP, and Gita Press read instead [*-ai*]*va pārthivendraḥ*, "the lord of kings immediately [released]," while KK and VSP read *vai pārthivendraḥ*, "the lord among kings indeed [released]," a variant not noted in the critical apparatus.

"happily" *prahṛṣṭavat*: Ct understands that Arjuna is pleased at the thought that a son of Brahmā has to plead with him (*brahmaputro māṃ prārthitavān iti saṃtoṣayuktaḥ san*). Ck and Cg are similar, except that they believe that he is happy because it is a brahman who is begging him (*brahmaṇā prārthanīyo 'smīti saṃtoṣayuktaḥ san*).

18. "When he had released . . . he honored . . . after forging" *pramuktvā . . . prapūjya . . . upetya*: Literally, "having released, having honored, having reached." D1,3,4,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the grammatically correct form *pramucya*.

"with him a pact of nonaggression witnessed by Agni" *ahiṃsakaṃ sakhyaṃ sāgnikam*: Literally, "a noninjurious alliance *or* friendship together with Agni." As Cv, Ck, Cg, Cm, Ct, and Cr note, the pact of nonaggression is an instrument for the prevention of mutually injurious actions (*parasparahiṃsāpravṛttinivāraṇasādhanabhūtam*—so Cg; Cv, Ck, Cm, Ct, and Cr similarly). As Ck, Cg, Cm, and Ct further explain, the elliptical expression "including Agni (*sāgnikam*)" refers to the culturally normative practice of calling upon the fire god Agni to witness agreements, pacts, alliances, and so forth (*sāgnikam agnisākṣipūrvakam*—so Cg; Ck, Cm, and Ct similarly). Compare the similar condition governing the alliance between Rāma and Sugrīva at *Kiṣkindhākāṇḍa* 5.14–16.

"Arjuna" *saḥ . . . arjunaḥ . . . saḥ*: Literally, "he . . . Arjuna . . . he." Ñ1,V1,B2,D1,6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *saḥ . . . arjunaḥ . . . tam*, "he . . . Arjuna . . . that [son of Brahmā]." This alleviates the redundancy.

The meter is *vaṃśasthavila* (*vaṃśastha*).

19. "After having met with Pulastya as well" *pulastyenāpi saṃgamya*: D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *pulastyenāpi saṃtyaktaḥ*, "released by Pulastya as well." Ck, Cg, and Ct understand that the particle *api*, "as well," indicates that Rāvaṇa was also released from his bonds by Arjuna (*apinārjunenāpi tyakto bandhanān muktaḥ*—so Ct; Ck and Cg similarly).

"given hospitality with an embrace" *pariṣvañgakṛtātithyaḥ*: Ñ2,B3,D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *pariṣvaktaḥ kṛtātithyaḥ*, "embraced [and] given hospitality." Ck, Cg, and Ct note that it is Arjuna who has offered hospitality to Rāvaṇa (*arjuneneti śeṣaḥ*).

"was dismissed" *visarjitaḥ*: B4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vinirjitaḥ*, "[was] defeated."

20. "the foremost of sages" *munisattamaḥ*: The word *-sattamaḥ* is marked as uncertain by the editors of the critical edition. V1,D6,7,10,11,T1–3,G,M1,3,5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *munipuṅgavaḥ*, "bull among sages."

"he proceeded" *jagāma saḥ*: Literally, "he went." Ś,Ñ,V1,3,B,D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute the pleonastic particle *ha* for the pronoun *saḥ*, "he."

21. "And . . . was overpowered by Kārtavīrya" *prāptaḥ kārtavīryāt tu dharṣaṇam*: Literally, "And he obtained assault *or* ill-treatment from Kārtavīrya." Ś1,2,Ñ1,V1,D1–3,4,5,7–12,T4,M3,6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *prāptaḥ kārtavīryāt pradharṣaṇam*, "He attained assault *or* ill-treatment from Kārtavīrya."

"he obtained his freedom once again" *punar mokṣam avāptavān*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *punar mukto mahābalaḥ*, "the immensely powerful [Rāvaṇa] was once more freed."

22. "there are those who are mightier even than the mighty" *balibhyo balinaḥ santi*: Literally, "there are mightier [ones] [lit., 'mighty (ones)'] than mighty [ones]." Ck and Ct attribute this to the diversity of the Lord's creation (*īśvarasṛṣṭer vicitratvād ity āśayaḥ*—so Ct). Ck is similar except that he specifies that the term *īśvara* here refers explicitly to Brahmā (*brahmasṛṣṭer ativicitratvād ity āśayaḥ*). Cs sees Agastya's comment here as a response to Rāma's question at 7.31.2 as to whether, after conquering all the directions, Rāvaṇa did not find the world empty [of worthy opponents] (*rāvaṇadigvijayakāle jagac chūnyaṃ kim ity asyottaram āha—evam iti*). See 7.31.2 and notes.

"Therefore, he who desires his own well-being should not hold his enemy in contempt." *nāvajñā parataḥ kāryā ya icchec chreya ātmanaḥ*: Literally, "Contempt with respect to an enemy is not to be made [by him] who desires his own well-being." The syntax is deficient in that there is no clearly demarcated correlative subject of the independent clause. One must understand *tena*, "by him." Ñ2,V3,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *hi pare*, "indeed in regard to an enemy," for *parataḥ*, "with respect to an enemy."

23. "with thousand-armed Arjuna" *sahasrabāhoḥ*: Literally, "of the thousand-armed [one]."

"of the flesh-eating *rākṣasas*" *piśitāśanānām*: Literally, "of those whose food is flesh."

"he once more roamed the entire earth in his arrogance, slaughtering men" *punar narāṇāṃ kadanaṃ cakāra cacāra sarvāṃ pṛthivīṃ ca darpāt*: Literally, "again he made a slaughter of men and out of arrogance roamed the entire earth." B3,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *nṛpāṇām*, "of kings," for *narāṇām*. "

The meter is *upendravajrā*.

Sarga 34

1. "the lord of the *rākṣasas*" *rākṣasādhipaḥ*: The final part of the compound, *-ādhipaḥ*, is marked as uncertain by the editors of the critical edition.

"no longer despondent" *anirviṇṇas tathā kṛtaḥ*: Literally, "thus rendered non-despondent." Ck and Ct explain that, as the cumulative result of his being released through the intercession of Pulastya, his forging of a friendship with Arjuna, and his having been honored and released by the latter, Rāvaṇa has been freed from the depression produced by his defeat (*pulastyena vimocyārjunasakhyaṃ prāpayya tena pūjayitvā visarjitatvāt parābhavajanitanirvedarahitaḥ kṛta ity arthaḥ*—so Ct; Ck similarly). Cr, more simply, understands that Rāvaṇa is no longer dejected since he has been released by Arjuna and has lost his aversion for combat (*arjunena vimukto 'ta evānirviṇṇo yuddhād vairāgyarahitaḥ kṛtaḥ*). Cs remarks that the fact that Rāvaṇa was not despondent, even though he had been defeated by Arjuna, indicates that he has lost his sense of shame (*tathā kṛto 'py arjunena parājito 'py anirviṇṇo lajjārahitaḥ*). Cs is referring to the description of Rāvaṇa at 7.33.19, where he is said to be abashed or ashamed (*lajjamānaḥ*).

3. "he came . . . and challenged" *gatvāhvayati*: Literally, "having come, he challenges." The editors of the critical edition, along with GPP and Gita Press, read the two words without a break, indicating that they understand the finite form to be *āhvayati*. Nonetheless, the critical apparatus appears to indicate that these manuscripts (Ś,Ñ1,V1,B,D1–5,8,9,12,T4) read in the same way, thus suggesting that the editors of the critical edition meant to read instead *gatvā hvayati*, "having gone, he challenges," mirroring the usage in verse 2. NSP, KK, and VSP print, *gatvā hvayati*. Lahore and Gorresio read the imper-

fect, *gatvāhvayata*, which makes it impossible to determine whether they read *āhvayata* or *ahvayata*. The readings are essentially synonymous. It should also be noted that, given the way in which manuscripts are written, it is normally virtually impossible to make this kind of distinction.

"protected by Vālin . . . golden-garlanded Vālin" *vālipālitām . . . vālinaṃ hemamālinam*: Note the author's use of *anuprāsa*. See notes to 7.31.5,6. The name of the great monkey occurs as both Vālin and Vāli. In our translation we have standardized to Vālin.

4. "Then . . . to [Rāvaṇa]" *tatas tam . . . / [rāvaṇam]*: Literally, "Then . . . to him, [Rāvaṇa]." Ś1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tu*, "and," for *tam*, "him."

"Lord Tāra, a minister of the monkey and the father of Tārā, addressed . . . Rāvaṇa" *vānarāmātyas tāras tārāpitā prabhuḥ / uvāca rāvaṇam*: The singular verb *uvāca* makes it clear that in this reading all of the names, epithets, and titles listed in the verse apply to a single monkey, Tāra. This reading presents numerous problems for those commentators who share it. Additionally, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *vānaraḥ*, "monkey," for *rāvaṇam*, "Rāvaṇa." Cv is the only one who understands that Tāra is the only monkey mentioned here. However, since, as he notes, in the epic the monkey Suṣeṇa is identified as the father of Tārā, the term "father," *pitā*, here must be understood to refer to the relationship of paternal uncle (*pitṛvya*). (*tāras tārāpiteti. atra pitṛvyatvādisaṃbandhaviśeṣeṇa tārasya pitṛvyatvam avagantavyam. sarvatra suṣeṇasyaiva pitṛtvakathanāt.*) Ck and Cg understand that there are three monkeys mentioned here: Tāra, who is the minister of the *vānara* king; Suṣeṇa, who is Tārā's father; and the lord, that is to say, the heir apparent, Sugrīva. They thus are forced to repeat the word *uvāca*, "he said," after each of these figures. (*vānarāmātyo vālino 'mātyo mantrī tāra uvāca. tathā tārāpitā suṣeṇaś covāca. prabhur yuvarājaḥ sugrīvaś covāca*—so Cg; Ck similarly.) Ś1,2,Ñ1,V1,3,D10,11,T1, and GPP, NSP, and Gita Press read the plural *vānarāmātyāḥ*, "the ministers of the monkey." Ct, who sees the same three monkeys as do Ck and Cg, argues that Tāra is one [minister]; Tārā's father, Suṣeṇa, is the second; and Lord Sugrīva, the heir apparent, is the third. (*vānarāmātyā vālimantriṇas tān āha. tāra ekaḥ. tārāpitā suṣeṇaḥ prabhur yuvarājaḥ sugrīvaś covāca.*) Cr is the only one to see four individuals named in the verse. He understands the ministers in question to be the monkey named Tāra; Tārā's father, Suṣeṇa; Lord Aṅgada; and the monkey Sugrīva. Cr, as an alternative, understands that the term *vānaraḥ* is a qualifier that applies equally to both *tāraḥ* and *tārāpitā*. (*vānarāmātyā vānarasyāmātyās tāras tadabhidho vānaras tārāpitā suṣeṇaḥ prabhur aṅgadaś ca vānaraḥ sugrīvaś covāca. tāratārāpitror eva sarvaviśeṣaṇaṃ vā.*) The monkey Tāra is mentioned four times in the *Uttarakāṇḍa*: here and in verse 10 below; at 7.36.44 and 7.39.4–6; numerous times in the *Kiṣkindhākāṇḍa* (4.13.4; 4.24.17–37; 4.32.9–13; 4.38.26; 4.44.5; 4.49.1,5–7; 4.52.31; 4.53.1,2–4), and twice in the *Yuddhakāṇḍa* (6.46.19; 6.54.29).

5. "who would be your equal in strength" *yas te pratibalo bhavet*: The sequence *te prati-* is marked as uncertain by the editors of the critical edition. Ck, Cg, Cm, and Ct all see the phrase as elliptical and supply the words "to give battle (*yuddhaṃ dātum iti śeṣaḥ*)."

"is gone" *gataḥ*: Cr adds "to the vicinity of the sea (*samudrasamīpa iti śeṣaḥ*)."

"there is none other among the leaping monkeys" *nānyaḥ . . . plavaṅgamaḥ*: Literally, "no other one who goes by leaps." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *ko 'nyaḥ*, "what other," for *nānyaḥ*, "no other." This, as Cr notes, amounts to the same thing: "'Who is capable? No one.' That is the meaning. (*kaḥ śakto na ko 'pīty arthaḥ*)."

6. "momentarily" *imaṃ muhūrtam*: Literally, "during this *muhūrtam*." B2,D6,7,10,11, T4,G1,M1,6, and GPP, NSP, and Gita Press read instead the neuter pronoun *idam*. The

term *muhūrta* is generally used in the epics to indicate an unspecified, but brief, period of time. It also has the technical meaning of a specific period of forty-eight minutes, or one-thirtieth of a day. Ct seems to take it here in this latter sense, glossing, "within this *muhūrta* (*idaṃ muhūrtam asmin muhūrte*)."

"after he has performed his *sandhyā* ritual" *sandhyām anvāsya*: Literally, "having performed *sandhyā*." This is the ritual of prayer and worship offered by brahmans and other high-caste Hindus at the three junctures, or *sandhyās*, of the day—morning, noon, and evening. (See Kane 1974, vol. 2, pt. 1, pp. 312–21.) The term may also be derived from the root *sam* + √*dhyai*, "to meditate," which is the way it is interpreted by Ct. Ct glosses, "having performed *sandhyā*, that is to say, having meditated upon the divinity in the form of Brahmā, who is to be properly meditated upon (*sandhyāṃ samyagdhyeyadevatāṃ brahmarūpam anvāsya dhyātvā*)." See verses 11, 26, 28, and notes below. See, too, 5.12.48 and notes, where Sītā is said to perform *sandhyā* rituals.

"in all four oceans" *caturbhyo 'pi samudrebhyaḥ*: Literally, "from even four oceans." The ablative here is odd, and it is corrected by Ct and Cr to the more appropriate locative *caturṣu samudreṣu*. According to one popular cosmological model of the *purāṇas*, the central continent of Bhāratadvīpa is surrounded by four oceans, one in each of the four cardinal directions. Compare 6.116.46 and notes.

7. "They belonged to those who came seeking battle" *yuddhārthinām ime*: Literally, "they [were] of those seeking battle."

"were then slain by the blazing energy of the monkey lord" *vānarādhipatejasā*: Literally, "by the blazing energy of the lord of the monkeys." The line is elliptical and lacks an expected participle to be governed by the instrumental. We understand as do Cg and Ct, who add "of those dead through the blazing power of the lord of the monkeys (*vānarādhipatejasā mṛtānām*)." Cr notes that in this verse the ministers are informing Rāvaṇa that in fact he lacks the ability to fight with Vālin (*vastutas tu vālinā yuddhayogyatā tava nāstīti bodhayann āha*).

8. "nonetheless" *tathā*: Literally, "in such a way." The word is marked as uncertain by the editors of the critical edition. D6,7,10,11,T,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"that would be the end of your life" *tadantaṃ tava jīvitam*: Literally, "your life would have that for its end." This is yet another awkward construction. Ck, Cg, and Ct understand the pronoun *tat*, "that," to refer to the proximity of Vālin (*tadantaṃ tatsamīpaprāptiparyantam ity arthaḥ*—so Cg; Ck and Ct similarly). Cr takes it to refer to combat with Vālin (*tadvāliyuddham evānto 'vasānaṃ yasya tad eva*).

Following verse 8, Ñ,V3,B,D6,7,10,11,S, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [689*]: "Take a look at this wonderful world around you,[1] son of Viśravas. If you wait a moment,[2] you shall see it no more.[3] (*paśyedānīṃ jagac citram iha viśravasaḥ suta / imaṃ muhūrtaṃ tiṣṭhasva durlabhaṃ te bhaviṣyati //*)"

[1] "around you" *iha*: Literally, "here." Ñ2,B3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the masculine accusative pronoun *imam*, "this," Ct takes it to refer to Vālin.

[2] "a moment" *imaṃ muhūrtam*: Ñ,V3,D10,11,T4,M4–7, and GPP, NSP, Gita Press, KK, and VSP read instead the neuter pronoun *idam* for the masculine *imam*. See notes to verse 6 above.

[3] "you shall see it no more" *durlabhaṃ te bhaviṣyati*: Literally, "it will be impossible to obtain for you." Our reading follows that of Cr, who glosses, "Look right now at this wonderful world. Afterwards it will be unobtainable because of the fact that you will have died. (*idānīm eva citraṃ jagat paśyānantaraṃ durlabhaṃ bhaviṣyati mariṣyamāṇatvād ity arthaḥ.*)" Ck, Cg, and Ct, however, believe that what will be unobtainable

for Rāvaṇa will be not the world but his life (*durlabhaṃ jīvitam iti śeṣaḥ*—so Cg; Ck and Ct similarly).

9. "who is like the sun come to earth" *bhūmiṣṭham iva bhāskaram*: Literally, "who is like the maker of light standing on earth." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *pāvakam*, "the purifier (i.e., fire)," for *bhāskaram*, "maker of light," making the figure weaker.

10. "reviling Tāra" *tāraṃ vinirbhartsya*: Literally, "having reviled Tāra." The commentators who read the plural *amātyāḥ* in verse 4 above attempt to make the present verse consistent with it. Thus Ck, Cg, and Ct gloss, "Tāra and the others (*tārādīn*)." Cg offers an alternative, according to which only Tāra spoke [on behalf of the other ministers in verses 5–9 above] because of his special familial relationship to Vālin (*yadvā pūrvaṃ tāra evoktavān tasya tārapitṛtvaṃ saṃbandhaviśeṣāt*). Compare verse 4 and notes above.

"lord of the *rākṣasas*" *rākṣaseśvaraḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *lokarāvaṇaḥ*, "[Rāvaṇa] who made the worlds resound." For a discussion of this term, see notes to 7.16.27.

11–12. "he spied" *dṛṣṭvā*: Literally, "having seen."

"Vālin . . . him" *vālinam . . . vālinam*: Literally, "Vālin . . . Vālin."

"with a face like the rising sun" *taruṇārkanibhānanam*: Literally, "whose face resembled the young sun." A red face is characteristic of rhesus macaque (*Macaca mulatta*). See, too, 6.18.35, where some of the monkeys in Sugrīva's army are described as having red faces (*tāmrāsya*). For a discussion of monkeys in the *Rāmāyaṇa*, see note to 1.16.10 and R. Goldman 1989.

"was absorbed in the performance of his *sandhyā* rites" *sandhyopāsanatatparam*: Literally, "given over to *sandhyā*-worship." As before, Ct glosses, "given over to meditation on Brahmā, who is to be properly meditated on (*samyagdhyeyabrahmadhyānatatparam*)." Cs understands that Vālin is absorbed in the worship of the deity of the *sandhyā* (*sandhyādevatopāsananiratam*)." See verse 6 above, verses 26 and 28 below, and notes.

13. "But Rāvaṇa . . . by Vālin, who by chance had opened his eyes" *yadṛcchayonmīlayatā vālināpi sa rāvaṇaḥ*: Literally, "He, Rāvaṇa, [was seen] nevertheless by Vālin, who by chance was opening his eyes." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yadṛcchayā tadā dṛṣṭo vālināpi sa rāvaṇaḥ*, "He, Rāvaṇa, was nevertheless seen then by Vālin, by chance."

"whose intention was evil, was spotted . . . Still, Vālin was not perturbed." *pāpābhiprāyavān dṛṣṭaś cakāra na ca saṃbhramam*: Literally, "he, having an evil intention, was seen, and he did not make agitation." KK and VSP read *pāpābhiprāyavān dṛṣṭvā* for *dṛṣṭaḥ*, lending the phrase the sense "that one of evil intention having been seen." The reading of the critical edition is ambiguous, since, given the passive construction, which places Rāvaṇa in the nominative, it would appear that it is he who, although spotted, remains calm. But this clearly goes against the force of the context, as is seen in the following verse, where we learn that Vālin is utterly unconcerned by Rāvaṇa's approach. According to Ck and Cg, Rāvaṇa's evil intention is that of capturing [Vālin] (*bandhanābhiprāyavān*). V3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *pāpābhiprāyakaṃ dṛṣṭvā cakāra na tu saṃbhramam*, "having seen him, whose intention was evil, he was not perturbed." This variant disambiguates the second half of the verse, making it clear that it is Vālin who is unperturbed. Ñ2 and KK and VSP read the synonymous *tu* for *ca*, "and."

14. "Just as a lion might a hare or Garuḍa, a serpent, Vālin, spying evil-intentioned Rāvaṇa, did not take him seriously, thinking" *śaśam ālakṣya siṃho vā pannagaṃ garuḍo yathā / na cintayati taṃ vālī rāvaṇaṃ pāpaniścayam*: Literally, "just as a lion having seen

a hare or Garuḍa, a serpent, Vālin [having seen] does not think about Rāvaṇa, whose intention was evil." Cr glosses, "did not value *or* care about (*agaṇayat*)."

15. "This evil-minded Rāvaṇa wishes to capture me. But today, hanging him from my armpit, I shall travel to the mighty oceans." *jighṛkṣamāṇam adyainaṃ rāvaṇaṃ pāpabuddhinam / kakṣāvalambinaṃ kṛtvā gamiṣyāmi mahārṇavān* //: Literally, "This very day, I shall go to the great oceans, having made this evil-minded Rāvaṇa, who wishes to capture, one who is hanging from [my] armpit."

"evil-minded" *pāpabuddhinam*: The form seems to be highly irregular, although the meaning is clear. One would expect *pāpabuddhim*. No available commentator shares the reading, and there is no comment about it in the critical apparatus. Ś1,Ñ,V1,3,B,D2,4,6–11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous, but grammatically correct, *pāpacetasam*.

"But today . . . him" *adyainam*: Literally, "today, him." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āyāntam*, "[him] who is approaching."

"I shall travel to the mighty oceans" *gamiṣyāmi mahārṇavān*: Literally, "I shall go to the great oceans." The sequence *-ṣyāmi* is marked as uncertain by the editors of the critical edition. Ś,Ñ2,V1,3,B,D,T3,4,M1,3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *gamiṣye trīn mahārṇavān*, "I shall go to the three great oceans." Since Vālin is currently at the southern ocean, the reference is to the remaining three. See note to verse 6 above.

16. "Everyone will see" *drakṣyanti*: Literally, "they will see." No subject is specified. Ck, Cg, and Ct supply "the gods, etc. (*devādaya iti śesaḥ*)." Cr supplies "the people *or* the worlds (*lokā iti śeṣaḥ*)."

"his thighs, hands, and garments dangling" *sraṃsitorukarāmbaram*: D10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sraṃsadūrukarāmbaram*.

17. "pricking up his ears" *karṇam upāśritaḥ*: Literally, "relying on [his] ears." We follow Cv and Cg, who gloss, "being one whose mind was reliant on his ear in order to listen for the sound of footsteps (*pādaśabdaśravaṇārthaṃ karṇam upāśritamanāḥ*—so Cg; Cv similarly)." D6,7,10,11,T1,2,G3,M3, and GPP, NSP, and Gita Press read instead *maunam āśritaḥ*, "remaining silent."

"intoning vedic *mantras*" *japan vai naigamān mantrān*: Literally, "muttering indeed *mantras* from the *nigama*." Ck understands that since Vālin, Hanumān, etc., are the sons of gods, they have had the *vedas* and *śāstras* spontaneously revealed to them (*vālihanumadādīnāṃ devakumāratvāt svayaṃ pratibhātavedaśāstrāḥ*). Cg similarly notes that Vālin would have possessed the *mantras* because of his being a child of a god (*devakumāratvān mantravattvam*). Ct notes that Vālin and the rest would have had the entire *veda* spontaneously revealed to them (*vālyādayo hi svayaṃ pratibhātasakalavedāḥ*). Ct, no doubt keeping in mind the need for silence, glosses, "meditating on their [i.e., the *mantras*'] meaning (*tadarthaṃ dhyāyan*)." On the term *naigama*, see notes to 7.55.5.

18. "The two kings—the one of the tawny monkeys, the other of the *rākṣasas*" *harirākṣasapārthivau*: Literally, "the two kings of the tawny ones and the *rākṣasas*."

"strove mightily toward that end" *prayatnavantau tat karma īhatuḥ*: Literally, "endowed with effort, the two aimed at that feat." As Ck and Ct note, that feat or action is the action of seizing (*grahaṇakarma*—so Ct) or binding (*tat karma bandhanakarmeti*—so Ck).

19. "Even though his back was turned" *parāṅmukho 'pi*: Literally, "even though his face was averted." The translators consulted are divided as to whether Vālin actually seizes Rāvaṇa from behind or merely judges his approach without looking.

"judging . . . that Rāvaṇa was within arm's reach" *hastagrāhyaṃ tu taṃ matvā . . . rāvaṇam*: Literally, "but having thought that Rāvaṇa could be captured by hands."

V1,3,D1,4,5,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *hastagrāham*, "grasping by hand," for *hastagrāhyam*, "to be captured by hand." This lends the line the sense "having thought that Rāvaṇa was one who was a grasper *or* seizer by hands." Ck, Cg, and Ct gloss, "[Rāvaṇa was one] intending to grasp with his hands (*hastair grahaṇābhiprāyavantam*)."

"egg-born Garuḍa" *aṇḍajaḥ*: Literally, "the egg-born one." Ct and Cr supply the referent (*aṇḍajo garuḍaḥ*).

21. "crushing him tightly" *sa taṃ pīḍayamānaḥ*: Literally, "he squeezing *or* injuring him." D6,7,10,11,M1,6, and GPP, NSP, and Gita Press read instead *taṃ ca pīḍayamānam*, "and him squeezing *or* injuring." In this reading, Rāvaṇa becomes the subject of the verbal root √*pīḍ*, "to crush, squeeze, injure, *or* harm." In the critical reading, Vālin is crushing Rāvaṇa tightly under his arm, while in vulgate variant, Rāvaṇa is fighting and inflicting injury on Vālin. KK and VSP read instead the closely synonymous *taṃ cāpīḍayamānam*. Apparently due to a typographical error (not noted in the errata to the critical edition), the critical apparatus records this reading as the passive *taṃ cāpīḍyamānam*, "him being crushed," in which case once again it would be Rāvaṇa who is being crushed. An examination of KK 1905 and 1913 and the closely aligned VSP, however, does not support this reading.

22. "as ten-faced Rāvaṇa was being carried off" *hriyamāṇe daśānane*: Ś1,2,Ñ,V1,3,B, D1,2,4,5,9,12,T4,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hriyamāṇaṃ daśānanam*. This makes the phrase the object of the desiderative verbal adjective *mumokṣayiṣavaḥ* in *pāda* c, yielding the sense "who were eager to free Rāvaṇa, who was being carried off."

"fearsome" *ghorāḥ*: Ś,Ñ1,V1,D,T4,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *vālim*, "Vāli," (v.l. *vālinam*, "Vālin"), which then becomes the object of the variant reading *abhidrutāḥ*, "[they] ran after."

"ran after" *abhidruvan*: D5,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the participle *abhidrutāḥ*, "[they] ran after."

23. "the many-rayed sun" *aṃśuvān*: Literally, "the one possessing rays."

"high in the sky" *ambarasthaḥ*: Literally, "situated in the sky."

24. "by the speed generated by his arms and haunches" *bāhūruvegena*: Literally, "by the speed *or* force of his arms and thighs." See 5.1.42,44, where a similar phrase is used of Hanumān during his flight to Laṅkā.

"they collapsed" *patanti ca*: Literally, "and they fall." Ś,Ñ,V1,3,B,D,T,G2,3,M1,6,8,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vyavasthitāḥ*, "[they] stopped." Given the near unanimity of the manuscript tradition for this variant, it is not clear why the editors of the critical edition chose the reading *patanti ca*. At the very least, it should have been marked as uncertain.

25. "as Vālin was proceeding . . . his way" *vālimārgāt . . . gacchataḥ*: Literally, "of him who was going . . . out of Vālin's path."

Following verse 25, Ñ,B,D6,7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [693*]: "What to say of a creature of flesh and blood, wishing to save its life?[1] (*kiṃ punar jīvitaprepsur bibhrad vai māṃsaśoṇitam* /)"

[1] "a creature of flesh and blood, wishing to save its life" *jīvitaprepsur bibhrad vai māṃsaśoṇitam*: Literally, "indeed [someone] bearing flesh and blood [and] eager for life." B1,D10,11, and Gita Press, NSP, and GPP read the synonymous *jīvanaprepsuḥ* for *jīvitaprepsuḥ*, "wishing to save a life."

26. "whose flight was impossible even for flocks of birds" *apakṣigaṇasaṃpātaḥ*: Literally, "whose flight was not that of flocks of birds." Ñ1,V1,D1,4–7,10,11,T3,4,G1,2,M10, and

GPP, NSP, Gita Press, KK, and VSP read instead the accusative masculine plural *apakṣigaṇasaṃpātān*, which would then modify *sāgarān*, "oceans," in *pāda* c. Ct understands the compound to mean that flocks of birds would not be able to reach the oceans in the same time that Vālin could (*apakṣigaṇasaṃpātān yāvatā kālena vālī gacchati tāvatā kālena pakṣigaṇair apy aprāpyān sāgarān*). Other commentators simply state that the birds could not reach the ocean (*pakṣigaṇair apy aśakyasaṃpātān sāgarān*—so Cg; Ck and Cr similarly).

"performed his worship at the time of *sandhyā*" *sandhyākālam avandata*: Literally, "he worshiped the time of *sandhyā*." Ck, Cg, Cm, and Ct all agree that here the morning *sandhyā* period is indicated, during which one is to worship the *sandhyā* deity, who is, for Ck and Ct, Brahmā (*prātaḥsandhyākāladevatārūpaṃ brahmāṇam avandata*—so Ck; Cg, Cm, and Ct similarly). Ct, as before, more specifically understands that this *sandhyā* worship consists of meditation on Brahmā (*prātaḥsandhyākāladhyeyadevatārūpaṃ brahmā*[*sic* for *brahmānam a*]*vandata dhyātavān*). See verses 6 and 11–12 above, verse 28 below, and notes. Ck and Cm add that it is really Indra who performs this complex ritual through the agency of his son [Vālin] for the purpose of bringing about the complete extermination of Rāvaṇa (*etādṛśaṃ paraṃ vrataṃ mahendraḥ putradvārā rāvaṇasya samūlonmūlanārtham anutiṣṭhati*).

27. "Moving through the sky, the tawny monkey . . . honored by the creatures that move through the sky" *sabhājyamāno bhūtais tu khecaraiḥ khecaro hariḥ*: Literally, "And being honored by beings that move in the sky, the tawny one, who moved in the sky." KK and VSP read *khecarottamaḥ*, "that foremost of those who move through the sky," for *khecaro hariḥ*, "the tawny monkey, who moved through the sky." D6,10,11, and GPP, NSP, and Gita Press read instead *saṃpūjyamāno yātas tu khacaraiḥ khacarottamaḥ*, "being honored by those who move through the sky, that foremost of those who move through the sky went."

"came" *ājagāma*: KK and VSP read *hy ājagāma* to avoid the hiatus. This reading is not noted in the critical apparatus.

"still clutching Rāvaṇa" *sarāvaṇaḥ*: Literally, "together with Rāvaṇa."

28. "there" *tatra*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmin*, "in that [place]." We follow Cr, who understands, "at the western ocean (*tasmin paścimasāgare*)."

"having bathed and intoned the *mantras*" *snātvā japtvā ca*: Literally, "having bathed and having intoned *or* recited." The fact that Vālin is represented as performing the unitary *sandhyā* rite, which the commentators agree is the morning rite, at four different locations sparks a commentarial debate about the nature of the ritual and the propriety of performing it in separate sections and locations. Ck, Cg, and Cm understand that Vālin performs successive discrete elements of the *sandhyāvandana* at each of the four oceans, respectively. Thus, they argue that he performs the bathing of his body, prior to the *sandhyā*, at the southern ocean; the ritual *sandhyā* bath accompanied by vedic *mantras* at the western ocean; the ritual sprinkling at the northern ocean; and the gift of *arghya* at the eastern ocean. (*dakṣiṇe sandhyāṅgaśaucam. paścime mantrapūrvakasandhyāṅgasnānam. uttare prokṣaṇādikam. pūrve 'rghyapradānādikam iti*—so Cg.) Otherwise, Cg argues, since there are not four different *sandhyās*, we would have merely a pretext of the performance of the rite (*anyathā sandhyācatuṣṭhayābhāvāt tadaṅgasyāpi tattvena vyapadeśāt*). Ck further argues that it is only in a manner of speaking that Vālin can be said to have actually performed the *sandhyā* ritual at the four separate locations, since, according *śāstra*, the rite can only be performed facing the sunrise or sunset, thus eliminating the possibility of performing it in the north or the south. (*sarvasamudreṣu sandhyām upāsitveti vandanam asty asmaduktarītyā sandhyāvandanaśeṣāṅgānuṣṭhānatvāt sandhyāvandanaṃ kṛtvety ucyata iti draṣṭavyam. no hy uttaradakṣiṇayoḥ kadācid*

api sandhyāprāsaktir asti sandhyā hi nāmodyato 'staṃ yato vā maṇḍalasya raśmimātropetaḥ kālaḥ.) Ct represents at some length the position of Ck and Cm. But he claims that their analysis contradicts the statement at verse 17 above, where it is first said that Vālin utters his vedic *mantras* on the shores of the southern ocean. In other words, it is not true that he merely performs his initial ablutions there, as represented in the position of Ck, Cg, and Cm. Ct argues that the principal element of the *sandhyā* ritual is the meditation on Brahmā for the sake of the recitation of the *Gāyatrīmantra* at the *sandhyākāla*, or the twilight hour, and that alone is the central ritual act that governs all others. This, Ct claims, is perfectly clear to those who know the *śrutis* and the *smṛtis*. (*yat tu tasya dakṣiṇasamudre śaucaṃ paścime snānam uttara āpohiṣṭhādimantrair mārjanaṃ pūrvasamudre 'rghyādīty evaṃ sandhyāvandanaśeṣānuṣṭhānatvāc caturṣu samudreṣu sandhyām anvāsyety uktir iti katakatīrthādayas taj japan vai naigamān mantrān iti dakṣiṇasamudrasnānakāloktyā virudhyate. maduktarītyā sāmañjasyāc ca. sandhyākāle gāyatryarthaṃ brahmaṇo dhyānam eva pradhānaṃ sa eva sandhyāpadārtha iti spaṣṭaṃ śrutismṛtividām.*) See, too, verses 6, 11, 26, and notes above.

Following verse 28, Ñ,B,D6,7,10,11,S, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [694*]: "And in this way the great tawny monkey, still clutching his enemy,[1] sped onward[2] like the wind or thought along that path[3] of many-thousand leagues (*bahuyojanasāhasraṃ tad adhvānaṃ mahāhariḥ / vāyuvac ca manovac ca jagāma saha śatruṇā* //)."

[1] "still clutching his enemy" *saha śatruṇā*: Literally, "together with an enemy."

[2] "sped onward" *jagāma*: Literally, "he went."

[3] "along that path" *tad adhvānam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vahamānaḥ*, "bearing." Oddly, the verse provides no direct object for the participle.

29. "to the great eastern receptacle of waters" *pūrvam ambumahānidhim*: Literally, "the eastern great receptacle of the waters." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *pūrvaṃ vai sa mahodadhim*, "indeed he . . . [went] to the eastern great water-receptacle."

30. "Vāsavi" *vāsaviḥ*: Literally, "the son of Vāsava." This is possibly the only occurrence of this patronymic epithet of Vālin in the entire literature. The epithet, however, is not uncommonly used in the *Mahābhārata* to refer to Arjuna.

"headed back to Kiṣkindhā" *kiṣkindhābhimukhaḥ . . . punar āgamat*: Literally, "he came once more facing Kiṣkindhā." D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṣkindhām abhitaḥ . . . punar āgamat*, "he came once more toward Kiṣkindhā."

32. Rāvaṇa . . . at him" *rāvaṇam . . . rāvaṇaṃ prati*: Literally, "Rāvaṇa . . . to *or* toward Rāvaṇa." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *muhuḥ*, "again *or* repeatedly," for *prati*, "to *or* toward."

"and" *ca*: The word is marked as uncertain by the editors of the critical edition.

"laughing" *prahasan*: Ck, Cg, and Ct explain that Vālin is laughing in his delight at the thought that the evil wretch who wanted to capture him was instead captured himself (*māṃ jighṛkṣur durātmā svayam eva grahaṇaṃ prāpta iti toṣāt prahāsaḥ*—so Ct).

33. "the lord of the *rākṣasas*" *rākṣaseśaḥ*: D6,7,10,11,G1,M5,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *rākṣasendraḥ*, "the lord of *rākṣasas*."

"the lord of the tawny monkeys" *harīśam*: Ñ2,B2–4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *harīndram*, "the lord of the tawny [ones]."

34. "you have overpowered me" *sa ca . . . āsāditas tvayā*: The commentators disagree as to the sense of the participle *āsādita*, "attacked, overcome, set down." Ck, Cg, and Ct understand, "deposited in [your] armpit (*kakṣanikṣepaṃ prāpitaḥ*)." Cr glosses, "crushed *or* pained (*pīḍitaḥ*)."

35. "Oh, what composure you have!" *aho gambhīratā ca te*: Literally, "and Oh, the profundity *or* composure of you!" D6,7,10,11,T4,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *aho gāmbhīryam eva ca*, "and Oh, indeed, the profundity *or* composure!"

"as if I were some dumb beast" *paśuvat*: Literally, "like an animal *or* sacrificial victim."

36. "O . . . monkey " *ca vānara*: Literally, "and, O monkey." M3 and KK and VSP read instead *mahārṇavān*, which then construes with *kramiṣyati*, lending the line the sense "he will stride around the great oceans."

"hero" *vīraḥ*: Ñ1,B1–3,D10,11,T3,M2,4,9, and Gorresio, GPP, NSP, and Gita Press read instead the vocative, *vīra*, "O hero," which is redundant in GPP, NSP, and Gita Press.

"carrying me" *māṃ caivodvahamānaḥ*: Literally, "and carrying me as well." Ck, Cg, and Ct observe that Rāvaṇa is alluding to his great weight, which is equal to that of a mountain (*māṃ caiva mahādrisamānabhāram ity arthaḥ*—Cg; Ck and Ct similarly).

"could stride" *kramiṣyati*: Literally, "he will stride *or* pace." D7,10,11, and GPP, NSP, and Gita Press read instead *bhaviṣyati*, "he will be," yielding the sense "who else could there be?"

Following verse 36, KK (in brackets, numbered as 7.34.39) inserts a passage of two lines [698*]: "Whatever gods, *dānavas*, *daityas*, *rākṣasas*, and great serpents there are in the world, you are greater in might than all of them (*ye surā dānavā loke daityarākṣasapannagāḥ / sarveṣāṃ eva teṣāṃ tvaṃ balād abhyadhiko hy asi //*)."

37. "Indeed, other than you . . . Of this, there is no doubt." *tava vā nātra saṃśayaḥ*: Literally, "indeed, of you, here *or* in this, there is not doubt." V3,D6,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tava cātra na saṃśayaḥ* "and of you here *or* in this there is no doubt."

"only three things possess such speed" *trayāṇām eva bhūtānāṃ gatir eṣā*: Literally, "of three beings alone is this gait."

38. "alliance . . . one concluded in the presence of Agni, the purifier" *sakhyam . . . pāvakāgrataḥ*: Literally, "a friendship *or* alliance in front of Pāvaka." On the fire god Agni as the witness of alliances, see 7.33.18 and notes.

39. "we shall share all these together" *sarvam evāvibhaktaṃ nau bhaviṣyati*: Literally, "indeed, all will be undivided by us two." See 202*, following notes to 7.11.26; 7.34.11; and notes.

40. "became as brothers" *bhrātṛtvam upasaṃpannau*: Literally, "those two obtained brotherhood." This bond of friendship between Rāvaṇa and Vālin will serve as one of the reasons for Rāma's siding with Sugrīva in the fraternal conflict between the two monkeys, as described at length in the *Kiṣkindhākāṇḍa*, and may have been introduced here as an additional rationalization for Rāma's killing of Vālin. See notes to 4.18.39 and Lefeber 1994, pp. 45–50.

41. "hand in hand" *anyonyaṃ lambitakarau*: Literally, "having hands that were clinging to one another."

42. "as if he were Sugrīva" *sugrīva iva*: Literally, "like Sugrīva." As Ck and Cg point out, this means that Rāvaṇa was held in the affectionate regard that one would have for one's own brother (*bhrātṛbhāvenety arthaḥ*). One must keep in mind that the events described here take place long before the feud between Vālin and Sugrīva described at *Kiṣkindhākāṇḍa sargas* 9–10.

"until he was taken away by his ministers, who had come" *amātyair āgatair nītaḥ*: Literally, "[he was] led [away] by the ministers who had arrived." Our understanding is

that Rāvaṇa's ministers, whom we last encountered when they collapsed near the shore of the southern ocean (see verses 22–24 above), are the *kartṛ* of the participle *nītaḥ*, "[he was] taken away [by them]." They have evidently arrived in Kiṣkindhā during the course of the month of Rāvaṇa's residence there. For some reason, Ck, Cg, and Ct understand the instrumental to be one of accompaniment, suggesting that we add the indeclinable *saha*, "together with," but this reading leaves the participle without a *kartṛ*. Among the translators consulted, only Roussel (1903, vol. 3, p. 519) follows this reading, rendering, "*il avait été amené avec ses ministres*." Benoît (1999, p. 1312) somewhat oddly translates, "*Rāvaṇa, toujours désireux d'ébranler le Triple Monde, passa un mois à Kiṣkindhā avec ses ministres*."

43. "was treated by him as his brother" *kṛtaś cāpi bhrātā*: Literally, "and was made a brother." Cg and Ct note that Rāvaṇa was treated with the affection appropriate to one's actual brother (*bhrātā kṛtaḥ sodarabhāvatayā snehīkrtaḥ*—so Cg; Ct similarly). As noted in the critical apparatus, GPP reads *vṛtaḥ*, "chosen," for *kṛtaḥ*, "made." This would lend the phrase the sense "was chosen as a brother." And indeed this is the translation of Gita Press (1969, vol. 3, p. 2031), which shares this reading. No other printed edition or manuscript collated for the critical edition shares this reading, nor is it cited by any of the commentators.

44. "you burned him as well, as might a fire, a moth" *so 'pi tvayā vinirdagdhaḥ śalabho vahninā yathā*: Literally, "even he was burned up by you, just like a moth, by a fire."

Sarga 35

1. "Then . . . once more" *tataḥ*: Literally, "then *or* after that." Ś,D2,6,7,9–11,T,G,M2,3,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then *or* at that time."

"questioned . . . he . . . uttered these . . . words" *aprcchata . . . / . . . idam āha vacaḥ*: Literally, "he questioned . . . he uttered this speech." Several of the commentators are uncomfortable with the awkward redundancy of this sequence of verbs. Cv, Cg, Cm, and Ct understand the second expression to be a further exposition or specification of the former (*aprcchatety asya vivaraṇam idam āheti*—so Cv, Cm, and Ct; Cg similarly). Cr takes the first verb to be indicative of Rāma's desire to question Agastya, which is then actuated by the second verb (*agastyaṃ rāmo 'prcchat praṣṭum aicchatāta evedaṃ vaca āha*). Cs, in one of his demonstrations of his quirky mastery of the Sanskrit lexicon and the art of resegmentation of strings of syllables, offers an unusual reading of this clichéd expression. He breaks it up as follows: *idama āhavacaḥ*. He takes *-caḥ* as an *upapada* of the verbal root √*cāy*, in its sense of "to honor." Thus he reads the term *āhavacaḥ* in the sense of "honored in battle," which then becomes a modifier of Rāma in *pāda* a. Next he takes the sequence *idama* as a vocative consisting of the word "*iḥ*," a name for the god of love, Kāma, who is a descendant of A, that is, Brahmā, and *dama*, "subduer," from the root √*dam*, "to subdue." This then becomes a vocative, *idama*, "O you who have conquered desire," referring to the sage Agastya, who has conquered desire. (*āhave cāyyate pūjyata ity āhavaco rāmaḥ. āhavaśabdopapadāt pūjārthāc cāyateḥ. anyebhyo 'pi dṛśyata iti karmaṇi ḍapratyaye rūpam. he idama asyāpatyam ihiḥ kāmaḥ. damayatīti damaḥ. eḥ damaḥ idamaḥ. tasya saṃbuddhiḥ.*)

"who dwelt in the southern region" *dakṣiṇāśālayam*: Literally, "whose abode was the southern region." The reference is, of course, to the sage Agastya, who, according to legend, was the first to bring brahmanical civilization to the south. Ś,Ñ1,D6,710,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *dakṣiṇāśāśrayam*, "whose recourse *or* dwelling was the southern region." See 7.1.3 and notes.

"appropriate" *arthavat*: Literally, "suitable to the object." We understand the term here to be an adjective modifying *vacaḥ*, "speech." It can also mean "meaningful." Our understanding is that, as Rāma has now heard about the immense might of Vālin and Rāvaṇa, he is naturally curious about how it compares with that of Hanumān. The term can also be read adverbially in the sense of "meaningfully *or* purposefully." This is the reading proposed by Cs, who, as noted above, does not understand the verse to contain the noun *vacaḥ*, "speech." He would thus construe *arthavat* adverbially with the finite verb *apṛcchata*, lending the phrase the sense "he questioned meaningfully *or* purposefully (*arthavad iti kriyāviśeṣaṇam*). "

2. "The might of those two" *balam etābhyām*: The word *etābhyām*, which according to Ck, Cg, and Ct is a dative form (*caturthī*), is used irregularly here for the genitive. See below. D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *balam etad vai*, "this strength indeed."

"but . . . they were not equal in their heroic deeds to Hanumān" *na tv etau hanumadvīryaiḥ samau*: Literally, "but these two were not equal to the heroic deeds of Hanumān." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *na tv etābhyāṃ hanumatā samam*, "but [the might] of these two was not equal with Hanumān." Ck, Cg, Cm, Ct, and Cr note the irregular use of the dative *etābhyām* for the genitive *etayoḥ*, and Ck and Cg cite *Pā* 2.3.62 to this effect (*caturthyarthe bahulaṃ chandasi*). Cg comments similarly.

3. "Heroism, skill, strength, steadfastness, wisdom, mastery of policy, valor, and power" *śauryaṃ dākṣyaṃ balaṃ dhairyaṃ prājñatā nayasādhanam / vikramaś ca prabhāvaś ca*: As in many passages in the *Rāmāyaṇa*, the list of attributes here contains words that overlap to some degree in their semantic range. Ct is particularly concerned with trying to differentiate these terms. His glosses are as follows: "*dākṣya* (skill) is acting quickly; *balam* (strength) refers to physical strength; *dhairyam* (steadfastness) is the capacity not to be shaken by anything; *prājñatā* (wisdom) is swift decisiveness as to what should be done and what should not be done; *nayasādhanam* (mastery of policy) is the ability to effect what needs to be done according to the science of statecraft. (*dākṣyaṃ kṣiprakāritvaṃ balaṃ śārīram. dhairyaṃ kenāpy aprakampyatā. prājñatā śīghraṃ kāryākāryanirṇetṛtā nayasādhanaṃ rājanītikṛtyasaṃpādanam.*)" Ck and Cg provide similar, but far less inclusive, explanations. Compare 3181*, lines 5–8, following notes to 6.101.22, where a similar description of Hanumān's qualities is given.

"all reside in Hanumān" *hanūmati kṛtālayāḥ*: Literally, "they have made their abode in Hanumān."

4. "Back then, when he saw the ocean and the monkey army in despair, he reassured the monkeys once again" *dṛṣṭvodadhiṃ viṣīdantīṃ tadaiṣa kapivāhinīm / samāśvāsya kapīn bhūyaḥ*: The syntax of the critical text seems to be rather defective. Unless one reads, as we have done, the ocean and the monkey army as two separate objects of Hanumān's gaze, the first half of the verse becomes impossible to construe as it stands. Other versions of the verse address the problem in different ways. The majority of northern manuscripts, as well as GPP, NSP, Gita Press, KK, and VSP, read two gerunds, both with the sense of "having seen," yielding the meaning that when Hanumān saw the monkey army, which, having seen the ocean, was despairing, he consoled them. Thus D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛṣṭvaiva sāgaraṃ vīkṣya sīdantīṃ kapivāhinīm / samāśvāsya mahābāhuḥ*, "having seen the monkey army despairing at the sight of the sea, the great-armed one, having consoled them . . ." Ś,Ñ,V1,3, D1–5,8,9,12,T4, and Lahore read *sāgaraṃ prekṣya sīdantīṃ dṛṣṭvaiva kapivāhinīm / samāśvāsya mahābāhuḥ*, which is similar but transposes *pādas* a and b. B1,3,4, and Gorresio omit a second object of the gerund *samāśvāsya* (*kapīn*) and read *sāgaraṃ vīkṣya sīdantīṃ puraiṣa kapivāhinīm / samāśvāsya mahābāhuḥ*, "the great-armed one, having

long ago reassured the monkey army, which was despairing upon seeing the ocean." A number of southern manuscripts (T3,M2,4,8,9) read *tathaiva*, "as well," for *tadaiṣa*, "then he," which yields a reading similar to our interpretation. See 4.63.9–23 and 5.1.35–39.

5. "After assaulting the citadel of Laṅkā and exploring Rāvaṇa's inner apartments, he spoke with Sītā and gained her confidence." *dharṣayitvā purīṃ laṅkāṃ rāvaṇāntaḥpuraṃ tathā / dṛṣṭvā saṃbhāṣitā cāpi sītā viśvāsitā tathā*: The verse is extremely badly constructed grammatically, and its interpretation requires one to switch the implicit *kartṛ* (agent) from the *prathamā* (nominative) to the *tṛtīyā* (instrumental) to account for the shift from the *kartari* to the *karmaṇi* constructions. We read the gerund *dṛṣṭvā*, "having seen," as governing the *dvitiyā* (accusative) *antaḥpuram*, "inner apartments," in *pāda* b through enjambment. A literal translation would be: "Having assaulted the city Laṅkā, and having seen the inner apartments of Rāvaṇa, [by Hanumān] Sītā was conversed with and inspired with confidence." Gorresio, GPP, NSP, and Gita Press read *dṛṣṭā*, "[was] seen," which would then have to modify *sītā*, leaving *antaḥpuram* to be governed by *dharṣayitvā* in *pāda* a. This latter reading is not consonant with the narrative as it unfolds in the *Sundarakāṇḍa*, where Hanumān penetrates and spies upon Rāvaṇa's inner apartments but does not launch an attack on the inner apartments, unless one takes as such the reference to Hanumān's ravaging of the trees in the *aśokavana* at 5.12.12–19. The critical apparatus makes no mention of the reading *dṛṣṭā* but mentions *dṛṣṭvā* as a variant, leaving open the possibility that the critical reading might be a typographical error for *dṛṣṭā*. All translators consulted, whether they read *dṛṣṭvā* or *dṛṣṭā*, understand that the reference is to Hanumān's finding Sītā. D6,7,10–12,T1,4,G1,3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then," for the first *tathā*, "as well." Ñ3,B3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read, *hy āśvāsitā*, "was reassured," for *viśvāsitā*, "inspired with confidence." See App. I, No. 1, following notes to 5.3.19, in which Hanumān confronts and assaults the female guardian divinity of Laṅkā. At *Sundarakāṇḍa sargas* 8–9, Hanumān searches the *antaḥpuram* of Rāvaṇa. Hanumān converses with Sītā and gains her confidence at *Sundarakāṇḍa sargas* 29–38.

6. "there . . . single-handedly" *tatra ekena*: Note the hiatus. KK and VSP read the virtually synonymous *tatra hy ekena* to avoid hiatus. The variant is not noted in the critical apparatus.

"the generals of the army" *senāgragāḥ*: Hanumān kills Rāvaṇa's generals at *Sundarakāṇḍa sarga* 44.

"the sons of the counselors" *mantrisutāḥ*: Hanumān kills the minister's sons at *Sundarakāṇḍa sarga* 43.

"and Rāvaṇa's own son" *rāvaṇātmajaḥ*: The reference is to prince Akṣa. Hanumān kills him at *Sundarakāṇḍa sarga* 45.

7. The episode of Hanumān's capture by Indrajit, his exhortation of Rāvaṇa, his escape from his bonds, and his burning of Laṅkā are narrated at *Sundarakāṇḍa sargas* 46–52.

"from his bonds" *bandhāt*: Literally, "from bondage." Ct and Cr point out that the reference is to Hanumān's escape from the bondage of Indrajit's *brahmāstra* (*brahmāstrabandhāt*—so Ct).

"conversed with ten-faced Rāvaṇa" *saṃbhāṣitvā daśānanam*: Literally, "having spoken to the ten-faced [one]." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read the causative *bhāṣayitvā*, "having caused to speak," for *saṃbhāṣitvā*, "having spoken."

"as . . . fire might the earth" *pāvakeneva medinīm*: Literally, "like the earth, by fire." The simile is a particularly weak one. The commentators are silent, and only Raghunathan (1982, vol. 3, p. 486) seeks to strengthen it by adding the phrase "(at the Dissolution)."

8. "Those . . . are unheard of on the part of Kāla, Śakra, Viṣṇu, or Kubera, the guardian of wealth" *na kālasya na śakrasya na viṣṇor vittapasya ca / karmāṇi tāni śruyante*: Literally, "those feats are heard not of Kāla, not of Śakra, not of Viṣṇu, and [not] of the guard-

ian of wealth." Cs is evidently disturbed by the inclusion of Viṣṇu in a list of deities whose feats are deemed inferior to those of Hanumān. He argues that the name Viṣṇu should be excluded from the list of the lesser divinities and construed with the added words "by the grace of" to indicate how Hanumān's deeds surpassed the deeds of the other three divinities, i.e., "through the grace of Viṣṇu." He further argues on a syntactic level that the negative particle "*na*" that precedes the word *viṣṇoḥ* should be carried over, as it were, to apply instead to *vittapasya*, "of the guardian of wealth," that is, of Kubera, the guardian of wealth. He claims that if we accept this reading, we see that the single instance of the negative particle would have served the purpose, the other two being in excess. He bases his argument on a quote from the *Ṛgveda* (7.99.2ab) to the effect that "no other creature born or being born could ever attain Viṣṇu's godly greatness," which constitutes a *pramāṇabādha*, or an exclusion based on superior [textual] proof. (*hanūmato yāni karmāṇi śrūyante tāni na kālasya na śakrasya na vittapasyāpi śrūyante. kathaṃ viṣṇor anugrahād iti śeṣaḥ. naño yathāśrutaviṣṇupadenaivānvaye vittapasyety atra naño 'nuvṛttiprasaṅgaḥ. tadaṅgīkāre caikenaiva cāritārthyān nañdvayasyādhikyaṃ syāt. "na te viṣṇo jāyamāno na jāto devamahimnaḥ param antam āpa." ityādipramāṇabādhaś ca.*) Cr believes that the term *vittapa* does not refer to Kubera but is rather an epithet of Viṣṇu. He argues this somewhat in the manner of Cs, by the clever use of lexical resources and resegmentation of the sequence of letters. He breaks up the word *vittapa* into *vit*, "knowledge," and *tapaḥ*, which he glosses as "vision." He thus takes it as an epithet of Viṣṇu with the sense of "he who has vision through knowledge." This he argues, moreover, is by synecdoche, a reference also to Brahmā and Śiva, and therefore the poet is not guilty of the fault of being illogical [by including a lesser figure, such as Kubera, in a list of much more formidable gods and omitting the major divinities Brahmā and Śiva]. (*vittapasya vidā jñānenaiva tapa ālocanaṃ darśanaṃ yasya tasya viṣṇoś ca na. upalakṣaṇam etad brahmaśivayor api. ata eva na patatprakarṣadoṣaḥ.*)

9. "gained . . . recovered" *prāptaḥ*: Literally, "obtained." The singular ending is marked as uncertain by the editors of the critical edition. Ñ2,B1,3,4,D6,7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more contextually apposite plural *prāptāḥ*.

"Laṅkā" *laṅkā*: As Ck, Cg, and Ct point out, Rāma obtained Laṅkā only to turn it over as promised to Vibhīṣaṇa (*vibhīṣaṇāya deyatvena pratijñātety arthaḥ*—so Ct; Ck and Cg similarly). Vibhīṣaṇa is symbolically consecrated at 6.13.9 (also, see note); his actual consecration takes place at 6.100.

"Lakṣmaṇa" *lakṣmaṇaḥ*: Ck, Cg, and Ct remind us that Rāma regained Lakṣmaṇa in the sense that the latter was restored to life and health through Hanumān's fetching of the mountain of healing herbs (second time) (*lakṣmaṇaprāptir auṣadhaparvatānayanena*—so Ct; Ck and Cg similarly). See 6.89.14–25 and notes.

10. "If I had not had Hanumān" *hanūmān yadi me na syāt*: Literally, "If Hanumān were not mine." Ck, Cg, and Ct add "as a companion (*sahāya iti śeṣaḥ*—so Ck and Ct; Cg similarly)." KK and VSP read *no*, "ours," for *me*, "mine." This variant is not noted in the critical apparatus.

"who would have been able to find out any word" *pravṛttim api ko vettum . . . śaktimān bhavet*: Literally, "who might possess the ability to know even news."

11. "he . . . Vālin" *vālī caitena*: Literally, "and Vālin by him." The syllables *-lī caitena* are marked as uncertain by the editors of the critical edition. KK and VSP read instead *vāly anenaiva*, "Vālin by him alone."

"a mere creeper" *vīrudhaḥ*: Ck, Cg, Cm, and Ct note that the term *vīrudha* refers to trees or any plants (*vīrudha ity akārānto vṛkṣavācī*). The expected form is the feminine *vīrudh*, "creeper, vine, *or* shrub." The term only occurs in one other place in the *Rāmāyaṇa*, at 4.66.16, when Hanumān is preparing to leap over the ocean.

13. "Great and blessed sage" *bhagavan . . . mahāmune*: Literally, "O blessed [one], O great sage." M3 and KK and VSP read *mahāmatau*, "concerning the highly intelligent [one]," for *mahāmune*, "O great sage." In this variant the adjective refers to Hanumān rather than Agastya.

14. "Then" *tataḥ*: The *-taḥ* is marked as uncertain by the editors of the critical edition. Ñ2,B3,4,T1,2,G3,M1,3,10, and Gorresio, KK, and VSP read instead *tadā*, "then, at that time."

15. "about Hanumān" *hanūmataḥ*: Literally, "of Hanumān." D6,7,10,11,T1, and GPP, NSP, and Gita Press read instead the locative, *hanūmati*, "with regard to Hanumān."

16. "some seers . . . cursed him" *śāpas tu datto 'sya ṛṣibhiḥ . . . yena*: Literally, "and a curse of him was given by the seers, by which." Cr corrects the genitive *asya,* "of him," to the more grammatical dative *asmai*, "to him." D6,7,10,11, and GPP, NSP, and Gita Press read *sarvam*, "all," for *yena*, "by which," which then construes with *balam*, "strength," to yield the sense "his full strength." Ś,Ñ1,V1–3,B1,3,4,D1–5,7–12,T1,2,4,M1, and Lahore, Gorresio, GPP, NSP, and Gita Press read *munibhiḥ*, "by the sages," for *ṛṣibhiḥ*, "by the seers."

"whose curses never fail to take effect" *amoghaśāpaiḥ*: Literally, "of unfailing curses."

"that crusher of his foes" *arimardanaḥ*: D6,7,10,11,T3, and GPP, NSP, and Gita Press read instead the vocative *arimardana*, "O crusher of your foes," which then refers to Rāma.

"he would not know his own strength" *na veditā balam*: Literally, "He will not know strength." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *na vettā hi balam*, "Truly, he will not know strength."

17. "Because of its extreme childishness . . . you" *atibālatayāsya te*: Literally, "because of extreme childishness of that *or* him . . . you." The phrase is ambiguous since the pronoun *asya* can refer either to the young Hanumān or to his action (*karma*). The ambiguity is aggravated still further by the fact that the sequence has been segmented in different ways in various editions of the text and its commentaries. Our translation and those of most of the translators consulted are based on the sequence as it appears in the critical edition, *atibālatayāsya te*. GPP and NSP share this division but read *iti bālyatayāsya te* (i.e., *iti bālyatayā asya te*). On the other hand, Gita Press, KK, and VSP, as well as the commentaries of Ck, Cg, and Ct as they are printed in the critical apparatus, all read the sequence as *iti bālatayāsyate* (*bālatayā āsyate*), "and so he remained childish (i.e., ignorant)." This is clearly the interpretation of Ck, Cg, and Ct. Cg glosses, "The phrase *bālayatayā āsyate* means that because of his childishness, that is, because of his condition of being a child, he remained ignorant (*bālatayāsyata iti bālatayā bālabhāvenājānataivety arthaḥ*—so Cg; Ck and Ct similarly)." The gloss of Cv on this verse appears differently in the two legible sources that we have at our disposal. The transcript of the Baroda manuscript appears to render the text as the other commentators do (i.e., *āsyate*). However, the editors of the critical edition, in transcribing Cv's commentary in the critical apparatus, have separated the words as in the critical text. Cv's actual commentary does not make it clear which reading he favors. Among the translators consulted who share the reading of the critical text, only Gita Press (1969, vol. 3, p. 2032) renders it in accordance with the gloss of Ck, Cg, and Ct, translating, "Hence he remained ignorant (as a child)." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *iti bālyatayā* [KK and VSP, *bālatayā*] for *atibālatayā*, lending the phrase the sense "thus, because of the childishness."

"I really ought not tell you . . . what" *yat karma . . . tan na varṇayituṃ śakyam*: Literally, "which action . . . it is not possible to describe that [action]." Cv observes that the reason it is not possible to hastily describe Hanumān's actions is because of the thought that no one would believe such a thing in the case of extreme youth. (*na kasyacid apy*

atibālya etat saṃbhāvyata iti buddhir bhaviṣyati. ato 'rthasyāsaṃbhāvyatvāt sahasā vaktuṃ na śakyate.)

18. "to hear it" *tac chrotum*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *saṃśrotum*, "to hear."

"as I tell you" *vadāmy aham*: Literally, "I speak."

19. The story of Hanumān's childhood is told twice earlier in the epic: once at 4.65.8–28 and once at 6.19.13–15. See Bulcke 1960 and S. Goldman 1999.

"Mount Sumeru, which is golden as the result of a boon granted by Sūrya" *sūryadattavarasvarṇaḥ sumerur nāma*: Ck, Cg, and Ct all note that the mountain is golden in appearance (*svarṇarūpaḥ*), while Cr understands that it is actually made of gold (*suvarṇamayaḥ*). Ck and Ct further identify the mountain as Sāvarṇameru. On the identification of this mountain, see notes to 6.18.32–34; 6.19.13–15; and 6.48.50.

"Hanumān's father, Kesarin" *asya kesarī nāma vai pitā*: Literally, "his father indeed named Kesarin." Kesarin was merely the nominal or legal father of Hanumān. His biological father is Vāyu, the wind god. On Kesarin, see S. Goldman 1999. See 4.38.17; 4.65.26–28; 4.66.27; 6.19.11; and notes, where Kesarin is identified as Hanumān's father.

20. "beloved" *iṣṭā*: KK and VSP read instead *eṣā*, "this [wife] *or* she [his wife]." This variant is not noted in the critical apparatus.

21. "Then . . . Añjanā gave birth to a son, whose complexion was like that of rice awn" *śāliśūkasamābhāsaṃ prasūtemaṃ tadāñjanā*: Literally, "Then Añjanā gave birth to him who had the same luster as rice awn." Ck, Ct, and Cr note that Hanumān had a color similar to that of the tips of rice paddy (*śālyagrasamānavarṇam*—so Ck and Ct; Cr similarly). Cg adds that this is a yellowish or golden color and that the expression means that Hanumān had a body as attractive *or* desirable as the golden mountain (*śālyagravatpiṅgalābhāsaṃ kāñcanādrikamanīyavigraham ity ukteḥ*). Ñ1,V1,3,D1–5,10,11,T1,2,G2, M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *śāliśūkanibhābhāsam*. KK and VSP read the pronoun *amum*, "him," for *imam*, "him." This variant is not noted in the critical apparatus.

"that forest-roaming monkey" *gahanecarā*: Literally, "the female roamer in the forest." The term is rare, and this is its only occurrence in the *Rāmāyaṇa*. The sequence *gahane-* is marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, and Gita Press read instead *gahane varā*, "that excellent [female] in the forest."

22. "like a young king of the *śarabhas*" *śiśuḥ śarabharāḍ iva*: A *śarabha* is a mythical eight-legged beast said to be more powerful than a lion (Apte s.v.). D5–7,10,11,T, G2,3,M1,3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *śiśuḥ śaravaṇe yathā*, "like a child in the reed thicket." As Ck, Cg, Ct, and Cr all point out, this is a reference to the young god Skanda or Kumāra, who was born from Śiva's semen in a thicket of reeds (*kumārasvamīty arthaḥ*—so Ck and Ct; Cr similarly; *skandaḥ*—so Cg). See 7.16.1. See, too, *Bālakāṇḍa sargas* 35–36 for the *Rāmāyaṇa*'s version of this widely known story.

23. "Then . . . rising" *tatodyantam*: Note the irregular *sandhi* between *tataḥ*, "then," and *udyantam*. The syllable *-to-* is marked as uncertain by the editors of the critical edition. Ñ2,V1,B3,4,D6,10,11,T1,G2,M2,3,4,8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead, *tadā*, "at that time, then."

"he saw" *dadṛśe*: Ñ,V1,3,B1,4,D1–6,9–11,T4,M3,8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *parasmaipada* form *dadarśa*, "he saw."

"sun . . . leapt up toward it" *utpapāta raviṃ prati*: Literally, "he leapt up toward the sun." D1–4,7,9–11,T1,4,M3, and GPP, NSP, Gita Press, KK, and VSP read *hy utpapāta* to avoid the hiatus.

"*japā* blossoms" *japāpuṣpa-*: The *japā* is the *Hibiscus rosa-sinensis*, which has a deep-red blossom. See note to 6.94.17.

24. "Facing the rising sun, the child, who was himself like the rising sun . . . the rising sun" *bālārkābhimukho bālo bālārka iva . . . / . . . bālārkam*: Literally, "Facing the young sun, the child, like the young sun . . . the young sun." The poet plays on the word *bāla*, "youth, child," since the term *bālārka*, "rising sun," literally means "the young sun." The figure is *anuprāsa*. See notes to verses 57 and 60 below.

25. "the infant Hanumān" *śiśubhāve hanūmati*: Literally, "Hanumān, in the condition *or* situation of a child." This, at any rate, is the interpretation offered by Ck, Ct, and Cr, who gloss, "in the condition of childhood (*bālyāvasthāyām*—so Ck and Ct; Cr similarly)." One could also interpret the compound to mean "who had the imagination *or* ideas of a child."

"perfected beings" *-siddhānām*: B1,D3,6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *-yakṣāṇām*, "and *yakṣas*."

26. "They said": The words have been added to provide a transition into the speech of the divinities. Normally, such transitions are marked in the *Rāmāyaṇa*, but this is somewhat less common in the *Uttarakāṇḍa*. All translators consulted similarly understand this verse (26) and the following verse (27) to be the thought or speech of the celestials. Only Cr among the commentators remarks on this, claiming that it is the thought of Hanumān's father Vāyu, who is shown as following after him in verse 28 below (*iti vicāryeti śeṣaḥ . . . vāyuḥ*).

"Not . . . or" *na . . . na*: Literally, "not . . . not." D2,T1,3,G3,M3, and KK and VSP read *vā*, "or," for the second *na*, "not."

"thought" *manas*: Literally, "the mind." See 7.34.37.

27. "his speed and valor . . . are such" *īdṛśau gativikramau*: Ś2,Ñ1,3,V1,3,D2,7,10,11, and GPP, NSP, and Gita Press read instead the singular *īdṛśo gativikramaḥ*, while Ś1,3,D1,3–5,8,12, and KK and VSP read instead *tv īdṛśo gativikramaḥ* to avoid the hiatus (between *asya* and *īḍṛṣaḥ*). These variants lend the line the sense "the force of his gait is such," or "but the force of his gait is such."

"once he gains the strength of his prime" *yauvanaṃ balam āsādya*: Literally, "having attained the strength of youth." The term *yauvanam* refers to the period of adolescence or early adulthood, when one is at the height of one's physical powers.

29. "he . . . flew along" *kramaty eṣaḥ*: Literally, "he goes, moves, *or* crosses." D4,10,11, and GPP, NSP, and Gita Press read instead *krāmann eva*, "just flying along."

"then . . . into the sky" *tato 'mbaram*: D6,7,10,11,T1–3,G,M1,3–5,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *gato 'mbaram*, "[flying along] he went to the sky."

30. "the sun, maker of day" *divākaraḥ*: The word is marked as uncertain by the editors of the critical edition.

"who doesn't know that this is wrong" *adoṣajñaḥ*: Our understanding of the term is that the sun is making allowances for Hanumān's childish innocence and reflects that he is not old enough to be aware that he is doing something inappropriate. Ck, Cg, Cm, and Ct, relying on the Amarakoṣa's (2.7.5) definition of *doṣajñaḥ* as a learned person or scholar, understand the negative to simply mean "ignorant," i.e., "he is only an ignorant child" (*doṣajño vidvān sa na bhavatīty adoṣajño doṣajñau vaidyavidvāṃsāv ity amaraḥ*—so Cg; Ck, Cm, and Ct similarly). Cr and Cs take the term to mean that Hanumān is ignorant of the fact that the sun would burn him if he approached it too closely. (*sūryasamīpagamane māṃ dahed iti doṣānabhijñaḥ*—so Cs; Cr similarly.)

"Moreover, a great task will depend on him." *kāryaṃ cātra samāyattam*: Literally, "and an enterprise is dependent here." As Cr points out, the enterprise will be Rāma's mission [to destroy Rāvaṇa] (*rāmakṛtyaṃ ca samāyattam adhīnatayā sthitam*). Presumably, Sūrya, as a divinity, has foreknowledge of this. D6,7,10,11,T3,4,G1,2,M2,4, and GPP, NSP, and Gita Press read *cāsmin*, "and on him," for *cātra*, "and here."

31. "Rāhu . . . desired to seize the sun, maker of day" *rāhur jighṛkṣati divākaram*: Literally, "Rāhu desires to seize the maker of day." On Rāhu as the demon of the eclipse, see notes to 7.7.39.

32. "But" *ca*: Literally, "and." The word is marked as uncertain by the editors of the critical edition. KK and VSP read instead *saḥ*, "he."

"Rāma . . . Rāhu" *rāma . . . rāhuḥ*: D2,6,7,10–12,M5, and GPP, NSP, and Gita Press read instead the redundant *rāhuḥ . . . rāhuḥ*.

"was mauled" *parāmṛṣṭaḥ*: Literally, "[was] seized, touched, *or* roughly treated." Ck and Ct gloss simply, "[was] touched (*spṛṣṭaḥ*)." The verse is not very clear as to what is happening. What emerges in the following verses appears to be that, while Hanumān and Rāhu converge on the sun at the same moment to swallow it, the monkey assaults the demon to try to keep what he takes to be food for himself.

"by Hanumān" *anena*: Literally, "by him."

33. "Rāhu, Siṃhikā's son" *siṃhikāsutaḥ*: Literally, "the son of Siṃhikā." Hanumān will encounter and kill the shadow-catching *rākṣasī* Siṃhikā at 5.1.166–179.

"Indra's palace . . . he" *sa indrabhavanam*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *indrasya bhavanam*, "Indra's palace."

34. "O slayer of Bala and Vṛtra" *balavṛtrahan*: Bala and Vṛtra are demonic foes of Indra, whose deaths at the hands of the god are recounted in several hymns of the *Ṛgveda*. See notes to 7.6.39. The great primordial serpentine *asura*, Vṛtra, "the Encloser," is the paradigmatic enemy of the vedic divinity Indra. The story of Vṛtra is told at *Uttarakāṇḍa sargas* 75–77. See, too, notes to 7.75.4.

35. "as it was the time for an eclipse" *parvakāle*: Literally, "at the time of *parvan*." The term normally is used to designate any of the four transitional days of the lunar cycle that are days of important observances in the vedic religion. These are the new-moon day, the full-moon day, the first-quarter day (the eighth day), and the third-quarter day (the fourteenth day). See notes to 5.2.54. See, too, 6.86.5 and note. But these are not relevant to the sun, and the term is used here in its less common sense of "eclipse" (Apte s.v.). A variant of this term, *parvaṇi*, "on the *parvan* [day]," is also used in this sense at 1.34 of Bhartṛhari's *Śatakatrayam*.

"I went to the sun to seize it" *aham . . . jighṛkṣuḥ sūryam āgataḥ*: Literally, "I, desirous of seizing, came to the sun."

"it" *ravim*: Literally, "the sun."

36. "in great agitation" *saṃbhramānvitaḥ*: Literally, "endowed *or* filled with agitation."

"still wearing his golden garland" *udvahan kāñcanasrajam*: Literally, "wearing a golden garland." Apparently the idea here is that Indra is so agitated by what he has heard that he leaps up to go to battle without removing his courtly ornaments. Ś,D6–8,10–12,T1,2,G3,M1,3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kāñcanīṃ srajam*. KK and VSP read instead *codvahan*, "and wearing," to avoid the hiatus between *hitvā*, "having left," and *udvahan*, "wearing." This variant is not noted in the critical apparatus.

37–38. The two verses constitute a single sentence in the original. We have broken it up for the sake of intelligibility.

"the . . . lord of elephants" *karīndram*: As Ck and Ct point out, this is, of course, Indra's mighty war elephant Airāvata.

"bearing ornaments" *śṛṅgārakāriṇam*: Literally, "making ornaments." The reading is awkward. The word *śṛṅgāra* can refer to ornaments, in general, or specifically to marks made with red lead to adorn an elephant. The sequence *-kā-* is marked as uncertain by the editors of the critical edition. Ñ1,D1–7,9–11,T3,G1,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *śṛṅgāradhāriṇam*, "bearing ornaments." Ck glosses *śṛṅgāropetaḥ*

karī, "an elephant endowed with ornaments," but it is unclear what his reading is. Ct understands, "bearing various ornaments (*nānāśṛṅgāradhāriṇam*)."

"Sūrya and Hanumān" *sūryaḥ sahānena hanūmatā*: Literally, "Sūrya together with that Hanumān."

39. "But" *atha*: Literally, "Then."

"went on ahead" *agāt*: Literally, "he went." The idea, as pointed out by Ck, Ct, and Cr, is that Rāhu reaches Hanumān before Indra does (*indraprāpteḥ pūrvam eva hanumat-samīpaṃ prāpety arthaḥ*—so Cr; Ck and Ct similarly).

"Hanumān spied him" *anena . . . sa . . . dṛṣṭaḥ*: Literally, "he was seen by him." Ck, Ct, and Cr clarify the referents: "'By him,' that is to say, 'by Hanumān,' 'he,' that is to say, 'Rāhu.' (*anena hanumatā. sa rāhuḥ*—so Ct; Ck and Cr similarly.)"

"as he raced toward him" *ādhāvan*: Literally, "racing toward." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *pradhāvan*.

40. "Seeing Rāhu like that" *rāhum evam avekṣya*: Literally, "Having seen Rāhu thus." The reference here appears to be to Hanumān's perception of Rāhu as like a mountain peak, as mentioned in verse 39. The underlying idea is that Rāhu consists only of a large head, which would be perceived by the childish Hanumān in the same way as he saw the sun, as a large sphere, which he took for a piece of fruit. This is made clear in a number of versions (Ñ,V1,3,B4,D6,7,10,11,M7, and Gorresio, GPP, NSP, Gita Press, KK, and VSP), which read *rāhuṃ phalam avekṣya*, "regarding Rāhu as a fruit." Ck, Cg, and Ct gloss, "The meaning is 'Having seen the one [Rāhu], who was like a great mountain peak, as if he were a gigantic piece of fruit' (*mahāśailakūṭavad bṛhattaraphalam avekṣyety arthaḥ*—so Cg)." Ck and Ct are similar, but the latter does not explicitly mention the word fruit (*phalam*).

"Hanumān . . . leapt" *utpapāta*: Literally, "he leapt."

41. "And . . . seeing . . . Rāhu, who consists only of a head, turned around and took flight" *dṛṣṭvā rāhuḥ parāvṛtya mukhaśeṣaḥ parāṅmukhaḥ*: Literally, "Rāhu having seen [and] having turned around, he who had a head for his remainder [and] he who had an averted face." Note the author's echoing of the sequences *parā-* and *mukha-*. D10,11, and GPP, NSP, and Gita Press read instead *avekṣyaivaṃ parāvṛttaḥ* for *dṛṣṭvā rāhuḥ parāvṛtya*, lending the line the sense "Having seen [Hanumān] like that, he who had a head for his remainder [was] one who had an averted face." Cs quotes a line from Madhva's *Mahā-bhāratatātparyanirṇaya* (10.31a) to the effect that Rāhu became a planet and that the expression in our text is simply a description of Rāhu's inherent form (*mukhaśeṣaḥ śiras tu tasya grahatām avāpa ityāder mukhaśeṣa iti rāhusvarūpasaṃkīrtanam*).

"was racing toward him" *ādhavantam*: Literally, "[was] running toward." Ñ2,B3,D1,3–5,7,10,11,T1,M2, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *pradhā-vantam*.

42. "Hoping that Indra would protect him" *indram āśaṃsamānas tu trātāram*: Literally, "and hoping to attain Indra as a protector."

"'Indra! Indra!'" *indra indreti*: Cs notes the lack of *sandhi*, which, were it correct, would yield the sequence *indrendreti*. He notes that we are to understand that the poet is suggesting to us that Rāhu's fear of Hanumān is the cause of his failure to use *sandhi* (*indra indreti niḥsandhiḥ kaviḥ kavayann avagamayati hanumatā sandhiṃ trāsakāraṇam iti mantavyam*).

43. "Hearing the voice of Rāhu . . . and recognizing it even before seeing him" *rāhoḥ . . . prāg evālakṣitaḥ svaraḥ / śrutvā*: Literally, "having heard . . . the previously recognized sound of Rāhu." The syntax of the verse is problematic. The nominative *svaraḥ*, "voice *or* sound," is the logical object of the gerund *śrutvā*, but one would expect an accusative in this construction. Ś,Ñ,V1,3,B1,3,4,D1–4,8–12,G2,M2,4,5, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *svaram*, which is gram-

matically correct here. Ś,Ñ1,V1,D3,8–11,M5, and GPP, NSP, Gita Press, KK, and VSP read the adjective [*ā*]*lakṣitam* in agreement with *svaram*, yielding the sense "having heard the sound, which was recognized." The enigmatic line is fleshed out by Ct and Cr, who explain that Indra has determined that it is Rāhu's voice even before seeing him (*prāg evālakṣitaṃ svaraṃ rāhudarśanāt pūrvam evāyaṃ rāhoḥ svara iti niścitam*—so Ct; Cr similarly). Cs provides a somewhat more detailed explanation. He says that when Indra hears from afar a voice that is familiar to him from conversations on many occasions, he determines that it is Rāhu who is summoning him. (*prāk pūrvam. ālakṣitaṃ bahuvāraṃ tena saha saṃkathanena jñātaṃ svaraṃ śrutvā dūrataḥ śrutvā rāhor āhvānaṃ mameti niścikāya.*)

"I will slay him." *ayam enaṃ nihanmy aham*: Literally, "I am he who will kill him." D5–7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *aham enaṃ niṣūdaye*, "I will kill him."

44. "he thought: 'This one is a really big fruit' . . . that king of the elephants" *mahat tad idam ity api / phalaṃ taṃ hastirājānam*: The syntax, as well as the grammar, is defective here. A literal rendering would be: "And also [thinking] 'this one is big' . . . [he rushed toward] the fruit, the king of the elephants." Note the incorrect formation of the compound *hastirājānam*. *Pāda* b (*mahat tad idam ity api*) is marked as uncertain by the editors of the critical edition. We follow Ct, who understands, "Having thought: 'This one, too, is a big fruit' (*idam api mahat phalam iti matvā*)." Ñ2,B1,4, and KK and VSP try to correct the grammar, reading instead *phalaṃ matvā hastirājam* [Ñ2,B1,4,-*varam*], "having considered the king of elephants to be a fruit."

45. "Then" *tadā*: D5–7,10–12,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *tathā*, "thus."

"as radiant as that of Indra or Agni" *indrāgnyor iva bhāsvaram*: D7,10,11, and GPP and NSP read instead *indrādyupari bhāsvaram*, "shining above Indra and the rest." Presumably this refers to Rāhu and Airāvata as well.

46. "only slightly angered" *nātikruddhaḥ*: Literally, "not excessively angered." Cr explains Indra's lack of extreme anger by the fact that Hanumān is merely a child (*nātikruddho hanumadbālyena hetunātikrodharahitaḥ*). Cs similarly explains that there was no great inflation of Indra's anger, noting that because Hanumān was merely a child, he regarded him as insignificant. Therefore, Cs argues, Indra tossed his *vajra* [so lightly] with his fingertips. (*nātikruddho bāla ity alakṣyatayā kopāṭopābhāvo mahendrasyeti jñeyam. ata eva hastāntād dhastāgrād ity uktiḥ.*) See, too, 7.36.32 and note, where the same phrase is used.

"from the tips of his fingers" *hastāntena*: Literally, "by the tip of his hand." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the ablative *hastāntād*, "from the tip of his hand."

47. "his jaw [*hanu*] was broken on the left side" *vāmo hanur abhajyata*: Literally, "his left jaw was broken." The ensuing deformation of the monkey's jaw (*hanu*) will give him his most common name *hanumān*, "the one with the great jaw." D10,11, and GPP, NSP, and Gita Press read the synonymous feminine *vāmā hanuḥ* for *vāmo hanuḥ*. See 7.36.11 and notes, where Hanumān is given his name.

48. "that child" *bāle*: D10,11, and GPP, NSP, and Gita Press read instead *cāpi*, "and moreover," yielding the sense "and, moreover, when he had fallen."

"who had injured his son" *prajānām aśivāya ca*: Literally, "and to one inimical *or* unkind to offspring *or* creatures." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *prajānām ahitāya saḥ*, "he [Pavana] . . . to one hostile to offspring." Only Cr among the commentators consulted attempts to explain the plural *prajānām*, "of offspring." He argues that it is a plural of respect and, moreover, that in striking Hanumān, Indra was, in fact, injuring all creatures (*ādarād bahuvacanaṃ kiṃca prajānām ahitāya hanumatprahāradvārā prajānām ahitakartra ity arthaḥ*).

Following verse 48, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V1,3,B1,3,4,D1–5,8,9,12,T1–3,G1,4, and Lahore and Gorresio substitute for 48ab, a passage of one line [708*]: "The lord who moves within all creatures, restraining his movement (*pracāraṃ sa tu saṃgṛhya prajāsv antargataḥ prabhuḥ*)."

Following 708*, D6,7,10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP insert, while G1,2,M1 insert after verse 48, a passage of one line [709*]: "Māruta took his own infant son[1] and entered a cave (*guhāṃ praviṣṭaḥ svasutaṃ śiśumādāya mārutaḥ*)."

[1] "his own infant son" *svasutaṃ śiśum*: Literally, "his own son, an infant." Cr glosses, "having a small age, i.e., very young (*alpavayaskam*)."

49. "Closing off the organs of defecation and urination" *viṇmūtrāśayam āvṛtya*: Literally, "having closed off the receptacles of feces and urine."

"the lord who moves within all creatures" *prajāsv antargataḥ prabhuḥ*: D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *prajānāṃ paramārtikṛt*, "causing extreme pain to creatures."

50. "bursting at the seams, they became like blocks of wood" *sandhibhir bhajyamānāni kāṣṭhabhūtāni jajñire*: Literally, "being split apart by their joints *or* junctures, they became wood." The image is not entirely clear. The idea may be that the creatures' joints are breaking, and therefore they are immobilized. This idea is supported by D3,7,10,11, T1,2,4,G,M1,3,5,8,10, and GPP, NSP, Gita Press, KK, and VSP, who read *sandhibhir bhidyamānaiś ca* [D3 *tu*], yielding the sense "with or by virtue of their joints that were being split, they became wood." Ñ2,B4, and Gorresio (7.38.101) appear to try to correct or gloss the passage, reading *sandhibhiś cāpy asannamyaiḥ*, "with limbs that could not be bent [they became like wood]." Still, however, given the nature of the affliction and the critical reading, we believe that "bursting at the seams" is a fair approximation. Raghunathan (1982, vol. 3, p. 489) appears to read as we do, rendering, "became like logs of wood and felt as if their sides would split."

51. "Deprived of the cries of '*svadhā*' and '*vaṣaṭ*' " *niḥsvadhaṃ nirvaṣaṭkāram*: Literally, "without *svadhā*, without the articulation [of the syllables] of *vaṣaṭ*." The term *svadhā* refers to the recitation accompanying the oblations to the *pitṛs*, "departed ancestors," and the exclamation on presenting this oblation. The term *vaṣaṭ* is the exclamation uttered by the *hotṛ* priest at the end of a vedic *mantra* and is a signal for the *adhvaryu* priest to offer the oblation into the fire. Here both are used as adjectives that signify the cessation of the ritual offering both to the gods and to the *pitṛs*. D7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *niḥsvādhyāyavaṣaṭkāram*, "deprived of vedic study and the articulation [of the syllables] *vaṣaṭ*." Ct and Cr gloss, "sacrifice (*yāgaḥ*)" for *vaṣaṭkāram*.

"devoid of all ritual performance" *niṣkriyam*: Literally, "devoid of activity." Given the tenor of the verse and the critical reading of *pāda* a, we believe the reference here is based on the use of the term *kriyā* to mean specifically "ritual performance." Ct, however, takes the adjective to mean "void of *saṃsāra* (*saṃsāraśūnyam*)," which in this context we take to refer to the cessation of secular as well as ritual activities. Cr glosses, "devoid of activities such as bathing, etc. (*snānādikriyārahitam*)."

"stripped of all righteous practices" *dharmavarjitam*: Literally, "devoid of *dharma*."

"seemed to be" *ivābabhau*: Literally, "it appeared as if." Ś,Ñ,V1,B1,3,4,D6–8,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ivābhavat*, "it was as if."

52. "afflicted with misery . . . seeking relief" *asukhārtāḥ sukhaiṣiṇaḥ*: Literally, "afflicted with unhappiness . . . desiring happiness." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *duḥkhitāś ca sukhecchayā*, "miserable and out of a desire for happiness."

53. "whose bellies were as bulbous as conch shells" *darodaranibhodarāḥ*: Literally, "whose bellies were similar to those of ones who have conch-shell bellies." Our interpretation of this extremely obscure term is guided by Cv, the only commentator to share this reading. He glosses, "The phrase *darodaranibhodara* means: 'Those who have bellies that are similar to the swelling of conch shells, that is to say, whose bellies are protuberant.'" In support of this interpretation Cv quotes the lexicon *Vaijayantī*, which gives "conch shell," along with "fear" and "cavity," as a meaning of *dara*. (*darodaranibhodarāḥ śaṅkhodarasadṛśodarāḥ samunnatodarā ity arthaḥ. daro 'strī śaṅkhabhīgarteṣv iti vaijayantī.*) It is not clear how convincing Cv's interpretation of this obscure term is. Another possibility might be to take *dara* in its lexical sense of poison, yielding the meaning "those whose bellies were like those of ones who had been poisoned." D6,7 [marg.],10, 11,T2,G1,3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *mahodaranibhodarāḥ*. This is glossed by Ck and Cg as "Whose bellies were like the bellies of those who were seized with the ailment called *mahodara*, 'enlarged belly,' which is caused by the blockage of wind (*vāyustambhān mahodaravyādhigrastodaravad udaram yeṣāṃ te tathā*—Ck and Cg)." Ct and Cr understand similarly. The disease known as *mahodara* is usually considered to be the equivalent of the modern-day affliction called edema and was formerly known as dropsy.

"the four types of beings" *caturvidhāḥ*: Literally, "the four types." Cr, the only commentator to remark on this compound, explains that these are living creatures, which are divided into four types: those born from eggs, etc. (*caturvidhā aṇḍajādibhedena catuṣprakārāḥ prajāḥ*). According to this classification, the remaining three are those born from wombs (*yonija*), from water (*jalaja*), and from sweat (*svedaja*).

54–55. "has he blocked us up . . . as if we were women in the inner apartments" *rurodha . . . antaḥpura iva striyaḥ*: The image is a striking one, although it is not completely clear what the *sādhāraṇadharma* of the simile is meant to be. On the surface it might appear that the reference is to the confinement of women in the women's quarters, and that is how all translators consulted who share this reading appear to have taken it. But it does not seem that the creatures who have come to complain to Prajāpati are restricted in their movements. Given the description of their ailments and their painfully swollen bellies, the reference, in fact, may be to the late-stage pregnancy or labor of women. The commentators are silent.

"O Lord" *vibho*: The reading is marked as uncertain by the editors of the critical edition. Ñ,V1,B1,3,4,D2,6,7,9–11,T4,M5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the pronoun *vayam*, "we."

56. KK places this line in brackets and numbers it as verse 7.35.56, while VSP omits the half verse altogether. These variations are not noted in the critical apparatus.

"caused by the blockage of wind" *vāyusaṃrodhajam*: Literally, "born from the blockage of Vāyu." In a passage such as this it is not clear how, if at all, one is to distinguish the deity Vāyu from the element "wind," so the compound could be read as either "produced from the obstruction of [internal] wind" or "produced from the blockage by Vāyu." The commentators are silent. Translations differ in their understanding. Compare 7.36.5 and notes.

"slayer of your enemies" *śatruhan*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *duḥkhahan*, "O banisher of misery."

57. "Prajāpati, the Lord of creatures . . . of the creatures . . . those creatures" *prajānām . . . prajānāthaḥ prajāpatiḥ /. . . prajāḥ*: Note the *anuprāsa*. See notes to verse 24 above and verse 60 below.

"he said to them: This has happened for a reason" *kāraṇād iti tān uktvā*: Literally, "having said to them: 'because of a reason.'" The commentators unpack the terse utterance to have Prajāpati say: "This took place because of a particular reason." Ct explains most fully, noting, "Having said: 'There is a reason for this,' because of which reason Vāyu was

angry. He now explains that reason. (*kiṃcit kāraṇam atrāstīty uktvā yasmin kāraṇe vāyuś cukrodha tat kāraṇam abhāṣata*—so Ct; Ck, Cg, and Cr similarly.)" Ñ2,B1,4,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *coktvāsau*, "and he, having said," for *tān uktvā*. The variant avoids the critical edition's gender disagreement between the masculine pronoun *tān*, "to them," and the feminine object *prajāḥ*, "creatures."

58. "You" *vaḥ*: Ñ,V1,B3,D2,3,9–11,T3,4,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"patiently" *kṣamam*: Literally, "patiently *or* forgivingly." Cr glosses, "you should listen for yourselves to the reason which you must hear and forgive (*tad ātmanaḥ śrotavyaṃ kṣamaṃ kṣantavyaṃ kāraṇaṃ yūyaṃ śṛṇudhvam*)." The idea here is that once the creatures hear the reason for Vāyu's anger, they will patiently endure their suffering. Our understanding is similar to that of Cr, although where he understands *kṣamam* to modify the term *kāraṇam* adjectivally, that is to say, the reason that is to be borne patiently (*tat kāraṇam*), we take the term adverbially with the gerundive *śrotavyam*, "it is to be heard patiently." This interpretation is more or less shared by Gita Press (1969, vol. 3, p. 2036), which translates: "Hear, O created beings, for what reason the wind god got angry and held up his movement: all that deserves to be listened to by you and is justifiable too," and by Raghunathan (1982, vol. 3, p. 489), who offers, "Listen, O creatures, I will tell you what you should know, and then you will make allowance for it." Roussel (1903, vol. 3, p. 522) takes the term *kṣamam* in its sense of "capable" and understands *ātmanaḥ* to refer to Prajāpati himself. He thus renders unconvincingly, "*O êtres, apprenez tout et écoutez ce que je puis moi-même*." This interpretation has been followed by Benoît (1999, p. 1316), who translates, "*apprenez tout ce dont je suis moi-même capable*." Shastri (1959, vol. 3, p. 494) apparently follows Roussel as well, rendering, "O Beings, this I have probed for myself." Dutt (1894, p. 1692) appears to ignore the term *kṣamam*.

59. "by King" *rājñā*: Ñ1,V1,D2,6,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "because of that." See entry below under *kopitaḥ*.

"who acted on" *ājñāya*: Literally, "having heeded *or* minded." Ñ2,B1,3,4,D6,7,10,11,T1, 2,4,G2,3,M3,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *āsthāya*, "having acted upon."

"Anila, the wind god, grew angry at you." *kopito 'nilaḥ*: Literally, "Anila [was] made angry." The causative participle can be read with the instrumental *rājñā* to mean "[he] was made angry by the king [i.e., Indra]." Ś,Ñ,V1,B1,3,4,D1–5,8–12,T3,4,G1,M7, and GPP, NSP, Gita Press, KK, and VSP read instead the simplex *kupitaḥ*, "was angry."

"at you" *vaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saḥ*, "he [Anila was angry]."

60. "Bodiless . . . within all bodies . . . the body" *aśarīraḥ śarīreṣu . . . śarīram*: Literally, "the one without a body . . . among bodies . . . the body." Here we have another example of the composer's fondness for repetition (*anuprāsa*). See notes to verses 24 and 57 above.

"becomes nothing but dust" *samatāṃ yāti reṇubhiḥ*: Literally, "goes to equality with particles of dust." Ŝ,Ñ2,B1,3,4,D7,8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *dārubhiḥ*, "[goes to equality] with pieces of wood." Ct glosses this as: "'It cannot move even for an instant.' That is the meaning. (*kṣaṇam api na calatīty arthaḥ.*)" Cr glosses: "'It cannot stand.' That is the meaning. (*sthātuṃ na śaktam ity arthaḥ.*)"

61. "This whole world is Vāyu." *idaṃ sarvaṃ jagad vāyuḥ*: Cs remarks that this amounts to saying that it, i.e., the world, is dependent on him (*idaṃ sarvaṃ jagad vāyus tadadhīnam iti yāvat*).

62. "Today all these creatures" *adyaiveme*: Literally, "this very day, these." D6,7,10–12,T2,3,G1,3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *adyaiva te*, "this very day, they."

"stand . . . motionless like logs or walls" *kāṣṭhakuḍyopamāḥ sthitāḥ*: Literally, "[they] stand like logs and walls." The compound could also be read as a *tatpuruṣa* in the sense of "like a wall *or* walls of logs," i.e., palisades. Among the translators consulted, Gorresio, Gita Press, and Raghunathan read as we do. Gorresio (1870, p. 147) renders, "*simili ad un pezzo di legno o a un muro*," while Gita Press (1969, vol. 3, p. 2036) translates, "no better than the blocks of wood or walls," and Raghunathan (1982, vol. 3, p. 489) offers, "become like logs or brick-walls." Other translators, who apparently have the same reading, appear to take *kuḍya*, "wall," in the sense of *kūḍī*, "a bunch of twigs." Dutt (1894, p. 1692) renders, "like dried wood." Roussel (1903, vol. 3, p. 523) offers, "*comme des planches*," while Shastri (1959, vol. 3, p. 494), following Roussel, renders, "are as boards," and Benoît (1999, p. 1316) translates, "*ressemblent à des planches*."

63. "the cause of your affliction" *rukprado hi vaḥ*: Literally, "the giver of affliction, indeed, of you." Ck, Cg, and Ct gloss *rukprada* as "giver of ailments, such as colic, etc. (*śūlādirogapradaḥ*)." Cs glosses, "giver of diseases similar to edema, etc. (*mahodarādisadṛśarogadaḥ*)." See notes to verse 53 above. The word *vaḥ* is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *naḥ*, "our." Cs, who reads *naḥ*, "our," understands that the use of the first person pronoun suggests that a great being [e.g., Prajāpati] regards the suffering of others as his own (*naḥ paraduḥkham ātmagāmīti manyamāno mahātmeti sūcayitum ity uktiḥ*).

"Let us not court destruction" *mā vināśaṃ gamiṣyāma*: Literally, "Let us not go to destruction." Ck, Cg, Ct, and Cs all note the hiatus between *gamiṣyāma* and *aprasādya*, "not having propitiated" (*sandhir ārṣaḥ*—so Ct).

"the son of Aditi" *aditeḥ sutam*: Cs takes the phrase as a kenning for *deva*, "god" (*aditeḥ sutaṃ devam*). D6,T1,2,G1,3,M3, and KK and VSP read instead the plural *aditeḥ sutāḥ*, which can be read either as a vocative, "O you sons of Aditi," or as the subject of the verb *mā . . . gamiṣyāma*, "let us, the sons of Aditi, not go."

64. "Prajāpati, along with the creatures and together with the gods, *gandharvas*, great serpents, and *guhyakas*" *prajābhiḥ sahitaḥ prajāpatiḥ sadevagandharvabhujaṅgaguhyakaḥ*: Ñ,B1,3,4,D1,3–7,10,11,T,G,M1,3,5,8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *-guhyakaiḥ* for *-guhyakaḥ*. In this reading, the *dvandva* must be subordinated not to Prajāpati (*prajāpatiḥ*), as in the critical edition, but, with gender disagreement, to *prajābhiḥ*, "with the creatures." This lends the line the sense "Prajāpati, together with the creatures, who were accompanied by the gods, *gandharvas*, great serpents, and *guhyakas*."

"where . . . was staying" *yatrāsyati tatra*: We, like most translators, understand the verbal form here to be *āsyati*, from the normally second *gaṇa* root √*ās*, "to sit *or* stay," but here it is conjugated as a fourth *gaṇa* (see Whitney 1885, s.v. √*ās*). Cs offers an alternative explanation based on his derivation of the verb *asyati* from the fourth *gaṇa* verbal root √*as*, "to throw *or* drive off," which he further glosses as "to despise *or* ignore." He reads the passage to mean "Where he who, having taken his son, despised the world. (*yo jagad asyati kṣipati tiraskarotīti yāvat. sa sutaṃ pragṛhya yatra vartate.*)" Ñ2,B1,3,4, D6,7,10,11,M5, and Gorresio, GPP, and NSP read by transposition *tatra . . . yatra*.

The meter is *vaṃśasthavila* (*vaṃśastha*).

65. "There on the lap of ever-moving Vāyu lay his son, as radiant as the sun, Agni Vaiśvānara, or gold. When four-faced Brahmā, together with the gods, perfected beings, seers, great serpents, and the *rākṣasas*, saw him, he was filled with pity." *tato 'rkavaiśvānarakāñcanaprabhaṃ sutaṃ tadotsaṅgagataṃ sadāgateḥ / caturmukho vīkṣya kṛpām athākarot sadevasiddharṣibhujaṅgarākṣasaḥ* //: Literally, "Then the four-faced one, together with the gods, perfected beings, seers, serpents, and *rākṣasas*, having seen the ever-moving one's son—who had the luster of the sun, Vaiśvānara, or a god—on his lap, he made compassion."

"together with the gods, perfected beings, seers, great serpents, and the *rākṣasas*" *sadevasiddharṣibhujaṃgarākṣasaḥ*: The sequence *-siddharṣibhujaṃgarākṣasaḥ* is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, and Gita Press read instead *sadevagandharvarṣiyakṣarākṣasaiḥ*, "together with the gods, *gandharvas*, *ṛṣis*, *yakṣas*, and *rākṣasas*." This reading is ungrammatical, hypermetric, and has the fault of incorrect scansion. In addition, it has the fault of incorrect *sandhi* between *-gandharva-* and *-ṛṣi-*. Ck, Ct, and Cr all note that sequence of heavy and light syllables is irregular (*gandharvarṣiyakṣeti gurulaghubheda ārṣaḥ*—so Ck and Ct). Cr similarly notes that the extra syllable in the *pāda* denotes a metrical irregularity (*caramapāde 'kṣarādhikyaṃ chandasāṃ vailakṣaṇyadyotanāya*). Cg, who reads with the critical edition, also notes that the sequence of heavy and light syllables is irregular (*gandharvarṣiyakṣeti gurulaghubheda ārṣaḥ*). G2,M5, and KK and VSP correct the reading to *sadevagandharvarṣiyakṣarākṣasaiḥ*.

The meter is *vaṃśasthavila* (*vaṃśastha*) with a defective *pāda* a.

Sarga 36

1. "injury" *-vadha-*: Although the term is most commonly used in its sense of "slaying or death," the context makes it clear that here it must be understood in the sense of "injury *or* hurt." See 7.35.46–48 and verse 4 and notes below.

"his infant son" *śiśukam*: Literally, "infant *or* child." We take the suffix *-ka* here in its diminutive sense. Cr takes the suffix to indicate that the child is the object of compassion or pity (*anukampitasutam*). Cs appears to take the suffix in the sense of similarity, understanding the term here to mean "similar to the appearance of a child." Cs continues, arguing: "But that Hanumān, in reality, is not a child, although he reveals himself to the worlds in this form. (*śiśukaṃ śiśupratimāsadṛśam. vastutas tu na śiśuḥ. tathā lokānāṃ pradarśayitāram.*)"

2. "After rising . . . Vāyu prostrated himself three times at the Creator's feet." *pādayor nyapatad vāyus tisro 'vasthāya vedhase*: Literally, "Having stood, Vāyu fell down three times at the two feet to the Creator." The word *tisraḥ*, "three," is marked as uncertain by the editors of the critical edition. As noted by Cv, the nominative or accusative feminine *tisraḥ* is irregular here (*anyat sarvam ārṣam*). D10,11, and GPP, NSP, and Gita Press read instead *trir upasthāya*, literally, "having worshiped three times." Cg notes this as a variant reading. T1–3,M2,3, and KK and VSP read instead *tisropasthāya*, "having worshiped three times." Cg understands the passage to mean: "First worshiping him, he performed a complete [lit., 'eight-limbed'] prostration three times (*upasthānapūrvakaṃ triḥsāṣṭāṅgam anamad ity arthaḥ*)." Cg further notes that the *aluksamāsa* (i.e., *tisropasthāya*) is irregular (*alug apy ārṣaḥ*). Translators, who read the variant, *upasthāya*, generally understand Vāyu to have bowed down to or stood submissively before Brahmā. Thus Roussel (1903, vol. 3, p. 523) translates, "*Vāyu tomba aux pieds de Vedhas, après trois inclinations profondes*." Shastri (1959, vol. 3, p. 494) understands, "Vayu, having bowed three times, fell at the feet of Brahma." Gita Press (1969, vol. 3, p. 2037), offers, "Standing thrice submissively before the creator, the wind-god . . . fell at the former's feet." Raghunathan (1982, vol. 3, p. 490), renders, "he prostrated himself thrice at the feet of Brahmā in all humility, announcing himself as ordained." Benoît (1999, p. 1317) translates, "*Vâyu se prosterna par trois fois aux pieds de Brahmā*."

"With his dangling earrings, garland, diadem, and ornaments of burnished gold" *calatkuṇḍalamaulisraktapanīyavibhūṣaṇaḥ*: The compound lends itself to a variety of analyses. There are two ways to construe it as a proper *bahuvrīhi* compound. The first, which we have selected, is to take the participle *calat*, "moving, swinging, dangling," as govern-

ing only the earrings. Cr takes *mauli*, which we understand in its meaning of "diadem," in its adjectival sense of "excellent." He then takes the compound to mean: "Vāyu is one who has dangling earrings, who has an excellent garland, and who has golden ornaments (*calatī kuṇḍale yasya maulir atiśreṣṭhā srag yasya sa eva sa iti karmadhārayas tapanīyāni svarṇamayāni vibhūṣaṇāni yasya sa vāyuḥ*—so Cr)." An alternative is provided by Ck and Ct, who suggest reading the sequence *-sraktapanīya-* as a *paranipāta* for *-tapanīyasrak-*. (*sraktapanīyeti. tapanīyasrag ity arthaḥ.*) This, then, would lend the compound the sense "having dangling earrings, a diadem, and a garland of burnished gold for his ornaments." Ś,Ñ1,V1,B4,D1,4,G1,M4, and GPP, NSP, and Gita Press read the synonymous adjective *cala-*, "moving *or* dangling," for the participle *calat-*, "dangling."

Following verse 2, KK inserts in brackets, numbered as verses 7.36.2–3, a passage of four lines [713*, lines 1–4]: " 'I do homage to you, the Lord of the three worlds, who are the three qualities, the three *vedas*, the three cosmic eras, the three powers, the three times, and the three abodes.' Having thus done homage to Brahmā, whose powers are endless, Vāyu, taking his infant son, worshiped Grandfather Brahmā."

3. "his son" *śiśuṃ tam*: Literally, "that child."

4. "he once more revived" *punar jīvitam āptavān*: Literally, "he once more attained life." Most of the translators consulted seem to read the phrase literally. Nonetheless, it is clear from the previous *sarga* that Hanumān has not been killed but has merely been stunned. Compare the description of Hanumān's wounding at 7.35.46–48, where we are told that he was merely stunned (*vihvale*—7.35.48). The simile in the present verse further reinforces this.

5. "Perceiving . . . that Hanumān had revived" *prāṇavantam imaṃ dṛṣṭvā*: Literally, "having seen him possessed of the breath of life *or* vitality [*prāṇa*])."

"Vāyu, bearer of scents" *gandhavahaḥ*: Literally, "bearer of scents." The term is rare, occurring only six times in the critical edition: at 4.65.23; 6.61.34,64,68; 7.36.26; and here. See notes to 6.61.34,64,68. See also *MBh* 2.10.7, where the air within the court of King Vaiśravaṇa is so described.

"began to circulate among all beings, where there had previously been obstruction" *cacāra sarvabhūteṣu saṃniruddhaṃ yathā purā*: This line is rather difficult to construe because of the neuter *saṃniruddham*, which can mean either "blocked" or "an obstruction of the intestines." (Compare 7.35.56 and notes.) We take it nominally in its medical sense of the obstruction of the anus and the urethra. The reference is to the blockage of the feces and urine that Vāyu had inflicted upon all beings in his anger (see 7.35.49 and notes). To bring out what we take to be the intended sense of the verse, we have taken the liberty of reading the adverb *yathā*, "in such a way," as if it were *yatra*, "in which *or* where." The commentators and translators struggle with the term, offering a variety of more or less persuasive interpretations. Ct reads the *upasarga sam* as an elliptical form of *saṃtyakta*, "given up *or* abandoned." He then reads the compound adverbially in the sense of "in such a way as to give up [his] obstruction in all beings (*sarvabhuteṣu saṃniruddhaṃ saṃtyaktavirodhaṃ yathā bhavati tathā*)." Cs, somewhat similarly, takes both *upasarga*-s *sam* and *ni* elliptically to mean, respectively, "completely (*samyak*)" and "gone out from *or* voided (*nirgatah*)." He then, too, reads the compound adverbially to mean "in such a way that obstruction had completely gone out," that is, "devoid of obstruction." (*saṃniruddhaṃ ruddhaṃ bhāve ktaḥ. nirodhaḥ. samyañ ni nirgato rodho yasmin karmaṇi tad yathā bhavati tathā nirodharahitam.*) Cr explains: "Having seen Hanumān restored to life, Vāyu, who had previously blocked up the collection of life breaths in all beings, now circulated as before, that is to say, caused them to circulate. If, however, we take the term *saṃniruddham* as a generic neuter, we can then see it as an adjective modifying Vāyu [i.e., the wind, which had been blocked]. In that case, there is no need to understand this as a causative construction. (*vāyur imaṃ hanūmantaṃ*

prāṇavantaṃ dṛṣṭvā sarvabhūteṣu saṃniruddhaṃ prāṇādijātaṃ yathā purā pūrvavac cacāra cālayāmāsa. yadi tu sāmānye napuṃsakatvakalpanayā saṃniruddham ity api vāyuviśeṣaṇaṃ tadā nāntarbhāvitaṇijarthakalpanā.)" Ck, Cg, and Cm understand the term *saṃniruddham* to mean "established *or* present within all beings" and, like Ct and Cs, read the participle adverbially (*sarvabhūteṣu saṃniruddham antaḥpratiṣṭhitaṃ yathā bhavati tathā*). Ck, Cm, Ct, and Cs explain that Vāyu circulated as before in the form of the upward and downward life breaths (*yathā purā yathā pūrvaṃ prāṇāpānātmanā*—so Ck, Cm, and Ct; Cs similarly). Of the translators consulted, only Benoît (1999, p. 1318) takes the term *saṃniruddham* in the sense of "blocked," reading adjectivally with Vāyu. He offers, "*le dieu du Souffle . . . se remit à circuler en tous les êtres où il était resté bloqué jusqu'alors.*" Both Roussel and Gita Press read the term adverbially but interpret it idiosyncratically, with no reference to blockage. Roussel (1903, vol. 3, p. 523) renders, "*Prâṇa . . . circula de nouveau dans tous les êtres, librement, comme auparavant,*" while Gita Press (1969, vol. 3, p. 2037) offers, "Seeing Hanumān restored to life, the wind-god, constituting the vital breath (of the entire creation), began (once more) to circulate inwardly as before in all creatures." Shastri and Raghunathan both ignore the term. Shastri (1959, vol. 3, p. 495) renders, "the Wind-god, blowing auspiciously, began to circulate in all beings as erstwhile." And Raghunathan (1982, vol. 3, p. 490) offers, "Rejoicing at seeing him live, Vāyu, carrier of scents, resumed his movements in all creatures, as the life-breath." Dutt does not translate this *sarga*. Gorresio's text, perhaps glossing, as elsewhere, reads *avirodhaḥ*, "without obstruction," for *saṃniruddham*, which then modifies Vāyu. Gorresio (1870, p. 147) renders, "*dissolvendo ogni impedimento.*"

6. "Released from the affliction of wind" *marudrogavinirmuktāḥ*: Literally, "released from the disease of wind." V1,D1–4,7,9–11,T3,4,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *marudrodhād vinirmuktāḥ*, "freed from the obstruction of wind." KK 1913 (7.36.8) reads *marudrodhādivinirmuktāḥ*, "freed from the obstruction of wind, etc.," but this appears to be a typographical error, as KK 1905 (7.36.6) and VSP (7.36.6) both read *marudrodhād vinirmuktāḥ*.

"creatures" *prajā vai*: Literally, "creatures indeed." Ñ2,V1,B3,D1–3,5–7,9–11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tāḥ prajāḥ*, "those creatures."

"as might be lotus ponds in bloom" *padminya iva sāmbujāḥ*: Literally, "like lotus ponds with lotuses."

"from freezing winds" *śītavāta-*: Literally, "from cold wind." Ñ1,V1,D1–5,9,T4, and KK 1905 (7.36.3) and VSP (7.36.6) read instead *śītadāha*, "frostbite [lit., 'cold burning']." Cg glosses, "burning by frost (*himena dāhaḥ*)." Cg also notes our reading as a variant.

7. "of the three pairs, foremost of the three, who has three abodes and is worshiped by the thirty gods" *triyugmas trikakut tridhāmā tridaśārcitaḥ*: Literally, "having three pairs, being the foremost of three, having three abodes, worshiped by thirty." The commentators are unanimous in defining the three pairs as the three pairs of lordly attributes: 1) glory and might, 2) sovereignty and majesty, and 3) knowledge and freedom from worldly desires. Cv, Cg, Ct, and Cr also agree that *trikakud* means principal or foremost among the *trimūrti* and that *tridhāmā* means having a dwelling or place in [each of] the three worlds. (*triyugmas trīṇi yugmāni yasya saḥ. tāni yaśovīrye aiśvaryaśriyau jñānavairāgye ca trikakuttrimūrtipradhānaḥ. tridhāmā trilokasthānaḥ*—so Ct; Cv, Cg, and Cr similarly.) The term *trikakud* is relatively rare in the epics as a description of a divinity. Outside of this one appearance in the *Rāmāyaṇa*, it occurs three times in the *Mahābhārata*—twice in reference to Kṛṣṇa (12.43.10; 13.135.20) and once in reference to Viṣṇu in his *varāhāvatāra* (12.330.28). The concept of the *trimūrti* as a composite deity consisting of Brahmā, Viṣṇu, and Śiva appears to be a relatively late purāṇic innovation, unknown to either epic. It should be also noted that there is substantial manuscript uniformity supporting the term *trikakud* here. The term *tridhāman* is given as an epithet of Kṛṣṇa at

MBh 12.43.10, where Nīlakaṇṭha, taking *dhāman* in its sense of light or splendor, glosses it as "having the luster of the sun, the moon, and fire (*sūryacandrāgniprabhaḥ*)." At 13.143.22 the term *tridhāman* is found once again. Here it is used as an epithet of Kṛṣṇa in his form as the sun and the year. Nīlakaṇṭha understands the term to refer to his possession or dispensation of the three meteorological phenomena: wind, rain, and heat (*tridhāmeti varṣavātoṣṇaprakāram*).

8. "O great Indra! O Agni! O Varuṇa! O Kubera, lord of wealth! O Maheśvara!" *bho mahendrāgnivaruṇadhaneśvaramaheśvarāḥ*: Literally, "O Mahendra, Agni, Varuṇa, Dhaneśvara [lord of wealth], [and] Maheśvara." The sequence *-dhana-* is marked as uncertain by the editors of the critical edition. Ñ2,V1,B1,3,4,D3,10,M5, and GPP, NSP, and Gita Press read instead the similar *bho mahendrāgnivaruṇā maheśvaradhaneśvarāḥ*. KK and VSP read instead *bho mahendreśavaruṇaprajeśvaradhaneśvarāḥ*, "O Mahendra! O Īśa! O Varuṇa! O Prajeśvara ! O Dhaneśa [lord of wealth]!" Ck and Cg identify *īśa*, "the Lord," as Rudra and Prajeśvara [the Lord of creatures]," as Yama. (*īśa ity anena rudra ity ucyate. prajeśvaro yamaḥ*—so Cg; Ck similarly.)

"Please listen . . . I shall tell it, as it is beneficial" *tat . . . hitaṃ vakṣyāmi śrūyatām*: Ñ1,B1,3,4,D1,3–7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *vakṣyāmi śrūyatāṃ hitam* by transposition. Ck, Cg, and Ct note the irregularity of the scansion in the phrase *vakṣyāmi śrūyatām*, marking the presence of an irregular heavy syllable (*śrū*[*yatām*]), and consider it archaic (*vakṣyāmi śrūyatām iti guruvaiṣamyam ārṣam*). Cs quotes Ct and takes great exception to his comments. He asks what the purpose or the sense of this remark is and concludes that those lacking in *or* impoverished in reference to knowledge should be considered uncertain [sources]. (*nāgojibhaṭṭo vakṣyāmi śrūyatām ity atra guruvaiṣamyam ārṣam iti vyācakhyau tatkim abhiprāyakaṃ veti jñānadāridrā vicāryāḥ.*) Ś,D6–8,10–12,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *vaḥ*, "to you," for *tat*, "it."

9. "This infant will have to accomplish a mission of yours." *anena śiśunā kāryaṃ kartavyaṃ vo bhaviṣyati*: Literally, "something that must be done for you will have to be done by this infant."

"So you must all grant" *dadatāsya*: Literally, "you must give to him." B3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tad dadadhvam*, "therefore you must give."

"boons in order to gratify him" *varān . . . asya tuṣṭidān*: Literally, "boons that give gratification to [lit., 'of'] him." Ś,D6–8,10–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *asya tuṣṭaye*, "for his gratification."

10. "thousand-eyed Indra" *sahasranayanaḥ*: Literally, "the thousand-eyed [one]."

"moved by affection" *prītiraktaḥ*: Literally, "impassioned or emotional through affection." D6,7,10,11,T1–3,G,M1,3,5,10, and GPP, NSP, Gita Press, KK, and VSP read instead *prītiyuktaḥ*, "filled with affection."

"with a benign expression" *śubhānanaḥ*: Literally, "having a pleasant face."

"took off . . . and said this" *samutkṣipyedam abravīt*: The sequence *-utkṣipya-* is marked as uncertain by the editors of the critical edition. The passage is elliptical. Cr glosses, "having removed it, that is to say, having given it preceeded by removal (*utkṣipyotkṣepaṇapūrvakaṃ pradāya*)." Several of the translators consulted interpolate this idea into their translations by indicating that Indra gave the garland to Hanumān. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *utkṣipyedaṃ vaco 'bravīt*, "having removed [it], he spoke these words."

"his garland of lotuses" *kuśeśayamayīṃ mālām*: Literally, "a garland made of lotuses." Ck, Cg, Ct, and Cr gloss, "made of golden lotuses (*kāñcanapadmamayīm*)," and this gloss is rendered in several translations consulted. The term *kuśeśaya-* is rare in the epic literature, but it is known to the later purāṇic literature. It only occurs in one other place in the *Rāmāyaṇa*, at 2.88.24, and once in the *Mahābhārata* at 3.130.15.

Following verse 10, KK inserts a passage, numbered and in brackets (7.36.13ab), of one line, not noted in the critical apparatus. The line seems syntactically isolated from its context. It reads: "And this very day, the world has been released by Vāyu, who is life (*adyaiva ca parityaktaṃ vāyunā jagad āyuṣā*)." Optionally, it is perhaps possible to read the sequence as *jagadāyuṣā*, "by him who is the life of the world."

11. "was broken" *kṣataḥ*: Literally, "broken *or* wounded." B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *hataḥ*, "was struck o*r* wounded." Apparently the author takes the normally feminine noun *hanu* as masculine (see 7.35.47 and note). Only Cs among the commentators consulted is concerned about the *liṅgabheda* and glosses *hatā*, noting that the feminine reading does appear in some manuscripts. Cs further proposes an alternative reading of the verse, understanding the sequence *yathā hataḥ*, which in the *devanāgarī* is written as one unit, i.e., *yathāhataḥ*, as *yathā ahataḥ*, which he then glosses as *ahatā*, i.e., "not injured." He then explains, "Since his jaw was completely uninjured, therefore he shall be known by the name Hanumān, 'possessing a jaw.'" (*hataḥ hatā. hatety api kvacit pāṭhaḥ. ahato 'hatā. sarvātmanānāśaṃ prāptety ato hanumān iti nāmnā bhaviteti vā.*)

"this . . . by the name of" *nāmaiṣaḥ*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *nāmnā vai*, "indeed, by name."

"Hanumān, 'He of the Great Jaw.'" *hanumān iti*: Literally, "Hanumān." The word *hanumān* literally means "possessing a jaw." Since the possessive suffix *mant*/*vant* is frequently used to indicate possession to a great degree (*prāśastye matup*—according to *Pā* 5.2.94 and the *vartika* thereon), the idea may be that Hanumān has a characteristically large or distorted jaw as a result of his injury. See note to *kṣataḥ* above.

12. "I will grant him" *aham evāsya dāsyāmi*: Literally, "I myself will give him." Ś,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *aham asya pradāsyāmi*.

"the greatest and most excellent" *paramam . . . uttamam*: The expression is redundant, as the terms here are more or less synonymous. Ñ,V1,D2–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *adbhutam*, "wondrous, marvelous," for *uttama*, "most excellent," thus avoiding the redundancy.

"Henceforward" *ataḥ prabhṛti*: The word *ataḥ*, "from this *or* from now," is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G3,M2,3,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *itaḥ*.

"he shall be invulnerable to my *vajra*" *vajrasya mamāvadhyo bhaviṣyati*: Compare this episode with the previous account of the childhood of Hanumān in the *Kiṣkindhākāṇḍa* (4.65). There, in verses 25–26, it is Brahmā who gives Hanumān the boon that he cannot be killed by any weapon in battle. Indra's boon there is that he should not die unless and until he should choose to do so. Hanumān's invulnerability to weapons is reflected in his common post-epic epithet, *vajrāṅga*, "having an adamantine body *or* a *vajra*-body,"

13. "Sūrya Mārtāṇḍa" *mārtāṇḍaḥ*: Literally, "he of the mortal egg." The epithet can be traced back to the *Ṛgveda* (10.72.8), where the sun, who dies and is reborn each day, is mentioned as the seventh son of Aditi. This is the only occurrence of the epithet *mārtāṇḍa* (or the v.l. *mārtaṇḍa*) in the *Rāmāyaṇa*. Ś1,2,Ñ,V1,B3,4,D1–11,G2,M4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mārtaṇḍaḥ*, "Mārtaṇḍa."

14. "And" *tu*: B4,D6,7,10,11,T,G,M1–5,7,9, and GPP, NSP, and Gita Press read instead *ca*, "and."

"I shall grant him mastery of that *śāstra*" *asya śāstraṃ dāsyāmi*: Literally, "I shall give him a *śāstra*." Ck, Cg, and Ct understand *śāstra* here to mean "studying of the *śāstra* and knowledge *or* mastery of its meaning (*śāstraṃ śāstrādhyayanaṃ tadarthajñānaṃ ca*—so Ct; Ck and Cg similarly)." Cg understands the *śāstra* intended here to be the Aindra grammar (*aindravyākaraṇam ity arthaḥ*). Cr glosses the verb *dāsyāmi*, "I will give," as "I will teach (*adhyāpayiṣyāmi*)." This boon accounts for Hanumān's reputation as a great

grammarian and his eloquence in Sanskrit. Compare App. I, No. 3, following notes to 4.3.25; and 5.28.18–19 and notes. On the Aindra school of grammar, see Burnell 1875 and Belvalkar 1915, pp. 10–12. See, too, 730*, following notes to verse 42 below.

Following verse 14, T2,G,M1–5,7–10, and GPP (in brackets, unnumbered, between 7.36.14 and 15), Gita Press (7.36.14cd), KK (7.36.16.ef), and VSP (7.36.15bac) insert a passage of one line [716*]: "and no one shall be his equal in the apprehension of the *śāstra*[1] (*na cāsya bhavitā kaścit sadṛśaḥ śāstradarśane*)."

[1] "in the apprehension of the *śāstra*" *śāstradarśane*: Literally, "in the perception of the *śāstra*." Cg glosses, "in the knowledge of the *śāstra* (*śāstrajñāne*)."

15. "or through water" *udakād api*: Literally, "even from water." Varuṇa is the regent of the waters.

"even after a million years" *varṣāyutaśatenāpi*: Literally, "even by a hundred *ayutas* of years." An *ayuta* is normally ten thousand.

16. "And Yama . . . invulnerability to his rod" *yamo 'pi daṇḍāvadhyatvam*: Ś,Ñ,V1,B1, 3,4,D,T1,2,4,G3,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yamo daṇḍād avadhyatvam*, "Yama . . . invulnerability to his rod." Lahore reads the slight variant *yamadaṇḍād avadhyatvam*, "invulnerability to Yama's rod."

"ordained for him" *diśate 'sya*: Literally, "he ordered *or* assigned to [lit., 'of'] him." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varaṃ dadāmi*, making the statement a direct quotation, "I will give a boon."

"perpetual" *nityaśaḥ*: D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *dattavān*, "he gave *or* granted."

"never losing heart in battle" *aviṣādaṃ ca saṃyuge*: Literally, "and non-despondency in battle."

17. "Kubera Ekākṣipiṅgala" *ekākṣipiṅgalaḥ*: Literally, "Ekākṣipiṅgala (Tawny in One Eye)." The term *piṅgala-* covers a spectrum of colors, from red to reddish-brown, yellow, tawny, and gold. Translators vary in their choices. For an explanation and the origin of this epithet, see *sarga* 13 above, esp. verses 21–30.

"who was a granter of boons" *varadaḥ*: Ś,Ñ,V1,B1,3,4,D3,5–8,10–12,T4, and Gorresio, GPP, NSP, and Gita Press read instead *dhanadaḥ*, "the bestower of wealth."

"never . . . him in battle" *nainaṃ saṃyugeṣu*: Literally, "not him in battles." The sequence *nainam* is marked as uncertain by the editors of the critical edition. KK and VSP read instead *cainaṃ* [*saṃyuge na*], "and [not] him [in battle]."

18. "His death shall never come" *na vadhyo 'yaṃ bhaviṣyati*: Literally, "he will not be subject to being killed." Ś,D2,6–12,T1,G1,M3, and Lahore, GPP, NSP, and Gita Press read the virtually synonymous *avadhyaḥ*, "not to be killed," for *na vadhyaḥ*.

"from me or from my weapons" *matto madāyudhānāṃ ca*: Literally, "from me and of my weapons." The construction is awkward and ungrammatical, with the ablative *mattaḥ* and the genitive *madāyudhānām* placed in parallel.

Following 18ab, KK (in brackets, numbered as 7.36.21cd–7.36.22ab) inserts, while D7, T4 insert following 18, a passage of two lines [719*]: "And he shall have invulnerability from me and from my lance, especially as he is constantly bearing my immovable javelin[1] (*macchūlenāpy avadhyatvaṃ mama caiva bhaviṣyati / macchaktim acalāṃ caiva vahan nityaṃ viśeṣataḥ //*)."

[1] "And he shall have invulnerability from me and from my lance, especially as he is constantly bearing my immovable javelin." *macchūlenāpy avadhyatvaṃ mama caiva bhaviṣyati / macchaktim acalāṃ caiva vahan nityaṃ viśeṣataḥ //*: The passage, especially the second line, makes little sense. KK reads *hantaiva hi*, "indeed he will especially de-

stroy [my unshakable javelin]," for *vahan nityam*, "constantly bearing." The variant is not noted in the critical apparatus.

19. D6,7,10,11,T4, and GPP, NSP, and Gita Press read verses 18–22 in a slightly different sequence—20, 720* (substitutes for critical edition verse 21), 19 (with transposition of *pādas* ab and cd), 22.

"Next Brahmā said these words: 'He will be a great being, long-lived' " *dīrghāyuś ca mahātmā ca iti brahmābravīd vacaḥ*: Literally, "Brahmā spoke words: '[He will be] a great being and long-lived.' " Note the hiatus between *ca* and *iti*. The commentators differ as to how to interpret the commonplace epithet *mahātmā* in connection with the baby Hanumān. Ck and Ct understand it to mean that the expression "he whose soul *or* mind is great" amounts to saying that Hanumān will be a knower of Brahman. (*mahātmā mahān ātmā yasya saḥ. brahmajña iti yāvat*—so Ct.) Cr, on the other hand, understands the term to mean that Hanumān will perform extraordinarily great deeds (*atiprayatnavān*). D6,7,10,11, and GPP, NSP, and Gita Press read *brahmā taṃ prābravīt vacaḥ*, "Brahmā said these words to him," for *iti brahmābravīd vacaḥ*, "Brahmā said words." The loss of the quotation mark *iti* makes it grammatically, if not contextually, ambiguous as to whether the adjectives *mahātmā*, "great one," and *dīrghāyuḥ*, "long-lived," refer to Hanumān or Brahmā. Several of the translations consulted construe one or both of the adjectives with Brahmā (Roussel 1903, vol. 3, p. 524; Raghunathan 1982, vol. 3, p. 491; and Benoît 1999, p. 1318). Cr warns us against this construction, in which these epithets are taken as referring to Brahmā. He says: "One should not imagine that either *dīrghāyuḥ* or *mahātmā* are adjectives of *brahmā* (*dīrghāyurmahātmanor brahmaviśeṣaṇatve tu neyaṃ kalpanā*)." See 7.98.24 and notes, where Hanumān's longevity is ordained by Rāma.

"and immune to all chastisements on the part of brahmans" *sarveṣāṃ brahmadaṇḍānām avadhyo 'yaṃ bhaviṣyati*: Literally, "this one will be invulnerable to all staves of *brahmans*." The term *brahmadaṇḍa*, normally in the singular, refers either to the rod of Lord Brahmā or, more commonly, to the staff carried by brahmanical sages. The commentators differ somewhat, oscillating between the idea of a physical weapon and the idea of the priestly power of the curse used to chastise those who offend brahmans. The term *daṇḍa* can also refer to punishment. Ck, Cg, and Ct understand the reference to be to all the means of punishment, up to and including the divine weapon-spell of Brahmā (*sarveṣāṃ brahmāstrāntānām*). Ck and Ct add that the specific term *brahmadaṇḍa* refers to the curse of brahman-seers that could be released with reference to destructive activities (*brahmadaṇḍo brahmarṣikriyamāṇaḥ saṃhāroddeśyakaḥ śāpaḥ*). Cm glosses simply, "the curses of brahmans (*brahmaśāpānām*)," while Cg remains undecided, glossing, "either the curses of brahmans or brahmanical weapons (*brahmaśāpānāṃ brahmāyudhānāṃ vā*)." These discussions of the sense of *brahmadaṇḍa* are conditioned by the information given at verse 30 below, where the *ṛṣis*, recalling Brahmā's boon, are unable to punish Hanumān for his mischievous destruction of their ashrams. D6,7,11,T4, and GPP, NSP, and Gita Press read *avadhyatvam*, "[there will be] invulnerability," for *avadhyo 'yam*, "this one [will be] invulnerable."

20. See note to verse 19 above for variations in the sequence of verses in this passage.

"very wise . . . foremost of artisans . . . uttered a boon for him" *śilpināṃ pravaraḥ prāha varam asya mahāmatiḥ*: D6,7,10,11, and VSP omit, while GPP reads the line in brackets, unnumbered, between 7.36.20ab and 7.36.21ab. The word *pravaraḥ* is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,B1,3,4,D2,3,5,8,9,12, and Lahore, Gorresio, GPP, KK, and VSP read *prādāt*, "he gave," for *prāha*, "he said *or* uttered."

"that infant, who resembled the rising sun" *enaṃ bālasūryopamaṃ śiśum*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *imaṃ bālaṃ prati mahārathaḥ*, "The great chariot-warrior [having looked] at that infant."

21. See note to verse 19 above for variations in the sequence of verses in this passage.

"And . . . here" *iha . . . tu*: KK reads instead *tu . . . ca*, "but . . . and."

"at the time of battle" *saṃgrāmakāle tu*: T1,2,G1,3,M2,4,8,9, and KK read instead the plural, *saṃgrāmakāleṣu*, "in times of battles."

KK reads this verse, numbered (7.36.24) and in brackets, following 720*.

For verse 21, D6,7,10,11,T4, and GPP, NSP, Gita Press, and VSP substitute, while KK reads following verse 20, a passage of two lines [720*]: "And he shall be invulnerable to those weapons that[1] I have fashioned as well as to divine weapons, and thus he will become one of the *cirajīvins*[2] (*matkṛtāni ca śastrāṇi yāni divyāni tāni ca* / *tair avadhyatvam āpannaś cirajīvī bhaviṣyati* //)."

[1] "And . . . those . . . that" *yāni . . . tāni ca*: Literally, "which . . . and those." KK and VSP read *saṃyuge*, "in battle," for *tāni ca*, "and those."

[2] "will become one of the *cirajīvins*" *cirajīvī bhaviṣyati*: This boon is, no doubt, intended to explain Hanumān's inclusion in the traditional list of the "seven immortals [*cirajīvins*]," that is, figures from the epic and purāṇic literature who are thought to live on from one age to another. The others are Aśvatthāman, Bali, Vyāsa, Vibhīṣaṇa, Kṛpa, and Rāma Jāmadagnya (Paraśurāma). See 7.10.30; 7.98.22; and notes.

22. See note to verse 19 above for variations in the sequence of verses in this passage.

"Hanumān" *enam*: Literally, "him."

"four-faced Brahmā" *caturmukhaḥ*: Literally, "the four-faced [one]."

"*guru* of the world" *jagadguruḥ*: This appears to be the only occurrence of this term in in the epic literature. It is, however, not uncommon in the purāṇic literature.

"with a satisfied expression" *tuṣṭamukhaḥ*: Literally, "having a satisfied face." Ñ,V1, D2,3,5–7,9–11,T4,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *tuṣṭamanāḥ*, "having a satisfied mind."

23. "your son here" *te 'tra putraḥ*: Ś,Ñ,V1,B1,4,D,T4,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *putras tava*, "your son."

Following verse 23, D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [721*]: "And he shall be able to take on any form at will, do as he likes, go where he pleases, and be the foremost of leapers. His movements shall never be obstructed and he shall attain great fame.[1] (*kāmarūpaḥ kāmacārī kāmagaḥ plavatāṃ varaḥ* / *bhavaty avyāhatagatiḥ kīrtimāṃś ca bhaviṣyati* //)"

[1] "and he shall attain great fame" *kīrtimāṃś ca bhaviṣyati*: Literally, "and he will be one possessing fame *o*r glory."

25. "When all of those gods had spoken in this fashion and had taken leave of Māruta, they placed Grandfather Brahmā before them, and, along with the other immortals, they all departed just as they had come" *evam uktvā tam āmantrya mārutaṃ te 'maraiḥ saha* / *yathāgataṃ yayuḥ sarve pitāmahaḥ purogamāḥ* //: Literally, "Having spoken thus [and] having taken leave of Māruta, they all, having the Grandfather going before them, together with the immortals, went just as they had come." The syntax of the verse is fairly obscure because it is not clear as to who is or are the subject[s] of the gerunds *uktvā*, "having said," and *āmantrya*, "having taken leave." Even though Brahmā was the last speaker, he cannot be the subject. Moreover, the gods who had assembled cannot be the subjects either, as the unnamed subjects are said to depart, along with the gods (*amaraiḥ saha*). Probably the best solution is the second alternative proposed by Cs, the only commentator consulted who engages with the problem. He understands the subject to be only the set of gods who actually conferred boons on Hanumān and who then, placing

Brahmā before them, departed together with all the other divinities, perhaps including such beings as *gandharvas*, great serpents, *guhyakas*, etc. (*pitāmahapurogamā varadā amarair itaraiḥ sahaivam uktveti vā*). See 7.35.64–65. We find Cs's first alternative less persuasive. According to this, the term *amara*, normally "immortal," refers to the boons of immortality that were conferred upon Hanumān. This allows Cs to read the verse to mean that the gods first spoke to Hanumān, who now possesses these boons, and then took their leave of Māruta. Finally, they placed Brahmā at their head and all departed as they had come. (*amarair amaratvagair varaiḥ saha vartamānaṃ taṃ hanumantam uktvā mārutaṃ cāmantrya pitāmahapurogamāḥ sarve 'pi yathāgatās tathā yayuḥ.*) Ck and Ct similarly understand the subjects to be [the principal] gods, that is, great Indra, etc., while the term *amaraiḥ* refers to the hosts of their attendant divinities. (*evam uktvā mahendrādaya ity arthaḥ. amaraiḥ parivāradevagaṇaiḥ.*) D6,7,10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read the particle *tu* [*tv amaraiḥ*] for the plural pronoun *te* [*te 'maraiḥ*].

26. "Vāyu, bearer of scents" *gandhavāhaḥ*: Literally, "bearer of scents." See notes to verse 5 above.

"after telling . . . about the boons that had been granted" *tam ākhyāya varaṃ dattam*: Literally, "having told . . . that a boon had been given." The critical reading is awkward in that it uses the singular when the boons given were numerous. Ñ2,V1,B1,3,D2,5,10,11,T4,G2,M2,8,9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *taṃ varadattam*. This reading yields the sense "having told [her] that he [i.e., Hanumān] had been given boons." Cg and Ct read the compound as a *paranipāta* for *dattavaram*, "to whom boons had been granted."

"he departed" *viniḥsṛtaḥ*: Literally, "[he] went out." D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vinirgataḥ*. Cr supplies the phrase "from the house (*gṛhād iti śeṣaḥ*)."

27. "Hanumān" *eṣaḥ*: Literally, "he."

"with his native strength" *balenātmani saṃsthena*: Literally, "with the strength situated within himself." D6,7,10,11,T,G1,M2, and GPP, NSP, and Gita Press read instead *javena*, "with speed," for *balena*, "with strength."

"he swelled up like the ocean" *so 'pūryata yathārṇavaḥ*: Literally, "he was filled like the ocean." D6,7,10,11, and GPP, NSP, and Gita Press read instead *so 'sau pūrṇa ivārṇavaḥ*, "he was as full as the ocean."

28. "Indeed . . . that" *hi eṣaḥ*: Note the hiatus. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*pi tadā*, "indeed . . . then."

"with strength" *balena*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tarasā*, "with speed *or* strength."

29. "He broke the sacrificial ladles, smashed the ritual vessels, and scattered the sacred fires and the piles of barkcloth garments belonging to those tranquil sages." *srugbhāṇḍān agnihotraṃ ca valkalānāṃ ca saṃcayān / bhagnavichinnavidhvastān suśāntānāṃ karoty ayam* //: Literally, "He made the ladles, vessels, *agnihotra*, and piles of barkcloth garments of the very peaceful ones broken, split, and scattered." D5,7,11,T4, and GPP, NSP, and Gita Press read the neuter *srugbhāṇḍāny agnihotrāṇi*, "ladles, vessels, [and] *agnihotras*," for *srugbhāṇḍān agnihotraṃ ca*, "the sacrificial ladles . . . the ritual vessels, scattered the sacred fire." D11 and GPP, NSP, Gita Press, KK, and VSP read *saṃśāntānām*, "the thoroughly peaceful ones," for *suśāntānāṃ*, "the very peaceful ones." Cs understands the term to suggest that the boon of Brahmā had made Hanumān such that he had nothing to prevent his offensive behavior. The idea, apparently, is that the seers, being of a peaceful nature, would not be likely to curse him, but, as we see below at verse 32, they ultimately do curse Hanumān. (*saṃśāntānām iti. etena niraparādhoparodho 'nena kṛta iti sūcyate.*) Ct understands the reference to ladles and vessels to refer gener-

ally to sacrificial implements (*yajñopakaraṇāni*). He takes the term *agnihotrāṇi* to mean "the fires that are the means of accomplishing the *agnihotra* oblation (*agnihotrasādhanabhūtāgnayaḥ*)." Ct and Cm note that we are to take the adjectives in *pāda* c respectively with the implements, etc., mentioned in the first half of the verse (*bhagnavichinnavidhvastaśabdāḥ srugbhāṇḍādiṣu krameṇa yogyāḥ*—so Ct; Cm similarly).

Following verse 29, D5 (after second occurrence),6,7,10,11,G2,M1,3,5, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [722*]: "And that immensely powerful monkey[1] continued to do such things[2] (*evaṃvidhāni karmāṇi prāvartata mahābalaḥ*)."

[1] "that immensely powerful monkey" *mahābalaḥ*: Literally, "the immensely powerful [one]."

[2] "such things" *evaṃvidhāni karmāṇi*: Literally, "actions of such a type."

30. "Knowing that [Brahmā] . . . the seers continued to tolerate this" *jānanta ṛṣayas taṃ vai kṣamante tasya nityaśaḥ*: D1–5,9,T1,4,G1,3,M3,5,10, and KK and VSP read *śaktitaḥ*, "because of the power," for *nityaśaḥ*, "constantly *or* continually," while D10,11, and GPP, NSP, and Gita Press read instead *jānanta ṛṣayaḥ sarve sahante tasya śaktitaḥ*, which is then read as an independent sentence, yielding the sense "Knowing this, all the *ṛṣis* endured it because of the power of him *or* that." Ct suggests adding the word "behavior (*ceṣṭitam*)" to construe with the genitive *tasya*, "that is, of his [i.e., Hanumān's]," and as the direct object of the verb *sahante*, "they endured" (*sahante kṣamante tasya ceṣṭitam iti śeṣaḥ*). The commentators are divided as to how to understand the phrase *tasya śaktitaḥ*. Cv understands the power to be the majesty of Śaṃbhu (i.e., Brahmā) (*tasya śaktitaḥ śaṃbhor māhātmyāt*). Cg understands the power to be that of Brahmā's boon (*tasya śaktito brahmaṇo varaśaktitaḥ*). Ct understands the term to refer to the power of Brahmā through the force of his boon (*tasya brahmaṇaḥ śaktito varasāmarthyāt*).

"Brahmā" *brahmaṇā*: The reading is marked as uncertain by the editors of the critical edition. D1,3–7,10,11,T3,G1,2,M1,2,4,5,7, and GPP, NSP, Gita Press, KK, and VSP read instead *śaṃbhunā*, "by the beneficent one." Although the epithet "Śambhu" is most commonly used of Śiva, it is also used of Brahmā. The context as well as the commentators support the latter usage here. Cg additionally bolsters this interpretation with a citation from the *AmaK* 3.3.135 to the effect that the epithet refers both to Brahmā and to the three-eyed god (*śambhū brahmatrilocanāv ity amaraḥ*). Ck identifies *śaṃbhu* with the "four-faced Rudra (*caturmukharudraḥ*)." On his use of this term, see notes to 7.25.9.

"had granted him immunity from all chastisements" *brahmadaṇḍānām avadhyam . . . kṛtam*: Literally, "had made [him] invulnerable to the chastisements [*daṇḍa*—lit., 'the staff'] of the Brahmans." See verse 19 and notes above. Ś,Ñ2,B1,3,4,D6–8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *avadhyaḥ . . . kṛtaḥ*, which then construes with *mahābalaḥ*, "[Hanumān] of immense strength," of 722*. See notes to verse 29 above.

31. "when" *yadā*: D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *tathā*, "in this way." KK and VSP read instead *yathā*, "in which way," a reading that is not noted in the critical apparatus.

"and . . . together with Añjanā" *sāñjanena ca*: D5,10,11, and GPP, NSP, and Gita Press read instead *so 'ñjanīsutaḥ*, "that son of Añjanī." D7 and KK and VSP read instead *so 'ñjanāsutaḥ*, "that son of Añjanā."

"continued to transgress all bounds" *maryādāṃ laṅghayati*: Literally, "he went beyond the limit." Cr glosses: "He went indeed beyond the path followed by the elders. This suggests his childishness (*maryādāṃ vṛddhasevitapathaṃ laṅghayaty eva tena tasya bālatvaṃ sūcitam*)."

32. "were annoyed, but not excessively wrathful or impatient" *kruddhāḥ . . . nātikruddhātimanyavaḥ*: Literally, "[they were] angry . . . [they were] were not overly angry or impatient." The expression is somewhat confusing. Cr has the most elaborate discussion of it, in which he tries to reconcile the fact that the *ṛṣis* are supposed to have suppressed their anger and yet, as moral guardians of the civilization, apparently must take some action against errant youth. He says: "Angry means they had restrained their anger, and, therefore, they were devoid of irritation. But because of the prescriptions, etc., they were those who withheld anger against those people who resorted to them. Still, those great seers were not excessively angry because of their reflection that the offense of a child should not be taken seriously. They were devoid of anger but had taken on a little annoyance. This being the case, they cursed Hanumān. By this is suggested the role of protectors of the bounds of morality on the part of the seers. (*kruddhā nivṛttakopā ata eva vimanyava upadeśādinā svāśritajanakopanivartakā api maharṣayo nātikruddhā bālāparādho na gaṇanīya ityādi vicāreṇātikrodharahitāḥ svīkṛteṣatkopā ity arthaḥ santa enaṃ hanūmantaṃ śepur etenarṣiṇāṃ maryādāpālakatvaṃ dhvanitam.*)" Ck, Cg, and Ct draw a distinction between *krodhaḥ* and *manyuḥ*, which both basically mean anger. They define the former as a desire to injure or kill and the latter as impatience (*krodho jighāṃsā manyur amarṣaḥ*). These three commentators, plus Cm, then understand the compound *nātikruddhātimanyavaḥ* to mean that the seers were neither excessively angry nor excessively impatient (*atikruddhā atimanyavaś ca na bhavantīty arthaḥ*—so Ct; Ck, Cg, and Cm similarly). See 7.35.46 and note, where Indra is similarly described.

33. Following verse 33, D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [724*]: "Only when you shall be reminded of your fame will your strength increase (*yadā te smāryate kīrtis tat te vartate balam*)."

34. "he was thus forced to forget his power and blazing energy " *hṛtatejaujāḥ*: Literally, "he whose blazing energy and power had been taken away." As Ck, Cg, and Ct all note, Hanumān has not actually lost his great strength, etc., but has merely been robbed of his knowledge of it (*apahṛtasvavīryabalajñānaḥ*). Cr and Cs ascribe the irregular *sandhi* of the compound *-tejaujāḥ* either to the peculiarities of the epic language or to the use of the synonymous, but less common, term *teja* for *tejaḥ* (*tejaujā ity atra saṃdhir ārṣas tejaśabdasyādantatvaṃ vā*—so Cr; *tejaḥśabdaparyāyo 'yaṃ tejaśabdaḥ*—so Cs). Cs distinguishes between the terms *ojas*, which he defines as the power of steadfastness or passive courage, and *tejas*, which he sees as referring to more active valor. He substantiates the distinction with recourse to the *Viśvakośa*. (*ojo 'vaṣṭambhaśaktiḥ. tejaḥ parākramaḥ. ojo 'vaṣṭambhaprakāśayos tejo dhāmni parākrama iti ca viśvaḥ.*)

"he took on a gentle nature, roaming" *mṛdubhāvagataś caran*: Literally, "[he], roaming, went to a gentle state." Ñ2,V1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mṛdubhāvaṃ gato 'carat*, "he who had gone to a gentle state, roamed."

"the . . . ashrams" *eṣośramāṇi*: The sequence is unusual and difficult to interpret, although the manuscript evidence supports the critical text's reading. The context clearly supports the idea that the reference is to the ashrams or hermitages of the seers, which Hanumān, having previously despoiled, now roams peacefully. Ck, Cg, and Ct, whom we follow, simply understand that this is an example of irregular epic *sandhi* in which the initial *ā* of *āśramāṇi* is elided. (*eṣośramāṇīty ārṣaḥ sandhiḥ*—so Cg and Ct; Ck similarly). Cr sees the sequence as showing regular *sandhi* for the elision of the initial short *a* of the term *aśramāṇi*, which he appears to take as a kenning for *āśramas* in the sense of "places that remove fatigue" (*aśramāṇi śramanivartakāni tāny eva sthānāni*). Cs reads the expression *aśramāṇi* adverbially in the sense that Hanumān adopted a gentle nature in such a way that those places would be free from the trouble [*śrama*] that he had himself caused (*aśramāṇi svaprayuktaśramarahitāni yathā bhaveyus tathā mṛdubhāvaṃ mārdavaṃ gataḥ*). Cs further notes that some manuscripts actually read *āśramān*, "ash-

rams," in which case, he wryly notes, there is no need for any mental exertion. (*eṣa tān āśramān eveti kāsucit pustakasaṃpuṭīṣu pāṭho 'sti. tatra tu anāyāsaḥ.*)

"without violating them" *nātyeti:* Literally, "he does not go beyond *or* transgress." D10,12, and GPP, NSP, Gita Press, KK, and VSP read instead *tāny eva*, "those very ones."

35. "At that time . . . Ṛkṣarajas" *atha ṛkṣarajāḥ*: Note the hiatus. D10,11,T1,2,G1,3,M1,8, and GPP, NSP, Gita Press, KK, and VSP read instead *atharkṣarajasaḥ*, which corrects the hiatus but substitutes the variant name *ṛkṣarajasa*, turning the name into an *a*-stem noun (*ṛkṣarajasa ity akārāntaḥ*—so Ck, Cg, and Ct similarly).

"like the sun in his blazing energy" *tejasā iva bhāskaraḥ*: Literally, "like the maker of light in his blazing energy." Note the hiatus. T1,2,M1, and KK and VSP read instead *tejasā bhāskaraprabhaḥ*, "who through [his] radiance had the blazing energy of the maker of light." This variant, of course, avoids the hiatus.

36. "that lord of the tawny monkeys" *harīśvaraḥ*: D3,9–11, and GPP, NSP, and Gita Press read instead *maheśvaraḥ*, a term normally used as an epithet of Śiva, which here must be taken in its etymological sense of "the great lord."

"he succumbed to the rule of time" *kāladharmeṇa saṃgataḥ*: Literally, "he met with the rule *or* principle of *kāla*." This normally is a euphemism for natural death that is commonly found in the epic and purāṇic literature. D6,7,10,11,T4, and GPP, NSP, and Gita Press read *yojitaḥ*, "conjoined with," for *saṃgataḥ*, "met with."

37. "When he had passed away" *tasminn astam ite*: Literally, "when he had gone to setting *or* [his] end." The phrase *astam* plus a verb of motion is commonly used for the setting of the sun or moon beyond the western mountain. It is used frequently in the metaphorical sense of death or the end of anyone or anything. Compare notes to verse 42 below.

"set Vālin as king in his father's place and Sugrīva in that of Vālin" *vālī . . . / pitrye pade kṛto rājā sugrīvo vālinaḥ pade* //: Literally, "Vālin was made king in the paternal position, Sugrīva in Vālin's position." Ck, Cg, Ct, and Cr note that Vālin's former position, to which Sugrīva is promoted, is that of *yuvarāja*, "heir apparent" (*vālinaḥ pade kṛtaḥ yuvarājatvena sthāpita ity arthaḥ*—so Cr; Ck, Cg, and Ct similarly). It is noteworthy that his appointment seems to pass over the presumptive *yuvarāja*, Vālin's son Aṅgada, who will later be made *yuvarāja* when his father, Vālin, is killed and is succeeded by Sugrīva. See 4.25.11,35. On the position of *yuvarāja*, see notes to 6.51.10. D6,7,10,11,M2,8, and GPP, NSP, Gita Press, KK, and VSP read instead *cātha . . . /. . . vālī*, "and then . . . Vālin," for *vālī . . . /. . . rājā*, "Vālin . . . as king."

38. "And between Hanumān and Sugrīva" *sugrīveṇa saṃam tv asya*: Literally, "and of him together with Sugrīva." As elsewhere in this passage, the author seems oddly hesitant to mention Hanumān's name.

"unbreakable" *ahāryam*: Literally, "not to be removed." D10,11,T1,3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *ābālyam*, "from childhood [onward]."

"indivisible" *advaidham*: Literally, "free from division *or* duality."

"free from any breach" *chidravarjitam*: Literally, "excluding *or* devoid of any breach *or* split." Cr, evidently taking *chidra* in its sense of "flaw *or* fault," understands the adjective to mean "free from mutual faultfinding (*parasparaṃ doṣadarśanarahitam*)."

"just as there is between wind and fire" *anilasya yathāgninā*: V1,D2,6,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read *anilasyāgninā yathā* by transposition.

39. "Hanumān" *eṣaḥ*: Literally, "he." See notes to verse 38 above.

40. The verse, as it appears in the critical edition, is highly defective. It contains two subjects but has no explicit finite verb or any participle that might have substituted for one, making do with two present participles, one of which is irregular and neither of which can serve grammatically as a finite verb.

"And . . . he did not remind him . . . Nor did Māruti know his own strength." *na hy eṣaḥ . . . vedayāno na ca hy eṣa balam ātmāni mārutiḥ* //: Literally, "and he not causing to know . . . and he, Māruti, not [knowing] the strength in himself." We understand the form *vedayānaḥ* to be an irregular present participle of the causative of the verbal root √*vid*, "to know." Reading it in this way, we understand that Sugrīva, even though he was being hounded by his more powerful brother, failed to remind Hanumān, who was even more powerful than Vālin, of his own strength. If one reads in this way, one must bring down by *anukarṣa* the phrase *na veda*, "he did not know," from verse 39 above, which then refers to Māruti himself. Cv, Ck, and Cm, who read with the critical edition, understand the term as a simplex. Ck and Cm gloss *jānānaḥ*, "[not] knowing." Their idea, which is also shared by the commentators that do not share this reading, is that, although Sugrīva was, in fact, aware of Hanumān's immeasurable strength, he appeared to forget about it when he was being hounded in all directions by Vālin. (*na hy eṣa iti. eṣa mārutir ātmani yadā balaṃ vedayāno jānāno bhavati tadaiṣa sugrīvo vālinā bhrāmyamāṇo 'pi nānādikṣu vibhrāmyamāṇo 'pi na bhavatīti saṃbandhaḥ. aparimitabalaśālihanumatsahitasugrīvasya vālinā bhrāmyamāṇatvān māruteḥ satprabalajñānam iva sugrīvasyāpi mārutibalaparijñānaṃ nāstīti bhāvaḥ*—so Cm.) Ct and Cs, who do not share the reading (see below), explain the situation as follows: "Sugrīva, even though being driven out, did not know [Ct and Cs borrowing the phrase *na veda* from the previous verse] Hanumān's strength until the time of the latter's mission on behalf of the gods. Only then, when reminded by Jāmbavān at the seashore, was he possessed of that knowledge. (*vālinā bhrāmyamāṇa eṣa sugrīvo 'pi tadbalaṃ na vedety anukarṣaḥ. tad api devakāryaṃ yāvad eva. tadā tu jāmbavatā smāritaḥ samudratīre tajjñānavān*—so Ct; Cs similarly.)" See *Kiṣkindhākāṇḍa sarga* 65. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *deva jānāti na* for *vedayāno na*, which lends the second line of the verse the sense "O lord, Māruti did not know the strength within him."

Following verse 40, Ś,Ñ1,V1,D,S (except M6), and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [726*]: "Forced to forget his strength because of the seers' curse,[1] that foremost of monkeys accompanied him in battle, standing by like a lion trapped in a cage[2] (*ṛṣiśāpād dhṛtabalas tadaiṣa kapisattamaḥ / siṃhaḥ pañjararuddheva āsthitaḥ sahito raṇe* //)."

[1] "Forced to forget his strength because of the seers' curse" *ṛṣiśāpād dhṛtabalaḥ*: Literally, "one whose strength was taken away because of the curse of the seers." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous compound *ṛṣiśāpāhṛtabalaḥ*.

[2] "trapped in a cage" *pañjararuddheva*: As Ck mentions, the *sandhi* is irregular (*sandhir ārṣaḥ*). Note, too, the hiatus between *eva* and *āsthitaḥ*. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kuñjararuddho vā*, "or [like] a lion blocked by an elephant." The idea here, as noted by Ct, is that, unaware of his strength because of the curse, Hanumān simply stands by while Sugrīva is attacked and does not himself fight (*ata eva raṇe kuñjararuddhaḥ siṃha iva sahito 'yam āsthitaḥ sthita eva na tu yuddhaṃ kṛtavān iti*). Cs notes that what is suggested here is that even though Hanumān is capable of avoiding the curse, through his own desire to demonstrate his conformity with it, he resorts to play-acting (*kuñjararuddhasiṃho vā siṃha iva. anena śāpaparihārasamartho 'pi svecchayā tadānukūlyaṃ saṃpādayan naṭanam āṭīkata hanumān iti sūcyate*). Evidently Cs's idea is that, as in the case of Hanumān's allowing himself to be bound by Indrajit's weapons in order not to violate the boon of Brahmā (see 5.46.38–45 and notes), here he demonstrates his respect for the *ṛṣis*' curse, even though he is not actually constrained by it.

41. "valor, energy, intelligence, prowess, morality, kindness, political sense, dignity, cleverness, great strength, and fortitude" *parākramotsāhamatipratāpaiḥ sauśīlyamādhuryanayānayaiś ca / gāmbhīryacāturyasuvīryadhairyaiḥ*: The sequence *-tāpaiḥ* is marked as uncertain by the editors of the critical edition. D5,7,10,11,T4,M5, and GPP, NSP, Gita Press, KK, and VSP read the first line as one long compound as opposed to two. Ct gives the most elaborate gloss of the various qualities attributed to Hanumān. He glosses them as follows: "*parākramaḥ* (valor) means energy in great feats of battle; the word *utsāhaḥ* (energy) refers to other actions that need to be done; *matiḥ* (intelligence) is decisiveness in one's affairs *or* matters; *pratāpa* (prowess) means power; *sauśīlyam* (morality) is good nature; *mādhuryam* (kindness) is sweetness with respect to speech; *nayānayau* (political sense; lit., 'good and bad policy'), according to other [scholars], means action and inaction with respect to knowledge of those two [i.e., good and bad policy]; *gāmbhīryam* (dignity) means calmness in a crisis; *suvīryam* (great strength) refers to the vanquishing of enemies through self-protection; and *dhairyam* (fortitude) is the state of having an unshakable mind. (*parākramo mahatsv api yuddhakāryeṣūtsāhaḥ. utsāhapadenetarakāryaviṣayaḥ saḥ. matir arthanirdhāraṇam. pratāpaḥ prabhāvaḥ. sauśīlyaṃ susvabhāvatvam. mādhuryaṃ vāci. nayānayau tatparijñāne pravṛttinivṛttī ity anye. gāmbhīryam āpady akṣobhaḥ. suvīryaṃ svarakṣaṇena paraparābhavaḥ. dhairyam akampyacittatā.*)" Ck and Cg generally agree with Ct but define fewer of the terms. They differ slightly, however, in defining *gāmbhīrya*, "profundity," which they understand to refer to profundity of thought or mind (*cittasya*), while they gloss *dhairyam* (fortitude) as "calmness in a crisis (*āpady akṣobhaḥ*)." Cr understands *naya* to refer to deference toward the truly great and *anaya* to refer to harshness toward the wicked (*nayo mahātmasu vinamratānayaḥ khaleṣu pāruṣam*).

The meter is *upajāti*.

42. "Long ago" *purā*: B1,D5–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *punaḥ*, "once again."

"faced the sun and, following it, walked" *sūryonmukhaḥ pṛṣṭhagamaḥ*: Literally, "[he] facing the sun [and he] going behind." Ct, the only commentator to explain the expression, glosses, "He went in such a way to remain facing the sun (*sūryasāṃmukhyārtham*)." D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *praṣṭumanāḥ*, "with a mind to question," i.e., "eager to learn *or* inquisitive." On this variant, Cr glosses, "possessing the desire whose subject was the questioning of the sun (*sūryāt praśnaviṣayikecchāvān.*)" Recall that it was Sūrya that granted Hanumān the gift of mastery of the science of language. See verse 14 and notes above.

"from the eastern to the western mountain" *udyadgirer astagirim*: Literally, "from the mountain of rising to the mountain of setting." These are the mountains behind which the sun and moon are traditionally said to rise and set, respectively. Compare the notes to verse 37 above and 7.50.20. See, too, 6.39.15; 6.47.16; 6.57.20; 6.78.43; and notes. See also *MBh* 7.171.4. Note that the critical apparatus has omitted the notation "Cg" at the beginning of its quotation of Cg's commentary on this verse, making it appear to be part of the very brief citation of Cv (*udyato girir ity udyadgiriḥ*). Cg's comments start with the words "*udyadgirer udayagirer ity arthaḥ* (of the rising mountain, the meaning is 'the mountain of rising')."

"and so mastered that great subject" *granthaṃ mahad dhārayat*: Literally, "he bore *or* retained in memory that great treatise." We take the term *grantha*, normally "text *or* treatise," to refer here more broadly to the entire science *or* discipline of grammar. D10–12,M1,7,8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the present participle *dhārayan*, "mastering." Ck, Cg, and Ct, commenting on the variant *dhārayan*, "mastering," gloss, "learning it both in terms of its substance and its recitation (*arthataḥ pāṭhataś ca gṛhṇann ity arthaḥ*)." Gorresio (1870, p. 151) apparently misunderstands the

culture of traditional learning, which is normally imparted orally, or even, in some cases, mentally, from teacher to student. Therefore, he erroneously translates the phrase literally to mean "*portando un grande libro*." In another instance in which Roussel (1903, vol. 3, p. 526) appears to be markedly influenced by Gorresio (see notes to 7.30.34), the former literally renders Gorresio's Italian into the French "*portant un grand livre*." Roussel has, in turn, been followed by both Shastri (1959, vol. 3, p. 497), "with a large book" and Benoît (1999, p. 1319), "*avec un grand livre*."

The meter is *upajāti*.

Following verse 42, D6,7,10,11,T2,G1,3,M1,7, and GPP, NSP, Gita Press, KK, and VSP insert, while D5,T1,4,M3 insert following verse 41, a passage of four lines [728*]: "And that foremost of monkeys gained perfect mastery of that great matter, including the *sūtras*, the *vṛttis*, and the *arthapada*, as well as the great work and its compendia.[1] Indeed, no one is his equal in śāstraic knowledge,[2] in erudition,[3] and in the science of metrics.[4] (*sasūtravṛttyarthapadaṃ mahārthaṃ sasaṃgrahaṃ sādhyati vai kapīndraḥ / na hy asya kaścid sadṛśo 'sti śāstre vaiśārade chandagatau tathaiva //*)

Ck, quoted by Ct, notes that it is well known that Hanumān is the author of the [so-called] *Ninth Grammar* (*navamavyākaraṇakartā hanūmān iti prasiddhiḥ*). Cs uses the identification of Hanumān as the ninth grammarian as part of his refutation of the opinion of Ck, Cg, and Ct (see below) that Hanumān had studied the works of Pāṇini, Patañjali, and the like. He says that it is illogical to think that someone who was capable of composing the *Ninth Grammar* would have followed those other texts. (*navamavyākaraṇakaraṇasamarthasyaitad anusaraṇasyāyuktatvāc ca.*)

[1] "that great matter, including the *sūtras*, the *vṛttis*, and the *arthapada*, as well as the great work and its compendia *sasūtravṛttyarthapadaṃ mahārthaṃ sasaṃgraham*": Ck, Cg, Cm, Ct, and Cr understand these terms to be synonyms for the well-known major works of the Pāṇinian tradition. For example, Ct understands as follows: "The *sūtras* are those aphorisms classified by the *Aṣṭādhyāyī*. The *vṛtti* is the contemporary commentary on those *sūtras*. The *arthapada*, literally, 'words of meaning,' refers to the *vārtikas*. The term *mahārtha*, 'that thing of great worth *or* meaning,' which we take to refer to the subject of grammar in general, is said to be a reference to Patañjali's *Mahābhāṣya*, while the term *saṃgraha* refers to the lost work of that name composed by Vyāḍi. (*sūtram aṣṭādhyāyī lakṣaṇam. vṛttis tātkālikasūtravṛttiḥ. arthapadaṃ sūtrārthabodhakapadavadvārtikam. mahārthaṃ mahābhāṣyaṃ patañjalikṛtam. sasaṃgrahaṃ vyāḍikṛtasaṃgrahākhyagranthasahitam.*)" See, for example, *Mahābhāṣya* (Kielhorn [1962], vol. 1, p. 6, lines 12–14; vol. 1, p. 468, lines 11–12; etc.), etc. See Peterson 1891, p. 323. Ck, Cg, Cm, and Cr agree with the identifications the term *mahārtha*. Cm agrees with Ct in understanding that *saṃgraha* refers to the compendium of words produced by the *ṛṣis* (such as Vyāḍi) prior to the composition of the *Mahābhāṣya* (*saṃgrahaṃ mahābhāṣyāt pūrvakālīnārṣaśabdagranthaḥ*). Ck understands the term *saṃgraha* to refer a contemporary text serving as a compendium of the older grammatical treatises, that is, the *sūtras*, *vṛttis*, etc. (*asmadādibhir asmin kāla iva tatkālīnakṛtasūtravṛttivārtikabhāṣyārthasaṃgrāhaka saṃgrahākhyamahāgranthasahitam*). Cg understands the term *saṃgraha* to refer to the *prakaraṇas* (grammatical texts that deal with subjects by topic, like the *Siddhāntakaumudī*), etc. [*prakaraṇādi*]). Cr, somewhat similarly, understands the term to refer to works that concern the *sūtras*, verbal roots, etc. (*sautradhātvādiśāstram*). Cs understands that the *sūtras* are the eternal *Śivasūtras* that were produced from the God's *ḍamaru* drum; the *vṛtti* refers to commentary on those *sūtras*; and *arthapada* refers to contemporary commentary on the *vṛtti*. Cs takes the term *mahārtham* simply as a descriptive adjective meaning "endowed with much meaning" and *saṃgraha* to be a text of that name. Cs ridicules Ct for identifying these works as those in the tradition of Pāṇini and Patañjali, etc.,

since, he argues ironically, it must be through the power of his deeds since antiquity that he, Nāgojibhaṭṭa, is able to know the relative antiquity of Hanumān, on the one hand, and the grammarians such as Pāṇini and Patañjali, on the other. Cs notes that we contemporary scholars with our fragile bodies are unable to make such calculations. He further notes that there is no issue of "relative antiquity" because the *Śivasūtras* are, in fact, eternal, and Pāṇini, in his desire to promulgate them on earth, acquired them through the practice of asceticism. (*sasūtravṛttyarthapadaṃ sūtraṃ śivaḍamaruniḥsṛtaṃ caturdaśalakṣaṇam. vṛttiḥ sūtravṛttiḥ. arthapadaṃ tadarthabodhakaṃ tatkālavartipadam. mahārthaṃ bahvarthopetam. sasaṃgrahaṃ saṃgrahākhyagranthasahitam . . . iti vyākurvan nāgojibhaṭṭo hanumataḥ pāṇinipatañjalyādīnāṃ prācīnatāṃ svaprācīnācīrṇakarmavaśāj jānātīti na vayam adhunātanatanutanavo vyākartuṃ prabhavāmaḥ . . . a-i-u-ṇādīnāṃ sūtrāṇāṃ nityatvād bhūmau pravartayituṃ pāṇinis tapaḥ kṛtvā labdhavāṃs tānīty upapatteḥ.*)

[2] "in śāstraic knowledge" *śāstre*: Literally, "in the *śāstra*."

[3] "in erudition" *vaiśārade*: Ck, Cg, and Ct gloss, "in profound learning (*vaiduṣye*)." Cs glosses, "the state of being learned (*viśāradatve*)."

[4] "in the science of metrics" *chandagatau*: This odd term seems to be irregular for *chandogati*, which would then refer to "the way *or* path of metrics." Cg glosses, "in the science of metrics (*chandaḥśāstre*)." Ct takes the term *chandagatau* as a reference to vedic learning and links it with *vaiśārade* to lend the phrase the sense "in erudition in the form of resolution of the meaning of the *vedas* through the *pūrva* and *uttara mīmāṃsā* (*chandagatau pūrvottaramīmāṃsāmukhena vedārthanirṇaye vaiśārade vaiduṣye*)." Cs glosses, "the knowledge of *chandas*, that is, metrics," noting that the term *chanda* used here is a synonym for the expected *chandaḥ*. (*chandagatau chandojñāne. chandaḥśabdaparyāyo 'yaṃ chandaśabdaḥ.*)"

The meter is *upajāti*.

Following 728*, D10,11,T2,3,G2,3,M1,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP continue, while D6–7,T1,4,M3 insert following verse 43, and M2 inserts following verse 42, a passage of two lines [729*]: "In all branches of knowledge and in the practice of asceticism, he[1] rivaled the *guru* of the gods[2] (*sarvāsu vidyāsu tapovidhāne praspardhate 'yaṃ hi guruṃ surāṇām* /)."

[1] "he" [*a*]*yam*: M1,3, and KK and VSP read instead the relative pronoun *yaḥ*, "[he] who."

[2] "the guru of the gods" *guruṃ surāṇām*: The reference is, of course, to Bṛhaspati.

The meter is *upajāti*.

Following 729*, M3 and KK (7.36.50ab), GPP (in brackets, between 7.36.45–46), Gita Press (7.36.47ab), and VSP (7.3.6.48ab) continue with a passage of two lines [730*]: "He will master the substance of the nine grammatical systems[1] and, through your grace, will even become Brahmā[2] (*so 'yaṃ navavyākaraṇārthavettā brahmā bhaviṣyaty api te prasādāt* /)."

[1] "He will master the substance of the nine grammatical systems" *navavyākaraṇārthavettā*: Literally, "He [will be] a knower of the meaning of the *navavyākaraṇa*." The term *navavyākaraṇa* is ambiguous. It can refer to the nine systems of grammar or the new grammar. Given the commentaries on 728*, which indicate that Hanumān is the author or compiler of the ninth system of grammar, we, along with Gita Press (1969, vol. 3, p. 2041), understand the reference here to be to the nine systems. Raghunathan (1982,

vol. 3, p. 493), the only other translator to render this passage, translates, "He . . . will promulgate a new Grammar." On the notion of a new grammar, see *Kathāsaritsāgara* 1.2.1, where Varuruci is identified as Kātyāyana, an early promulgator of the Aindra system. At *KSS* 1.4.22–25 Śiva graces Pāṇini, a dull student, with a new grammar, and Śiva then destroys the Aindra grammar (*sarvavidyāmukhaṃ tena prāptaṃ vyākaraṇaṃ navam* [22] . . . *tena pranaṣṭam aindraṃ tad asmadvyākaraṇaṃ bhuvi* [25]). At *KSS* 1.7.4–14, Kārttikeya reveals the *Kātantra* to Śarvavarman (*śabdaśāstram . . . abhinavaṃ laghu* [14]). On the number of grammatical systems, see Belvalkar 1915. See notes to verse 14 above.

[2] "will even become Brahmā" *brahmā bhaviṣyaty api*: The expression is rather odd. Brahmā, unlike deities such as Indra, etc., does not disappear at the end of a cosmic era and so technically cannot be replaced, nor can his position be assumed by another being, no matter how learned or virtuous. Perhaps Gita Press (1969, vol. 3, p. 2041) is right to take the expression metaphorically, translating, "shall prove to be a very Brahmā." Raghunathan (1982, vol. 3, p. 493) takes it literally, rendering, "and in the course of time, [he will] become Brahmā."

The meter is *upajāti*.

43. "eager to inundate the world" *pravīvivikṣoḥ*: Literally, "[of the ocean], who is desiring to enter." Ck, Cg, and Ct read the two *upasargas pra* and *vi* as short forms of intensive adverbial nouns, *prakarṣeṇa*, "to a high degree," and *viśeṣeṇa*, "especially," noting also the irregular length of *-vī-*. Their general understanding is that the reference is to the ocean wishing to inundate or submerge the land at the end of a cosmic era. (*pravīvivikṣor iti dīrghacchāndasaḥ. yugānte bhūmim āplāvayituṃ prakarṣeṇa viśeṣeṇa veṣṭum icchoḥ*—so Ck; Cg and Ct similarly.) Cr, oddly, takes the simile to refer to Viṣṇu when he was preparing to slay the conch-shell demon named Pañcajana (*pañcajanavadhodyataviṣṇor iva*).

"Agni, the purifier, eager to consume all the worlds" *lokān didhakṣoḥ . . . pāvakasya*: Literally, "of the purifier, who is wishing to burn the worlds."

"like Yama, the ender of all things, at the times of universal destruction" *lokakṣayeṣv eva yathāntakasya*: Literally, "just as of Antaka during the actual destructions of the worlds." KK and VSP read *yugakṣaye hy*, "indeed at the waning of the *yuga*[*s*]," for *lokakṣayeṣu*, "during the destructions of the worlds." See 6.87.24 and note.

44. "He himself" *eṣo 'pi*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *eṣeva*, which by irregular *sandhi* should be read as *eṣa iva*, "like him."

"Tārā's son" *-tāreya-*: The matronymic refers to Aṅgada.

"were created by the gods on your behalf" *tvatkāraṇāt . . . suraiḥ . . . sṛṣṭāḥ*: Cr explains that, like Hanumān, these other monkeys, Sugrīva, etc., were created, that is, manifested through prayer *or* petition, by the gods because of Rāma, that is, for the purpose of serving him (*eṣa hanūmān ivānye 'pi sugrīvādayas tvatkāraṇāt tvatsevārūpahetoḥ suraiḥ sṛṣṭāḥ prārthanayā prakaṭitāḥ*). Cr is referring to Brahmā's instructions to the gods to take on the form of powerful monkeys to aid Viṣṇu in his incarnation as Rāma at *Bālakāṇḍa sarga* 16.

The meter is *upajāti*.

Following verse 44, D5–7,10–11,T,G1,2,M1–5,8–10, and GPP, NSP, Gita Press, and KK (in brackets, numbered as 7.36.48) insert a passage of four lines [731*]: "And also on your behalf, Lord Rāma, together with those monkey lords, the gods created these apes: Gaja, Gavākṣa, Gavaya, Sudaṃṣṭra,[1] Mainda, Jyotimukha, and Nala (*gajo gavākṣo gavayaḥ sudaṃṣṭro maindaḥ prabhavo jyotimukho nalaś ca / ete 'pi ṛkṣāḥ saha vānarendrais tvatkāraṇād rāma surair hi sṛṣṭāḥ* //)."

[1] "Sudaṃṣṭra" *sudaṃṣṭraḥ*: Literally, "possessing excellent fangs." A monkey of this name is mentioned at 6.47.40. Raghunathan (1982, vol. 3, p. 493) takes the term inaccurately and unpersuasively as an adjective modifying Gavaya and having the sense "of the powerful jaw."

The meter is *upajāti*.

Following 731*, D7,T4, and KK (in brackets, numbered as 7.36.48ab) continue, while Ś,Ñ,V1,B4,D1,4,8,12, and Lahore insert following verse 44, a passage of two lines [732*]: "All[1] the immensely powerful hosts of gods thus came to earth for the purpose of Rāvaṇa's destruction (*mahīṃ gatā devagaṇāḥ samagrā mahābalā rāvaṇanāśahetoḥ* /)."

[1] "All" *samagrāḥ*: B4,D3,T4, and KK read instead the synonymous *samastāḥ*.

The meter is *upajāti*.

Following 732*, D7,T4, and KK (in brackets, numbered as 7.36.48cd) insert a passage of two lines [734*]: "And let this—the earthly sojourn of the leaping monkeys—be known to you from me" (*etat tu matto viditaṃ tavāstu plavaṃgamānāṃ dharaṇīnivāsaḥ* /)."

The meter is *upajāti*.

45. "I have told you everything" *etat kathitaṃ sarvam*: Literally, "all this has been narrated *or* told."

"the deeds" *karmaitat*: Literally, "this deed *or* action."

"in his childhood" *bālabhāve*: Literally, "in the state *or* condition of a child."

Following verse 45, D5,6,7 (m.),10,11,T1–3,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read a passage of three lines [736*]: "Having heard Agastya's tale, Rāma, Saumitri, and the monkeys, together with the *rākṣasas*, were filled with the greatest wonder. Agastya then said to Rāma: 'You have now heard everything.' "[1]

[1] "You have now heard everything" *sarvam etac chrutaṃ tvayā*: Literally, "all this has been heard by you."

46. Compare *Prakṣipta* II, *sarga* 5.62 (= App. I, No. 3, lines 376–377), which is a close variant of verse 46.

"Having seen and conversed with you" *dṛṣṭaḥ saṃbhāṣitaś cāsi*: Literally, "you are seen and conversed with."

Following 46ab, D5–7,10,11,S (except M6) insert a passage of fifteen lines [737*]: "When Rāghava had heard these words of Agastya, of fierce austerities, he bowed with hands cupped in reverence and said this to the great seer:[1–2] 'Today all[1] the divinities, the ancestors, and my forefathers,[2] together with all my kinsmen, are eternally pleased with me because of my having obtained the sight of you.[3–4] But having conceived a desire, I have something to request, which I will tell you. You, sir, should fulfill it on my behalf out of compassion.[5–6] Having first established the people of the town and countryside in their proper occupations, I have come here. Through the power of you virtuous gentlemen, I[3] shall now perform sacrifices.[7–8] And[4] you immensely powerful gentlemen should always be present at my sacrifices as I long for your favor.[9–10] Relying on you, who have been cleansed of sin through your austerities, and favored by my ancestors, I shall be extremely happy.[11–12] Therefore, all of you gentlemen must always come here together.' When those seers of fierce austerities, starting with Agastya, had heard that, they promised:[5] 'Let it be so.' They then began to depart.[13–15]"

[1] "all" *sarve*: D7,10,11, and GPP (7.36.53), NSP (7.36.53), and Gita Press (7.36.55) read instead *tuṣṭāḥ*, "pleased, gratified," while KK (7.36.59) and VSP (7.36.55) read instead *hṛṣṭāḥ*, "delighted."

[2] "the ancestors, and my forefathers" *pitaraḥ prapitāmahāḥ*: Literally, "the fathers, the great-grandfathers." The former term refers here to the generic class of the departed ancestors who dwell in the *pitṛloka*, while the latter refers to Rāma's specific lineal forefathers.

[3] "I" *aham*: KK and VSP read instead *eva*, "indeed."

[4] "And" *hi*: D10,11, and GPP (7.36.56), NSP (7.36.56), and Gita Press (7.36.58) read instead *tu*, "but," while KK (7.36.62) and VSP (7.36.58) read instead *tat*, "so *or* thus."

[5] "they promised" *saṃśrutya*: Literally, "having promised." D10,11, and GPP (7.36.59), NSP (7.36.59), and Gita Press (7.36.61) read instead *taṃ procya*, "having proclaimed to him," while KK (7.36.64) and VSP (7.36.61) read instead *taṃ coktvā*, "and having said to him."

Following 7.36.46cd, D5–7,T1,2,4,G1,3,M1,3,8, and KK (in brackets, numbered as 7.36.65.cd) and VSP (in brackets, numbered as 7.36.62cd) insert a passage of one line [738*]: "Having been respectfully saluted, those great ones were dismissed by Rāghava (*abhivādya mahātmāno rāghaveṇa visarjitāḥ*)."

Following verse 46, V1,D1–4,8,10–12,T3,G2,M2,4,5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [739*]: "And Rāghava, wonderstruck, continued to ponder that matter. Then, when the sun[1] had set, he, having dismissed the kings and monkeys . . . (*rāghavaś ca tam evārthaṃ cintayāmāsa vismitaḥ / tato 'staṃ bhāskare yāte visṛjya nṛpavānarān //*)."

[1] "when the sun" *bhāskare*: Literally, "[when] the maker of light . . ."

Following 739*, D1–7,10,11,S (except M6) insert a passage of two lines [740*]: "Then, when that foremost among the best of men had duly performed the *sandhyā* ritual and the night had come on, he withdrew to his inner apartments (*saṃdhyām upāsya vidhivat tadā naravarottamaḥ / pravṛttāyāṃ rajanyāṃ tu so 'ntaḥpuracaro 'bhavat //*)."

[*Prakṣipta* II, *sargas* 1–5, follows *sarga* 36; see pp. 1305–18]

Sarga 37

Before 7.37.1, Ñ,V1,3,B1,3,4,D1–6,S, and Lahore and Gorresio insert App. I, No. 4, a passage of seventy-four lines. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert lines 1–46 of App. I, No. 4, and then, following line 46, insert *Prakṣipta* II, *sargas* 1–5 (= App. I, No. 3). These same manuscripts and editions then insert App. I, No. 4, lines 47–74, following *Prakṣipta* II, *sargas* 1–5 (= App. I, No. 3). App. I, No. 4, lines 1–46 = Lahore, *sarga* 40; Gorresio, *sarga* 41; GPP, NSP, Gita Press, KK, and VSP, *sarga* 37).

"When the self-aware[1] Kākutstha had been consecrated in keeping with righteousness, the first night[2] passed, enhancing the joys of his subjects.[1–2] On the next day, when the night had once more[3] given way to dawn, excellent[4] bards presented themselves at the residence of the king.[3–4] They all had sweet voices and were as well trained as the *kinnaras*. Joyous, they praised and delighted the sleeping king at the proper time.[5][5–6] 'Awaken gentle hero, increaser of Kausalyā's joy. For when you are asleep, lord of men, the whole world sleeps.[7–8] Your valor is like that of Viṣṇu, and your beauty like that of the Aśvins. Your intellect is equal[6] to that of Bṛhaspati, and you are the equal of Prajāpati.[9–10] Your patience is equal to that of the earth. In blazing splendor you are comparable to the sun.[7] Your speed is equal to that of Vāyu. Your profundity is like that of the sea.[11–12] You are as unshakable as Sthāṇu,[8] and such mildness is only found in the moon.[13] None of the kings that came before or will come after were or will be as unassailable, as constant in righteousness, or as beneficent to

their subjects as are you,[9] O lord of men.[14–15] Neither fame nor fortune will ever abandon[10] you, O bull among men. Majesty and righteousness are ever established in you, O Kākutstha.'[16–17] These and others were the sweet hymns of praise that were sung to awaken Rāghava. They were sung by those bards, who knew the essence of praise.[11][18–19] Leaving his bed, which was covered with a white spread,[12] he arose like Hari Nārāyaṇa from his serpent bed.[13][20–21] And once that great-armed hero had arisen,[14] a thousand devoted servants, their hands cupped in reverence, brought[15] him water in shining vessels.[22–23] When he had bathed and become pure, he made the water offering to his ancestors.[16] He then offered oblations to Agni, the eater of oblations, and then proceeded at once to the sacred sacrificial enclosure[17] frequented by the Ikṣvākus.[24–25] After he had worshiped the gods, the ancestors, and the brahmans there according to the ritual prescriptions, Rāma, surrounded by the people, went into an outer chamber.[26–27] His great counselors, together with his household priests headed by Vasiṣṭha, attended upon him, all of them blazing like fires.[28–29] Great kshatriyas, the lords of various kingdoms, entered[18] at Rāma's side like the immortal gods at Śakra's.[30–31] Bharata, Lakṣmaṇa, and illustrious Śatrughna[19][32] followed him as attendants, with delighted faces, cupping their hands in reverence.[20][33] And many servants, truly delighted, were in attendance at Rāma's side.[21][34] Twenty immensely powerful and enormously energetic monkeys,[22] who could take on any form at will and were headed by Sugrīva, attended upon Rāma.[35–36] And Vibhīṣaṇa, accompanied by four *rākṣasas*,[23] attended upon the great king as might the *guhyakas*[24] upon Kubera, the lord of wealth.[25][37–38] Also, learned men of noble families who were advanced in vedic knowledge waited upon the king, bowing their heads.[39–40] And thus the king was surrounded by majestic and outstanding seers,[26] immensely powerful kings, and monkeys, along with *rākṣasas*, just as the lord of the gods is constantly attended by seers.[41–43] He was so radiant that he excelled thousand-eyed Indra[27] in beauty.[44] And while they were seated there, many very charming stories, replete with righteousness, were told by great seers who were learned in the *purāṇas*.[45–46]"

[1] "self-aware" *viditātmani*: It seems that the term should be taken in this sense, in light of the fact that, prior to the fulfillment of his mission and his consecration, Rāma was represented as not being aware of who he really was. See 6.105.10 and note.

[2] "the first night" *sā niśā pūrvā*: We interpret the term *pūrvā*, normally "prior *or* former," with Cg and Ct, who take the term in its sense of "first (*prathamā*)." Cs glosses similarly as his second alternative. For his first, he breaks the sequence *niśāpūrvā* into *niśā and apūrvā*, "wonderful *or* unprecedented night." He then explains that the night was wonderful because it brought about the burgeoning of joy never before experienced. (*apūrvāścaryāvahā. tatra hetur ananubhūtaharṣavardhīnīti. pūrvā prāthamikīti vā.*) V1,B3,D10,11,M5, and GPP, NSP, Gita Press, KK, and VSP substitute the relative pronoun *yā* for *sā*.

[3] "once more" *punaḥ*: D5–7,T4,M3,6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *prātaḥ*, "in the morning."

[4] "excellent" *saumyāḥ*: Literally, "auspicious."

[5] "delighted . . . sleeping . . . at the proper time" *suptaṃ yathākālaṃ praharṣiṇaḥ*: D6,7,10,11,T4 (as given in the apparatus), and NSP, Gita Press, KK, and VSP read instead *vīraṃ yathāvat saṃpraharṣiṇaḥ*, "Supremely delighted . . . the heroic king in accordance with proper procedure." GPP breaks up the sequence to read *vīraṃ yathā vatsaṃ praharṣiṇaḥ*, "Delighted . . . that heroic king . . . as [they] might Vatsa *or* a child." Raghunathan (1982, vol. 3, p. 494) understands the referent to be to King Vatsa, presumably a reference to the legendary king Udayana. Roussel (1903, vol. 3, p. 527) reads this sequence and renders, "*leur prince vaillant, comme un fils chéri*." In this he is followed by

Shastri (1959, vol. 3, p. 499), who renders, "to that valiant prince as to a cherished son," and Benoît (1999, p. 1320), who translates, "*le roi héroïque, tel un fils chéri*." Neither interpretation is very persuasive, and we believe that the breakup of words on which these translations are based is erroneous.

[6] "your intellect is equal" *buddhiḥ . . . tulyā*: Literally, "the mind *or* intellect is equal." Ñ,V1,3,B1,3,4,D1–7,10,11,T3,4,G3,M3,10, and Gorresio, GPP, NSP, Gita Pres, KK, and VSP read instead *buddhyā . . . tulyaḥ*, giving the passage the sense "you are the equal of Bṛhaspati in [lit., 'through'] intellect."

[7] "sun" *bhāskara-*: Literally, "maker of light."

[8] "Sthāṇu" *sthāṇuḥ*: The term here must be taken as an epithet of Śiva, as its other meanings, some of which have been adopted by translators, such as "post" or "stake," are contextually inappropriate, for example, Dutt's "Thou art stable like a stake" (1894, p. 1705).

[9] "as unassailable . . . as are you" *yathā tvam asi durdharṣaḥ*: KK and VSP read instead *yathā tvam atidurdharṣaḥ*, "as extremely unassailable as you." The variant is not noted in the critical apparatus.

[10] "neither fame nor fortune will ever abandon" *na . . . kīrtiḥ prajahate lakṣmīś ca*: Literally, "fame does not abandon and fortune." Note the plural for the expected dual. D10,11, and GPP, NSP, Gita Press, KK, and VSP read the nearly synonymous *na . . . jahāti kīrtiś ca lakṣmīś ca*.

[11] "hymns of praise that were sung to awaken Rāghava . . . by [those bards], who knew the essence of praise" *stūtayaḥ stūtitattvajñair bodhayanti sma rāghavam*: Literally, "The hymns of praise by those who knew the essence of praise awakened Rāghava." The critical apparatus on line 19 shows a number of substitutions and repetitions. Rather than replicate the rather confusing textual evidence, we will only provide the variants known to GPP, NSP, Gita Press, KK, and VSP [= their 7.37.10]. They read instead:

sūtāś ca saṃstavair divyair bodhayanti sma rāghavam /
stutibhiḥ stūyamānābhiḥ pratyabudhyata rāghavaḥ //

And the bards awakened Rāghava with heavenly panegyrics. Thus Rāghava was awakened by hymns of praise, which were being chanted [lit., "being praised"].

[12] "which was covered with a white spread" *pāṇḍurapracchadāstṛtam*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *pāṇḍurācchādanāstṛtam*. Ct understands, "a cloth serving as the top cover (*pāṇḍurācchādanam uttarācchādanapaṭaḥ*)."

[13] "from his serpent bed" *nāgaśāyanāt*: The reference is to the white serpent Śeṣa, who serves as Viṣṇu's bed in the cosmic ocean. The whiteness of the serpent parallels the whiteness of Rāma's bed cover.

[14] "once that great-armed hero had arisen" *tam utthitaṃ mahābāhum*: Literally, "[brought] to that arisen great-armed [one]." B4,D2,M6,7, and Gorresio, KK, and VSP read *saṃutthitam*, "arisen," for *tam utthitam*, "that [one] arisen," while D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *mahātmānam*, "the great [one]," for *mahābāhum*, "the great-armed [one]."

[15] "servants . . . brought" *narāḥ/. . . upajahruḥ*: Literally, "the men brought." Ñ,V1,3,D1–7,9–11,T1,2,4,G, and GPP, NSP, Gita Press, KK, and VSP read *upatasthuḥ*, "they waited upon *or* served," for *upajahruḥ*, "they brought." With this variant the syntax of the verse is defective, as there is no way to construe the accusative *salilam*, "water." Cg and Ct suggest adding the gerund *gṛhitvā*, "having fetched," while Cr glosses *upatasthuḥ* as "they caused [him] to obtain (*prāpayāmāsuḥ*)."

[16] "When he had bathed and become pure, he made the water offering to his ancestors."

kṛtodakaḥ śucir bhūtvā snātvā: Literally, "He by whom the water offering was made, having become pure, having bathed." We understand the term *kṛtodakaḥ*, which can mean either "he by whom a [water] bath has been made *or* he by whom the *udaka* or rite of water offering to the departed ancestors has been performed," in the latter sense. This, we believe, is confirmed by the immediately following passage [line 26], which explicitly states that Rāma had worshiped his ancestors as well as the gods. Moreover, to take it in the former sense in the critical reading would create a redundancy with the gerund *snātvā*, "having bathed." D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *kāle*, "at the [proper] time." This avoids the redundancy mentioned above and permits the commentators and translators to understand the compound *kṛtodakaḥ* in the sense of "he by whom a bath has been made." Thus Cr glosses, "having performed his bath, etc., which was connected with that water (*udakaṃ tatsambandhi snānādi kṛtvā*)." In a similar vein, KK and VSP read the variant *kṛtodakaśucir bhūtvā*, "having become pure through bathing." Cg glosses, "pure through bathing means he made himself pure by means of water (*kṛtodakaśucir udakena kṛtaśauca ity arthaḥ*)."

[17] "the . . . sacrificial enclosure" *vedīgṛham*: Literally, "the altar-house." Ñ2,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *devāgāram*, "the chamber of the god." The referent is to a shrine or temple.

[18] "entered" *viviśuḥ*: Ñ,V1,3,B1,3,4,D1–7,10,11,T4,G2,M6,8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upāviśan*, "they entered."

[19] Following line 32, B1,4,D6,7,10,11,T1–3,G1 (after line 33),2,3,M1,3,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [5*]: "[Bharata, Lakṣmaṇa, and illustrious Śatrughna], delighted, attended upon him as do the three *vedas* the sacrifice (*upāsāṃcakrire hṛṣṭā vedās traya ivādhvaram* /)."

[20] "followed him, as attendants, with delighted faces, cupping their hands in reverence" *yātāḥ prāñjalayo bhūtvā kiṃkarā muditānanāḥ*: The sequence of lines 32–33 is somewhat awkward, as it seems inappropriate that Rāma's princely brothers should be referred to as *kiṃkarāḥ*, literally, "servants *or* slaves." This, however, is a sequence with which Cv, who calls it a variant reading, is familiar. The insert line 5* (see note 19 above) should have been included, it seems, or is an attempt to remedy the problem. If read on its own, the sense of the line would be "and his attendants followed him, with delighted faces, cupping their hands in reverence."

[21] "And many servants, truly delighted, were in attendance at Rāma's side." *bhṛtyāś ca rāmapārśvasthā bahavaḥ samupāsire*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *muditā nāma pārśvasthā bahavaḥ samupāviśan*, "greatly delighted, many waited upon him at his side." Ct, who reads this line with line 33, understands the phrase *muditā nāma*, "truly delighted," in the sense of "named the Muditas," seeing this as the name of one group of Rāma's servants (*muditā nāma tannāmakāḥ kiṃkarāḥ*). This interpretation is followed by a number of translators.

[22] "twenty . . . monkeys" *vānarāḥ . . . viṃśatiḥ*: Cv, Ck, and Ct take the challenge posed by the specific number twenty, and each provides an identical list of the most prominent (*atipradhānāḥ*—so Cv) of these monkeys.

[23] "by four *rākṣasas*" *rakṣobhiś caturbhiḥ*: These would be, no doubt, the four *rākṣasa* attendants of Vibhīṣaṇa known from the *Yuddhakāṇḍa*. Their names are Anala, Śarabha, Saṃpāti, and Praghasa. See 6.11.3 and notes. It is somewhat noteworthy that the commentators, who have gone to the trouble of naming all twenty principal monkeys, show no interest in the names of Vibhīṣaṇa's attendants here.

[24] "*guhyakas*" *guhyakāḥ*: A class of semidivine beings who wait upon Kubera, the god of wealth. The term sometimes is distinct from *yakṣa* and sometime identical with it. Compare *MeghDū* 1 and 5. GPP, NSP, and Gita Press read instead the singular, *guhyakaḥ*, "a *guhyaka*."

[25] "upon Kubera, the lord of wealth" *dhaneśam*: Literally, "the lord of wealth."

[26] "by . . . outstanding seers" *ṛṣisattamaiḥ*: Literally, "by the foremost of seers." D6,7,10,11, and GPP, NSP, and Gita Press read instead *ṛṣibhir varaiḥ*, "by excellent seers," while KK and VSP read instead *ṛṣibhir vṛtaḥ*, "surrounded by seers."

[27] "thousand-eyed Indra" *sahasrākṣāt*: Literally, "the thousand-eyed [one]."

Following line 46, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert *Prakṣipta* II, *sargas* 1–5 (= App. I, No. 3), see notes to *Prakṣipta* II, *sargas 1–5*. App. I, No. 4, lines 47–74 = *sarga* 38 of GPP, NSP, Gita Press, KK, and VSP; Gorresio 7.42.1–13; Lahore 7.40.22–35. [Lines 1–46 occur before *sarga* 37.]

"And so, in this fashion, great-armed Rāghava spent[1] day after day ordering all of the affairs of the people of the city and the countryside.[47–48] Then, after some days, Rāghava, cupping his hands in reverence, spoke these words to Vaideha, the lord of Mithilā: [49–50] 'It is because you are our *guru* that we are thus engaged here,[2] and we are protected by you,[3] sir. And it is through your fierce, blazing energy,[4] sir, that I slew Rāvaṇa. [51–52] Between all the Ikṣvākus and all the Maithilas unparalleled relations of affection have developed since our alliance, your majesty.[53–54] You may now return to your own city,[5] your majesty, taking with you many precious things.[6] Bharata will follow close behind you as your companion.[7]'[55–56] Saying, 'So be it!' the king then[8] spoke these words to Rāghava: 'I am delighted, your majesty, at having seen you and with your victory.[9][57–58] And those precious things, which have been collected and brought[10] for my sake, I shall give them[11] to my daughter,[12] your majesty.'[13][59–60] Then, when Janaka had departed, Rāghava, cupping his hands in reverence, addressed these words[14] to his maternal uncle, Lord Kaikeya:[15][61–62] 'This kingdom, I, and Bharata together with Lakṣmaṇa are dependent on you, lord, for you are our refuge,[16] bull among men.[63–64] But the king is old and will be missing you.[17] Therefore, I would like you[18] to depart this very day, your majesty.[65–66] And Lakṣmaṇa, taking with him much[19] wealth and many precious things, will follow behind[20] you with a retinue.'[67–68] Then, Yudhājit said to Rāghava[21] with respect to his departure: 'So be it! But let the precious things and wealth remain with you, undiminished.'[69–70] Then, after reverently circumambulating the king, and having first been respectfully saluted and circumambulated by Rāma,[22] the[23] lord of the Kekayas, increaser of the Kekaya lineage, departed with Lakṣmaṇa as his companion, just as did Vāsava with Viṣṇu when the *asura* Vṛtra had been vanquished.[24][71–74]"

[1] "in this fashion . . . spent" *evam āste*: Literally, "he sat *or* stayed in this way." Ck, Cg, and Ct understand *evam*, "in this fashion," to mean "being honored by all (*sarvopāsyamāna ity arthaḥ*)."

[2] "It is because you are our *guru* that we are thus engaged here" *bhavato gauravavyagrāḥ*: Literally, "because of you, sir, we are occupied through [your] venerableness." Cv, the only commentator to share this reading, glosses, "Because of your being a *guru*, we have come here quickly (*bhavato gauraveṇa vayam iha śīghram āgatāḥ*)." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhavān hi gatir avyagrāḥ*, "you are our unshakable recourse."

[3] "and we are protected by you" *bhavatā pālitā vayam*: Ck, Cg, and Ct understand the phrase to refer to Janaka's protection of Rāma's lineage through his gift of his daughters, etc. (*kanyāpradānādinā pālitavaṃśāḥ*).

[4] "through your fierce blazing energy" *tejasogreṇa*: Ck, Cg, and Ct gloss, "the power of austerities (*tapovīryeṇa*)."

[5] "your own city" *svapuram*: KK and VSP read instead *svapurīm*, a variant not noted in the critical apparatus.

[6] "many precious things" *ratnāni*: Literally, "gems." As Ck, Cg, and Ct note, these would be the fine items gifted by Rāma (*asmābhir dīyamānottamavastūni*—so Ct; Ck and Cg similarly).

[7] "will follow close behind you as your companion" *sahāyas te pṛṣṭhataś cānuyāsyati*: Literally, "and he will follow behind you as companion." D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read *sahāyārtham*, "for the sake of companionship," for *sahāyas te*, "[behind] your . . . companion." M3 and KK and VSP read *te 'nuyāsyati* "he will follow you," for *cānuyāsyati*, "and he will follow." Ck and Ct note that following a dear kinsman is for the sake of showing respect (*iṣṭabandhūnām anugamanarūpa-satkārārtham*).

[8] "Saying, 'So be it!' the king then" *tatheti sa nṛpaḥ kṛtvā*: Literally, "having rendered, 'So be it!' the king." D7,10,11, and GPP, Gita Press, and NSP read instead *sa tatheti tataḥ kṛtvā*, "Then having rendered, 'So be it!' he," while KK and VSP read *sa tatheti nṛpaḥ kṛtvā*, "Then having rendered, 'So be it!' the king." The variant of KK and VSP is not noted in the critical apparatus. Cv understands Janaka's expression "So be it!" to indicate his acceptance of Rāma's precious gifts (*tatheti tadratnādyādānaṃ kṛtvā*).

[9] "and with your victory" *jayena*: Literally, "with victory." V1,B3,D6,7,10,11,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *nayena*, "with [your] conduct of state."

[10] "And those . . . which have been . . . brought" *yāny āhṛtāni*: Ñ,V1,3,D1–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *yāny etāni tu*, "but these, which."

[11] "I shall give them" *tāni vai . . . dadāmi ca*: Literally, "and indeed I shall give those." B3,4,D6,7,10,11,T4,M1,6,8, and GPP, NSP, and Gita Press read instead *tāny aham . . . dadāmi vai*, "indeed, I shall give those."

[12] "to my daughter" *duhitre*: Literally, "to the daughter." D7,10,11, and GPP and NSP read instead *duhitroḥ*, "to the two daughters." The reference is to Sītā and Ūrmilā, who is the wife of Lakṣmaṇa (1.70.22).

[13] Following line 60, T4,M3, and GPP (in brackets, between 7.38.7 and 7.38.9), KK (7.38.8), and VSP (7.38.8) insert a passage of two lines [15*]: "When he had addressed Kākutstha in this fashion, with a delighted mind, majestic Janaka proceeded to Mithilā, after taking his leave from Rāghava (*evam uktvā tu kākutsthaṃ janako hṛṣṭamānasaḥ / prayayau mithilāṃ śrīmāṃs tam anujñāya rāghavam* //)."

[14] "addressed these words" *vākyam etad uvāca ha*: D6,7,10,11,G2,M1,5,6,8, and GPP, NSP, and GPP read instead *vinayād vākyam abravīt*, "he spoke words out of humility."

[15] "Lord Kaikeya" *kaikeyam . . . prabhum*: Literally, "the Kaikeyan lord." As several of the commentators point out, this reference is to the Kaikeyan prince Yudhājit, Kaikeyī's brother (2.1.2). Ñ2,D10,11,G,M8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *kekayam*, "Lord Kekaya." B3,D6, and Gorresio, KK, and VSP read the nominative singular masculine *prabhuḥ*, "lord," for the accusative singular *prabhum*, "lord." In this variant reading the term would then refer to Rāghava. Ck, Cg, and Ct all identify the Kaikeyan lord here as Rāma's maternal uncle Yudhājit (*kekayaṃ mātulam iti yudhājitam ity arthaḥ*—so Cg; Ck and Ct similarly). This king is also called Aśvapati at 2.1.6.

[16] "are dependent on you, lord, for you are our refuge" *āyattaṃ tvayi no nātha gatiḥ*: Literally, "is dependent on you, [who are] our refuge, O lord." Even though the singular *āyattam* construes grammatically only with *rājyam*, "kingdom," by attraction we must take it with "I" and with "Bharata" as well. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āyattās tvaṃ hi no rājan gatiḥ*, "[This kingdom, I, and Bharata together with Lakṣmaṇa] is dependent [on you], for you are our refuge, O king."

[17] "But the king is old and will be missing you" *rājā hi vṛddhaḥ saṃtāpaṃ tvadartham upayāsyati*: Literally, "Indeed, the old king will go to anguish for your sake." B1,4, and Gorresio, KK, and VSP read *rājāpi*, "although the king [is old]," for *rājā hi*, "indeed, the king." The old king referred to here would be the Kaikeya *rāja*, Yudhājit's father, men-

tioned earlier at 1.72.1–3 and 2.1.2. See, too, 7.90.1–3 and notes. Ck, Cg, and Ct all identify the king as "Kekaya [= Kaikeya] (*rājā kekayaḥ*)."

[18] "I would like" *rocaye*: Ñ,V1,3,B1,3,4,D1–6,10,11,T4,G1,M1,5,8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the third person singular *rocate* "[it] is preferred."

[19] "much" *vipulam*: D6,7,10,11, and GPP, NSP, and Gita Press read instead the synonymous *bahulam*.

[20] "And Lakṣmaṇa will follow" *lakṣmaṇaś ca . . . anugamiṣyati*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *bhāve* construction *lakṣmaṇena . . . anugamiṣyate*.

[21] "to Rāghava" *rāghavam*: D10,11, and GPP, NSP, and Gita Press read instead the vocative singular *rāghava*, "O Rāghava."

[22] "and by Rāma" *rāmeṇa ca*: T1,2,G3,M3, and KK and VSP read instead *rāmeṇa hi*, "indeed, by Rāma."

[23] "the" *saḥ*: D5,7,10,11, and GPP, NSP, and Gita Press read instead *ca*, "and."

[24] "when the *asura* . . . had been vanquished" *jite 'sure*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *hate 'sure*, "when the *asura* had been slain."

The printed editions now continue with *sarga* 37 of the critical edition (= Lahore 7.40.35; Gorresio 7.42.14; GPP and NSP 7.38.15; Gita Press, KK, and VSP 7.38.16).

1. "After this . . . first caressed and then embraced" *vimṛśya ca . . . / . . . pariṣvajya*: Literally, "having touched *or* stroked and having embraced." The object of the gerunds *vimṛśya and pariṣvajya* could be the *ṛṣis*, who had just departed (7.36.46). But this does not seem convincing. Otherwise the gerund must refer prospectively to Pratardana. Since it appears from verse 4 that Rāma is seated, it is difficult to visualize how the embrace took place. B3,D6,7,10,11,T1–3,G,M, and GPP, NSP, Gita Press, KK, and VSP read instead *taṃ visṛjya*, "having sent him off." In the latter case, as Cr notes, the referent is Yudhājit (*taṃ yudhājitam*). (See App. I, No. 4, line 74 above.)

2. "Bharata made great preparations in tandem with you." *udyogaś ca kṛtaḥ . . . bharatena tvayā saha*: Literally, "energetic preparation was made by Bharata together with you." Ck, Cg, Cm, and Ct all provide a revisionist history of the Laṅkan war, interpreting the verse to indicate that the king of Kāśī joined Bharata in order to assist Rāma in destroying Rāvaṇa. (*yasmāt tvayā bharateṇa saha mama raṇasahāyārtham udyogaḥ kṛtaḥ. yasmād bhavatā paramā prītir darśitā paramasauhardaṃ ca darśitam. anenānuvādena rāvaṇasaṃhārārthaṃ kāśīrājena saṃgatam iti siddham*—so Cg; Ck, Cm, and Ct similarly). This seems quite peculiar in light of the fact that no mention whatever is made in the *Yuddhakāṇḍa* of Pratardana or any other human king offering assistance to Rāma, while Bharata is shown at 6.114 to have been utterly unaware of his brother's military campaign in Laṅkā or, indeed, of anything that had befallen Rāma and Sītā, following his own return to Nandigrāma from Citrakūṭa at 2.105. Ñ,V1,3,B1,3,4,D1–7,9–11,T4,M1,6,8, and KK and VSP read *tvayā . . . kṛtaḥ* by transposition.

3. "in the country of Kāśī" *kāśeyīm*: Literally, "belonging to or originating in the country of Kāśī." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the masculine vocative *kāśeya*, "O man of the Kāśī country." For a discussion of the significance of Pratardana's role as the king of Kāśi, see Benoît 1999 (pp. 1691–92).

"with its splendid palisades" *suprākārām*: KK and VSP read instead *suprakāśām*, "brightly shining." This variant is not noted in the critical apparatus.

4. "arose" *utthāya*: Literally, "having arisen." D6,7,10,11,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *cotthāya*, "and having arisen," in an effort to avoid the hiatus (*uktvā utthāya*).

"held him closely to his chest" *paryaṣvajata . . . nirantaram urogatam*: Literally, "he embraced [him] who came to his chest in such a way that there was no intervening space."

Following verse 4, B3,D6,7,10,11,S insert a passage of three lines [742*]: "Then, the increaser of Kausalyā's joy[1] dismissed him.[1] Granted leave[2] and dismissed by Rāghava, the fearless ruler of the country of Kāśī[3] proceeded swiftly to Vārāṇasī.[2–3]"

[1] "the increaser of Kausalyā's joy" *kausalyānandivardhanaḥ*: D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *kausalyāprītivardhanaḥ*, "increaser of Kausalyā's delight," while T1–3,G2,3, and KK and VSP read the minor but more common variant *kausalyānandavardhanaḥ*.

[2] "Granted leave" [*a*]*bhyanujñātaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *kṛtānujñaḥ*, "to whom permission [to depart] was made."

[3] "the . . . ruler of the country of Kāśī" *kāśeyo hi*: We read the word *hi* here as pleonastic. KK and VSP read instead *kāśīśo 'pi*, "and the lord of Kāśī as well."

5. "After he had dismissed his friend . . . to the lords of the earth who had come willingly" *visṛjya taṃ vayasyaṃ sa svāgatān pṛthivīpatīn*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *visṛjya taṃ kāśīpatiṃ* [printed editions read *kāśi-*] *triśataṃ pṛthivīpatīn*, "when he had dismissed the lord of Kāśī, [he addressed] the three hundred lords of the earth." Ck, Cg, and Ct explain that Rāma is smiling because of the gratification produced by the sight of so many hundred (three hundred—Ck and Cg) friendly kings (*aneka*[*tri*—Ck and Cg]*śatasaṃkhyasvasuhṛtpṛthivīpatidarśanajasaṃtoṣāt prahāsaḥ*—so Ck, Cg, and Ct).

6. "Through your strength of character, you gentlemen have maintained your unshakable affection for me." *bhavatāṃ prītir avyagrā tejasā parirakṣitā*: Literally, "The unshakable affection of you sirs is protected by blazing energy *or* moral authority." The idea here appears to be that Rāma is thanking his putative allies for their loyalty despite the reversals of fortune to which he had been subjected during his years in exile. We therefore take the noun *tejas*, which we normally translate as "blazing energy," here in its sense of "firmness *or* strength of character." Ck, Cg, and Ct gloss the passage in this way, adding that the allies' affection for Rāma is not based on any virtues of his but is a product of their own virtuous natures alone (*bhavatāṃ tejasāvyagrā niścalatayā sthitā prītir vanāt punar āgatyānubhavayogyatayā parirakṣitā mayi bhavadbhir madguṇam ālocya na bhavatāṃ mayi prītiḥ, kiṃtu svīyasatsvabhāvenaivety āśayaḥ*—so Ct; Ck and Cg similarly).

"you are always true" *satyaṃ ca bhavatāṃ sadā*: Literally, "truth is always yours." The word *satyam*, "truth," is marked as uncertain by the editors of the critical edition. We understand the term *satya* here to be used in the sense of faithfulness to one's obligations, etc.

7. "And . . . through the might" *ca prabhāvena*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *cānubhāvena*, "and through [your] dignity." Cr glosses, "through might (*prabhāvena*)."

"of you great kings" *mahātmanām*: Literally, "of [you] great [ones]."

"lord of the *rākṣasas*" *rākṣasādhipaḥ*: D6,7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasādhamaḥ*, "lowest *or* most vile of *rākṣasas*."

8. "together with . . . his sons, and his kinsmen" *saputraḥ sahabāndhavaḥ*: D6,7,10,11,T4,G3,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *saputrāmātyabāndhavaḥ*, "along with [his] sons, [his] ministers, and [his] kinsmen."

"I was merely the proximate cause of that" *hetumātram ahaṃ tatra*: Literally, "I [was] the mere cause with regard to that." Compare *BhagGī* 11.33.

9. "in the wilderness" *kānane*: D7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *kānanāt*, "from the wilderness."

10. "passed" *hy atītaḥ*: Ñ,V3,B1,3,4,D2,3,9,T1,2,G3,M1,3,5,8, and Gorresio, KK, and VSP read instead *vyatītaḥ*, "went by," while D6,7,10,11,T4,M6,7, and GPP, NSP, and Gita Press read [*a*]*py atītaḥ*, "and passed."

"while all you great kings were here making preparations" *udyuktānāṃ ca sarveṣāṃ pārthivānāṃ mahātmanām*: Here, as in the previous verse and earlier, the idea is that Bharata has assembled a host of loyal warrior kings who have apparently spent several years in Ayodhyā preparing for battle. As noted at verse 2 above, this revisionist history is utterly at odds with anything we know from the previous books of the epic. Note particularly *Yuddhakāṇḍa sarga* 114, where Hanumān gives Bharata a detailed account of Sītā's abduction and of the search and war that followed it. There all of this appears to be news to Bharata.

"Now you must resolve to depart." *gamane rocatāṃ matiḥ*: Literally, "let the mind choose with regard to going." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gamanaṃ rocayāmy ataḥ*, "therefore, I would like the departure [of you]."

11. "Filled with the greatest delight" *harṣeṇa mahatānvitāḥ*: D6,7,10,11,T1,2,M8, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *harṣeṇa mahatā vṛtāḥ*.

"and your reign has been established" *rājyaṃ cāpi pratiṣṭhitam*: KK and VSP read instead *svarājye 'pi pratiṣṭhitaḥ*. This would lend the line the sense "And thank heavens . . . you have been established in your own kingdom."

12–13. "this is our greatest glory" *eṣā naḥ kīrtir uttamā*: Ñ2,V3,B1,3,4,D1,4,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *eṣā naḥ prītir uttamā*, "this is our greatest joy," for the critical edition's somewhat odd reading.

"having slain your enemies" *hataśātravam*: Literally, "one by whom enmity is destroyed." Ck and Cg take the term *śātrava*, "enmity," as a synonym for *śatru*, "enemy," glossing *hataśatrum*, "one by whom an enemy *or* enemies are slain," while Ct understands it to refer to the collectivity of enemies (*hataśatrusamūham*).

"And how like you, Kākutstha" *upapannaṃ ca kākutstha*: Literally, "and fitting *or* suitable, Kākutstha." Ñ,V1,B1,4,D1–5,8–12, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *etat tvayi upapannaṃ ca*, "and this is fitting in you."

"that you praise us" *yat tvam asmān praśaṃsasi*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *yad asmāṃs tvaṃ praśaṃsase*.

14. "For only those worthy of praise know how to utter praise such as this." *praśaṃsārhā hi jānanti praśaṃsāṃ vaktum īdṛśīm*: Literally, "For those worthy of praise know to speak such praise." The last syllable of the word *īdṛśīm* is marked as uncertain by the editors of the critical edition. D7,10,11,G2,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *praśaṃsārha na jānīmaḥ praśaṃsāṃ vaktum īdṛśīm*. This yields the rather peculiar sense: "O you who are worthy of praise, we do not know how to utter such praise." Ck and Ct are forced to supply a fairly elaborate gloss of this statement, arguing that the assembled kings are making their excuses for not rendering Rāma praise similar to that which he has lavished on them, even though he has a nature that is worthy of praise by all the world (*praśaṃsārha sakalalokapraśaṃsārhasvabhāvayukta! īdṛśīṃ bhavaduktapraśaṃsājātīyāṃ praśaṃsāṃ vaktuṃ na jānīmo 'tas tām akṛtvaiva*—so Ct; Ck similarly).

It is interesting to speculate as to the purpose of this peculiar episode, which lacks any basis in and even contradicts the narrative of the preceding *kāṇḍas*. Probably it serves a number of purposes. For one thing the idea of Rāma commanding a cohort of vassal kings serves to establish him as model of the classic *cakravartin*, "universal monarch," whose sovereignty extends over a *sāmanta*, "feudatory princes." Secondly, it functions as a transition of Rāma's life from a forest wanderer and warrior to the courtly world of Ayodhyā. See Introduction, "Historicity and Sovereignty," pp. 157–68, and S. Goldman 2014.

Following 14cd, D6,7,10,T3,4,M2,3,4,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [750*, line 2]: "And, O great-armed one, we are filled with the greatest delight[1] (*vartāmahe mahābāho prītyā ca parayānvitāḥ* /)."

[1] "And . . . filled will the greatest delight" *prītyā ca parayānvitāḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prītyātra mahatā vṛtāḥ*, "here *or* in regard to this, filled with great delight."

Following verse 14, D5,6,7 (repeats before 738*, line 1),10,11,T1–3,4 (before 738*, line 1), G,M1,2,3 (before 738*, line 1),4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [752*]: "All the kings, filled with great delight[1] and eager to depart, cupped their hands in reverence and said to Rāghava: 'Very well!'[1–2] Then, honored all together by Rāma,[2] they departed each to his own country.[3]"

[1] "filled with great delight" *harṣeṇa mahatānvitāḥ*: D5,6,7,10,11,T3,M2,4,5,8, and GPP, NSP, Gita Press, KK, and VSP read instead *harṣeṇa paramānvitāḥ*, "supremely endowed with joy."

[2] "honored all together by Rāma" *pūjitāḥ saha rāmeṇa*: The syntax forces us to read *saha* in the sense of "all together *or* collectively" rather than as it is normally used, construing with the instrumental, which would lead to the idea that the kings are honored together with Rāma. D7,10,11, and GPP, NSP, and Gita Press read instead *pūjitās te ca rāmeṇa*, "and they were honored by Rāma," while KK and VSP read *pūjitāś caiva rāmeṇa*, "and indeed honored by Rāma."

Following 752*, line 2, D7 (continues after first occurrence of 752*),T4 (after verse 14), and KK insert a passage of four lines (in brackets, numbered as 7.38.33) (consisting of four *pādas*) [746*]: "Thank heavens we see today, shining like the full moon at the onset of autumn, your face, with its eyes like lotus petals, its fine nose, its ruby lips, and its white teeth, that face, which is ever victorious in great battles[1–4] (*diṣṭyā te kamaladalekṣaṇaṃ sunāsaṃ tāmroṣṭhaṃ mukham idam adya śukladantam* / *paśyāmo vijyainaṃ mahāhaveṣu nityaṃ bhrājantaṃ navaśaradīva pūrṇacandram* //)."

The meter is *praharṣiṇī*.

KK shows several variations in lines 1–4 for which the textual evidence is complicated. A translation of KK's version of these lines would be: "Thank heavens we see, shining like the full moon on an autumn night, your exceedingly lovely face, with its eyes like the finest of lotuses, its fine nose, its ruby lips, and its white teeth, in great and victorious battles (*diṣṭyā te kamalavarekṣaṇaṃ sunāsaṃ tāmroṣṭhaṃ mukham atiśobhi śukladantam* / *paśyāmo vijyainaṃ mahāhaveṣu nityaṃ bhrājantaṃ niśiśaradīva pūrṇacandram* //)."

The meter is *praharṣiṇī*.

Following 746*, these same manuscripts and KK insert a passage of two lines [in brackets, numbered as 7.37.34] [752 (A)*, lines 1,2]: "We have been honored and especially esteemed by you, Rāma. We will now depart to our respective lands, your majesty, foremost of the Raghus.[1–2] (*pūjitās tvayā rāma mānitāś ca viśeṣataḥ* / *gamiṣyāmo mahārāja svaṃ svaṃ deśaṃ raghūttama* //)"

Sarga 38

1. "Shaking the earth . . . heroic . . . delightedly . . . for their own cities" *kampayanto mahīṃ vīrāḥ svapurāṇi prahṛṣṭavat*: Ñ,V1,3,B1,4,D2–7,9–11, and GPP, NSP, KK, and VSP

substitute for 1cd–2cd a passage of three lines [753*, lines 2–4]: "With many thousands of *oghas* of elephants and horses[1] they shook the earth.[2][2] For on the order of Bharata many *akṣauhiṇīs*[3] with eager troops and mounts[4] had been made ready there for Rāghava's sake.[3–4]"

[1] "With many thousands of *oghas* of elephants and horses" *gajavājisahasraughaiḥ*: We understand the term *ogha* here in its sense of a specific large number, used elsewhere in the *Rāmāyaṇa* to enumerate large numbers of troops and their mounts. See 6.31.38 and notes, where an *ogha* is said to be either equal to a *samudra*, which itself is said to be 10^{14}, or equal to one hundred thousand *samudras*. See, too, 411*, following notes to 6.19.32, where *samudra* is understood to be 10^{47}.

[2] "they shook the earth" *kampayanti sma medinīm*: Ñ2,B1,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kampayanto vasuṃdharām*, "shaking the earth."

[3] "*akṣauhiṇīs*" *akṣauhiṇyaḥ*: See notes to verse 2 below.

[4] "with eager troops and mounts" *prahṛṣṭabalavāhanāḥ*: B3,D6, and KK and VSP read instead the synonymous *prahṛṣṭā balavāhanāḥ*.

2. See note to verse 1 above for the variants found in GPP, NSP, Gita Press, KK, and VSP.

"*akṣauhiṇī*" *akṣauhiṇī-*: An *akṣauhiṇī* is a technical military term for a large fourfold military force. See 7.25.33 and notes.

3. "But" *caiva*: Literally, "And, indeed." Ñ2,B1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *te ca*, "and they."

"those protectors of the earth" *mahīpālāḥ*: The term *mahīpāla* is relatively rare in the *Rāmāyaṇa*, occurring some ten times (see 1.8.15,16; 2.20.24; 2.66.43; 2.95.27; 2.110.36; 3.15.7; 4.18.23; 7.38.3; 7.74.10).

"We never got to see Rāvaṇa" *na nāma rāvaṇam . . . paśyāmaḥ*: Literally, "We did not at all see Rāvaṇa." The emphatic particle *nāma* is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,3,B1,D2,5,7–11,T2,3,G3, and GPP, NSP, Gita Press, KK, and VSP read instead the somewhat enigmatic *na rāmarāvaṇam . . . paśyāmaḥ*. Ck, Cg, and Cm understand the sequence *rāmarāvaṇam* to be a type of *ṣaṣṭhītatpuruṣa* expressing the connection between a killer and the one to be killed, that is to say, enmity in the sense of "Rāma's Rāvaṇa," i.e., "Rāma's enemy Rāvaṇa." (*rāmasya rāvaṇo rāmarāvaṇaḥ. vadhyaghātakasaṃbandhaṣaṣṭhyāḥ samāsaḥ. rāmasya śatrū rāvaṇo rāmarāvaṇaḥ*—so Ck.) Ct explicitly identifies the compound as a *madhyamapadalopī* with a loss of the middle term *śatru*, "enemy." (*rāmarāvaṇam iti. rāmaśatruṃ rāvaṇam ity artho madhyamapadalopī samāsaḥ.*) Cg notes a variant reading, *rāmaṃ rāvaṇaṃ*, not noted in the critical apparatus or that of KK. The idea here is that the kings never got to see Rāma and Rāvaṇa fighting in battle. (*rāmaṃ rāvaṇam iti pāṭhe yuddhe rāmaṃ rāvaṇaṃ ca yudhyamānau rāmarāvaṇāv ity arthaḥ.*) In a similar vein, Gita Press (1998, vol. 2, pp. 811–12) translates, "We do not see Śrī Rāma and Rāvaṇa," although the printed text reads *rāma rāvaṇam*. Interestingly, the text of Gorresio (7.42.31) and Lahore (7.41.3) similarly read *rāma rāvaṇam*. The only proper way to read this sequence is to take Rāma as a vocative, but no translation that shares this reading does so.

4. "belatedly" *paścāt*: Literally, "afterward." Ck, Cg, and Ct all observe that the reference is to a time after the killing of Rāvaṇa (*rāvaṇavadhānantaram*—so Cg and Ct; Ck similarly).

"otherwise": The word has been added in keeping with the observation of Ct and Cr that the kings would have slain the *rākṣasas* if only they had been summoned earlier (*yadi pūrvaṃ samānītāḥ syur iti śeṣaḥ*—so Ct; Cr similarly).

"there" *tatra*: Ñ,V1,3,B1,4,D2,5,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kṣipram*, "quickly."

5. "protected" *pālitāḥ*: Ñ,V1,3,B1,4,D5,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *rakṣitāḥ*.

6. "those . . . great chariot-warriors, entered" *viviśus te mahārathāḥ*: Ñ,V1,D2,5,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *jagmur harṣasamanvitāḥ*, "they went, filled with delight."

"their own kingdoms" *svarāṣṭrāṇi*: Ñ,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *svarājyāni*.

Following verse 6, D6,10,11,S (except M6) insert a passage of two lines [755*]: "[they entered] their own kingdoms, which were eminent, rich, happy, prosperous, filled with wealth and grain,[1] and wealthy (*svāni rājyāni mukhyāni ṛddhāni muditāni ca / yuktāni dhanadhānyena pūrṇāni vasumanti ca*)." Note the hiatus between *mukhyāni* and *ṛddhāni*.

[1] "prosperous . . . with wealth and grain" *yuktāni dhanadhānyena*: Normally, the adjective *yuktāni* would construe with the instrumental *dhanadhānyena* in the sense of "endowed *or* filled with wealth and grain." But the presence of the adjective *pūrṇāni*, "filled with," in line 2 forces us to take *yuktāni* in its less common sense of "prosperous." D10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *samṛddhadhanadhānyāni*, "having abundant wealth and grain." This variant reading, of course, makes the now-isolated *pūrṇāni*, "filled," more difficult to construe.

7–8. "each to his own city" *yathāpurāṇi*: Literally, "according to cities." Our interpretation of this odd compound follows that of Ck, Cg, and Cm, who gloss, "in such a way that they reached their respective cities (*yathāprāptasvasvapurāṇi*)." Ct, however, understands the compound to mean that they reached the city in such a way that they were uninjured in their bodies, just as they had been previously (*yathāpūrvam akṣataśarīratayā purāṇi gatvā*). Cr reads the adverb *yathā* separately and glosses it as *yathāvat*, "duly, properly." He thus understands that the kings returned in proper fashion to their own countries and cities (*te nṛpāḥ svāni rājyāni svāni purāṇi ca yathā yathāvad gatvā*).

"those kings, acting on their desire to please Rāma, presented as gifts for him" *rāmāya priyakāmārtham upahārān nṛpā daduḥ*: Literally, "For the sake of the desire to please, the kings gave gifts to Rāma." Ct notes that we should understand that the gifts for Rāma were actually presented to the kings' respective travel companions, Bharata, Lakṣmaṇa, and Śatrughna. (*anuyātrikebhyaḥ. bharatalakṣmaṇaśatrughnebhya iti śeṣaḥ.*) Ś,Ñ,V1,3, D1–5,7–12,M1,3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *rāmasya*, "of Rāma," for *rāmāya*, "for Rāma." This variant, in any case, must be read as if it were a *caturthī*. Ñ2,V1,3,D1–7,9–11,T1,2,4,M3,6, and GPP, NSP, and Gita Press read the singular *upahāram*, "gift," for *upahārān*, "gifts."

"as well as horses, jewels" *aśvān ratnāni*: Ś2,3,Ñ2,V1,B1,4,D7,10,11,G2,M2,4,5,8–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *aśvān yānāni*, "horses, vehicles."

"garments" *vastrāṇi*: Ś,Ñ,V1,B1,3,4,D1,3,5,7–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ratnāni*, "jewels."

Following verse 8, Ś,Ñ2,B3,D1,4,6–8,10–12,S, and Lahore insert a passage of two lines [756*]: "gems, pearls, coral, beautiful maidservants,[1] various kinds of goats and sheep,[2] and many[3] and varied chariots (*maṇimuktāpravālāṃś ca dāsī rūpasamanvitāḥ / ajāvikaṃ ca vividhaṃ rathāṃs tu vividhān bahūn //*)."

[1] "maidservants" *dāsīḥ*: Ñ2,B3,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the contextually inappropriate nominative plural *dāsyaḥ*.

[2] "various kinds of goats and sheep" *ajāvikaṃ ca vividham*: The compound *ajāvikam* is somewhat obscure. We, and most translators consulted, follow Cr, who understands the term to refer to a multitude or collection of goats and sheep (*ajāvikam ajāś cāvikā avayaś caiteṣāṃ samāhāraḥ*). Ct glosses, "possessed of fine hides (*ajāvikaṃ viśiṣṭacarmavat*)." Ś,D1,4,8,12,M1,6,7, and KK and VSP read instead the plural *ajāvikāṃś ca vividhān*. Ck, Cg, and Cm understand this to refer to a particular type of couch made of leather [perhaps from the hides of goats and sheep] (*carmamayān talpaviśeṣān ity arthaḥ*—so Cg; Ck and Cm similarly).

[3] "many" *bahūn*: KK and VSP read instead *daduḥ*, "they gave."

9. "the great chariot-warrior" *mahārathaḥ*: Ś,Ñ,V1,3,B3,D1–5,7–12,T4,M3, and Lahore, GPP, NSP, and Gita Press read instead *mahābalaḥ*, "of immense power." T3 and KK and VSP read instead the masculine plural *mahābalāḥ*, which would then apply to all three brothers.

"returned to Ayodhyā" *ayodhyām agaman punaḥ*: Literally, "they went again to Ayodhyā." Ñ,B1,3,D1–4,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *svāṃ purīṃ punar āgatāḥ*, "they came again to their own city."

10. "returned" *āgatāḥ*: Ś,Ñ,V1,3,B1,3,4,D1–4,7–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *āgamya*, "having returned."

"they gave all those precious things to great Rāghava" *daduḥ sarvāṇi ratnāni rāghavāya mahātmane*: Ñ,V1,3,B1,3,4,D1–5,7,9–11, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [758*]: *tāni ratnāni citrāṇi rāmāya samupānayan*, "They offered[1] those wonderful, precious objects to Rāma."

[1] "They offered" *samupānayan*: KK and VSP read instead *samupāharan*, "They brought near *or* offered." This variant is not noted in the critical apparatus.

11. "Filled with delight, Rāghava" *prītiyuktaḥ sa rāghavaḥ*: Ñ,V1,3,D1–5,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāmaḥ prītisamanvitaḥ*, "Rāma, filled with delight.

"and then gave everything to the great Sugrīva" *sarvāṇi tāni pradadau sugrīvāya mahātmane*: Ñ,V1,3,B1,4,D1–5,7,9–11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sugrīvāya dadau rājñe mahātmā kṛtakarmaṇe*, "The great one gave to King Sugrīva, who had accomplished his mission."

12–13. "And he also made gifts to Vibhīṣaṇa." *vibhīṣaṇāya ca dadau*: Literally, "and he gave to Vibhīṣaṇa."

"And as for those other . . . apes and monkeys" *ye cānye ṛkṣavānarāḥ*: Note the hiatus. On the term *ṛkṣa*, see 1.16.10 and notes; and R. Goldman 1989. Ñ,V1,B1,3,4,D1–5,7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tathānyebhyo 'pi rāghavaḥ*, "in the same fashion Rāghava [gave] to the others as well."

"heroic . . . starting with Hanumān, as well as the immensely powerful *rākṣasas*" *hanūmatpramukhā vīrā rākṣasāś ca mahābalāḥ*: Ñ,V1,3,B1,3,4,D1–5,7,9–11, and Gorresio (*rākṣasebhyaḥ kapibhyaḥ* by transposition), GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasebhyaḥ kapibhyaś ca yair vṛto jayam āptavān*, "and to the *rākṣasas* and monkeys surrounded by whom he had obtained victory."

"placed . . . on their heads and arms" *śirobhir dhārayāmasur bāhubhiś ca*: Literally, "causing them to be borne by the heads and arms." Ck, Cg, Cm, and Ct all understand that Rāma's gifts consisted of various types of jewelry and ornaments that are to be worn on the head, such as diadems and earrings, as well as those that would be worn on the arms, such as armlets, etc. (*śirobhir iti. mukuṭakuṇḍalādīnīti bhāvaḥ. bāhubhir iti. aṅgadādīnity arthaḥ*—so Cg; Ck, Cm, and Ct similarly.) Ñ2,V1,3,D1,3–5,7,9–11,T4, and

GPP, NSP, and Gita Press read *bhujeṣu*, "on their arms *or* chests," for *bāhubhiḥ*, "by the arms."

Following verse 13, Ś,Ñ,V1,3,B,1,3,4,D (D6 line 1 only),T3 (following 7.38.12ab),4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of twenty lines [App. I, No. 5]: "Then the great chariot-warrior, the great-armed[1] and mighty king of the Ikṣvākus, placed[2] Hanumān and Aṅgada on his lap.[1–2] Rāma, whose eyes were like lotus petals, said this to the yellow-eyed Sugrīva:[3][3] 'Your son here, Aṅgada, and your excellent minister, the son of Anila, who were the champions, respectively, of Vālin and Sugrīva,[4] are devoted to my welfare.[4–5] And they are worthy of especially great[5] honor on my account, lord of the monkeys.'[6] Having said this, the greatly illustrious Rāma removed the ornaments from his limbs and fastened them equally upon both Māruti and Aṅgada.[7][6–8] And then, drinking them up, as it were, with his eyes,[8] Rāghava sweetly addressed[9] in tender words those immensely powerful bulls among the troop leaders—Nīla, Nala, Kesarin, Kumuda, Gandhamādana, Suṣeṇa, the heroic Panasa, Mainda, Dvivida, Jāmbavān, Gavākṣa, Dhūmra, Vinata,[10] Balīmukha, Prajaṅgha, immensely powerful Saṃnāda, Darīmukha, Dadhīmukha, and the troop leader Indrajānu.[9–15] 'You, sirs, are my friends,[11] my brothers, my very body. You, O forest-dwelling monkeys,[12] rescued me from calamity. Fortunate, indeed, is King Sugrīva to have such excellent friends as you.'[13][16–18] Then, when he had spoken in this fashion, that bull among men embraced them and gave them splendid ornaments[14] and costly garments.[15][19–20]"

[1] "great-armed" *mahābāhuḥ*: Ñ,V1,3,D7,10,11,T3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *mahābāhum*, which then refers to Aṅgada.

[2] "placed" *āropya*: Literally, "having placed."

[3] "to the yellow-eyed Sugrīva" *piṅgākṣam*: Literally, "to the yellow-eyed one." Ñ2,V1,B1,3,4,D7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sugrīvam*, "to Sugriva."

[4] "who were the champions, respectively, of Vālin and Sugrīva" *vālisugrīvayor vīrau*: Literally, "the two heroes of Vālin and Sugrīva." The expression is odd, to say the least. Ñ2,B1,2,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sugrīva mantrite yuktau*, "the two engaged in counsel, O Sugrīva." The critical apparatus, as well as GPP, NSP, and Gita Press, print the words *sugrīva* and *mantrite* together to form a compound, *sugrīvamantrite yuktau*, meaning "engaged in counsel with Sugrīva." This, however, seems an improbable reading, as Rāma is directly addressing Sugrīva. Other editions consulted separate the words to read *sugrīva mantrite*, making the first a vocative. This is certainly the way Ct and Cr, the only commentators to remark on the *pāda*, read it and the way that all translators consulted, with the exception of Raghunathan, render it.

[5] "especially great" *abhyadhikām*: Literally, "extraordinary, more excellent than *or* superior to." Ñ2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vividhām*, "various *or* diverse."

[6] "And . . . on my account, lord of the monkeys" *matkṛte ca kapīśvara*: Ñ2,B1,3,4,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tvatkṛte vai harīśvara*, "for your sake, indeed, O lord of the tawny monkeys."

[7] "fastened them equally upon both Māruti and Aṅgada" *ābabandha sa hy ubhayor mārutyaṅgadayoḥ samam*: Ñ2,D7,10,11, and Gorresio (*ābabandha*), GPP, NSP, Gita Press, KK, and VSP read instead *sa babandha mahārhāṇi tadāṅgadahanūmatoḥ*, "He then fastened those costly [ornaments] on Aṅgada and Hanumān."

[8] "And then, drinking them up, as it were, with his eyes" *netrebhyāṃ ca pibann iva*: Literally, "and as if drinking with [his] two eyes." Ś2,Ñ,V1,B1,3,4,D1,3,4,7,10,11, and Gorresio (*cāpibann iva*), GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *āpibann iva*, "as if drinking in," for *ca pibann iva*, "and as if drinking."

[9] "addressed" *ābhāṣya*: Literally, "having addressed."

[10] "Dhūmra, Vinata" *dhūmraṃ vinatam eva ca*: Ñ2,B1,3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *vinataṃ dhūmram eva ca* by transposition.

[11] "You, sirs, are my friends" *bhavantaḥ suhṛdo mahyam*: Literally, "you, sirs, are friends for me." Ñ2,B1,3,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *suhṛdo me bhavantaś ca*, "and you, sirs, are my friends."

[12] "O forest-dwelling monkeys" *kānanaukasaḥ*: Literally, "O forest-dwelling [ones]." The term is a rare kenning for monkeys. The more common term is the synonymous *vanaukasaḥ*. See 6.45.18 and notes.

[13] "Fortunate, indeed, is King Sugrīva to have such excellent friends as you." *dhanyo rājā ca sugrīvo bhavadbhiḥ suhṛdāṃ varaiḥ*: Literally, "And King Sugrīva is fortunate with you, sirs, the foremost of friends."

[14] "Then, when he had spoken in this fashion, that bull among men . . . and gave them splendid ornaments" *evam uktvā tatas teṣāṃ dadau bhūṣaṇam uttamam*: Literally, "Having spoken thus, he then gave them a splendid ornament." B1,3,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *evam uktvā dadau tebhyo bhūṣaṇāni yathārhataḥ*, "when he had spoken in this fashion, he gave them ornaments according to their merit."

[15] "garments" *vastrāṇi*: Ñ2,B1,3,D10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead, *vajrāṇi*, "diamonds."

14. "And they drank" *papuś caiva*: Ñ,V1,3,B1,3,4,D1,2,5,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *te pibantaḥ*, "they, drinking." This reading provides no finite verb to resolve the participle.

"various" *vividhāni ca*: Literally, "and various." Ñ,V1,3,B1,3,4,D1–5,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *madhupiṅgalāḥ*, "as tawny as honey-wine."

"and feasted on fruits" *phalāny āsvādayanti ca*: Ñ2,B1,3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mūlāni ca phalāni ca*, "and roots and fruits."

15. "a month and more went by" *māsaḥ sāgro gataḥ*: Literally, "a month with more went *or* passed." The commentators, who elsewhere have shown interest in questions of the narrative's chronology, are no less eager to debate it now (see notes to 6.4.3,4). Their discussions center on how to interpret the phrase *māsaḥ sāgraḥ*. Cr reads the phrase literally, understanding it to mean simply, "somewhat more than a month (*kiṃcid adhiko māsaḥ*)." Cv understands that the subordinate kings, having participated in the consecration of Rāma, which took place in the spring, then spent the summer and the monsoon season attending upon him before returning to their home countries in the autumn (*vasante raghunāthasyābhiṣekam abhisaṃdhāya tasya sevayā grīṣmaprāvṛṣī nītvā śaradi svadeśān prati gateṣu rājasu*). According to Ck, the interval under consideration is a period of five to six days more than a month. This is the interval that elapses between the time that Bharata and his brothers brought back the precious tribute and the present moment, at which the monkeys receive their special honors. (*bharatādyānītaratnaviśeṣataḥ satkāraprāptiparyantaṃ nivasatāṃ teṣāṃ sāgraḥ pañcaṣaḍdinābhyadhiko māso gata ity arthaḥ*.) Cg's view is similar to that of Ck.

Cm takes issue with Cv's position. He acknowledges that the consecration took place in the spring and that the kings departed in the autumn, after spending the summer and the monsoon in Ayodhyā. But he claims that the monkeys spent the winter season there, being honored with gifts, etc., and that we should therefore understand that the ex-

tended month was the first month of winter and should not be counted from the spring coronation. (*vasante śrīrāmasyābhiṣekaṃ dṛṣṭvā tasya sevayā grīṣmaprāvṛṣī nītvā śaradi svasvadeśān prati gateṣu rājasu. evaṃ nivasatām upahārapradānasaṃmāne hemantartuḥ sthitānāṃ vānarādīnāṃ sāgro gataḥ śiśirartoḥ prathamo māso gataḥ. na tu rāmābhiṣekam ārabhya sāgro māso gata ity arthaḥ. vasantakāle rāmābhiṣekasyoktatvāt.*)

Ct has the most elaborate discussion of this matter and presents a unique point of view. He understands that there is a position, which he ascribes to Tīrtha, etc., that holds that the monkeys remain with Rāma for an entire year, but he disagrees with this position on the basis of various calculations that he himself has made. It is not clear to us exactly who Ct is referring to by the name Tīrtha. Normally, commentators use this abbreviated name to refer to Maheśvaratīrtha (Cm). However, in the text of Cm available to us, there is no suggestion that Rāma's guests remain with him for as long as a year (*saṃvatsaraparyantam*). In fact, Cm's position is that the monkeys remain in Ayodhyā through the first month of Śiśira (i.e., the month of Māgha). The only commentator we have seen who believes that the monkeys remain in Ayodhyā for a full year is Satyatīrtha (Cs), but as Cs very frequently and disparagingly references both Ct and Cm, it is not clear to us how Ct could be referring to him here. Ct argues that his reading of the situation, based on what he sees mentioned briefly at the end of the *Yuddhakāṇḍa*, is that the monkeys reside in Ayodhyā for five months, including the second month of autumn, the months of Hemanta, and the two months of Śiśira (i.e., the months of Kārttika, Margaśīrṣa, Pauṣa, Māgha, and Phālguna). The expression *māsaḥ sāgraḥ* then, he believes, refers to five months plus an additional five or six days. (*vasante 'bhiṣiktena rāmeṇa māsānantaraṃ viśeṣasatkāraprāptau śiśiraḥ śiśirartusaṃbandhī dvitīyo māsaḥ sukhaṃ gata ity uktyā saṃvatsaraparyantaṃ teṣāṃ rāmasamīpe vāsa ukta iti tīrthādayaḥ. vastuto 'dhikamāsagaṇanayāmāntamānenāśvinakṛṣṇapakṣe 'yodhyāpraveśena tatraiva taduttaraśuklapakṣe vābhiṣekaḥ. sāgro māsa ity anena kārtikāntā sthitir uktā. tataḥ śiśiro dvitīyo māsaḥ phālguno gata iti hemantaśiśirāv ardhaśarac ca tatra vāsa iti pañcamāsaparyantaṃ tatra vāsa iti labhyata iti mama bhāti. pūrvakāṇḍāntasaṃkṣepeṇoktasyaivārthasyātra kāṇḍe vistareṇoktir iti bodhyam. evaṃ teṣām iti bharatādyānītaratnaviśeṣair viśeṣasatkāraprāptiparyantaṃ nivasatāṃ teṣāṃ sāgrāḥ pañcaṣaḍdinādhikā māsā gatāḥ.*) Cs believes that the month mentioned here begins from the time of the consecration. However, he notes that we should keep in mind that the period under consideration (i.e., through the second month of Śiśira [i.e., Māgha]) also follows the departure of all the kings. He then refers to the version of the Rāma story found in the *Skandapurāṇa*, where it is said that Rāma's guests remained with him for a year after his consecration. This, he believes, is what should have been said, because it was mentioned earlier. (*māsaś cātra niśekam ārabhya. kiṃtu sarvarājanirgamānantaram iti dhyeyam. skānde rāmopākhyāne rāmābhiṣekānantaraṃ saṃvatsaraparyantaraṃ vāsasyoktatvāt. atra yad vaktavyaṃ tad uktaṃ purastāt.*) For a detailed discussion of the commentators' differing understanding of the epic's chronology, see notes to 6.112.1. See, too, 7.38.17 and notes. Ś,Ñ2,V3,B1,3,4,D7,8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *yayau*, "he went," for *gataḥ*, "[he] went."

"it all seemed to them to pass as if in a moment" *muhūrtam iva tat sarvam . . . samarthayan*: Literally, "They considered all that as if it were a moment." We understand *samarthayan* to be an augmentless imperfect plural. Ñ,V3,B1,3,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *muhūrtam iva te sarve . . . ca menire*, "and they all thought it was like a moment."

16. And as for Rāma, he took delight" *reme rāmaḥ sa*: Ñ2,B1,4,D1,3,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *rāmo 'pi reme*.

"the . . . kings" *rājabhiḥ*: Ñ,V1,3,B1,3,4,D2,7,9–11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasaiḥ*, "[in the company of, lit., 'with'] the *rākṣasas*."

It is not clear which kings are intended here, as Rāma's putative allies have already departed for their own countries.

"and the . . . *rākṣasas*" *rākṣasaiś ca*: Literally, "and with the *rākṣasas*." Ñ,V1,3,B1,3,4,D1–5 (first time),7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ṛkṣaiś caiva*, "and with the apes." This and the previous variant may be an effort to eliminate the presence of the kings at this point, since according to verses 1 and 2, they had already departed for their own kingdoms.

17. "the second month of the cold season" *māso dvitīyaḥ śaiśiraḥ*: Literally, "the second Śiśira month." Although the text appears to indicate that Rāma's guests remained with him through the second of the two months of the cold season, i.e., Phālguna, several of the commentators want to read the verse as supporting the positions stated in their commentaries on verse 15 above. Thus Cv understands that the first month of the winter season (Māgha) was spent in the receiving of gifts and honors, but he claims that this suggests that the guests actually stayed for a full year, for they had come to witness the consecration in the spring and now, at the conclusion of the cold season, a full year has elapsed. (*evaṃ teṣāṃ vasatām upahārapradānasaṃmānena vasatāṃ śiśirartoḥ prathamo māso gataḥ. vakṣyati hi dvitīyaḥ śaiśiraḥ sukham ity anena teṣām ayodhyāyāṃ saṃvatsaraḥ paripūrṇa iti sūcyate. abhiṣekadarśanārthaṃ vasante samprāptānāṃ śiśirāpagamena saṃvatsaraḥ paripūrṇa iti.*) Ck sees the two months as marking the conclusion of seven months added to the original five months that Ck calculates for the giving of gifts, etc., at verse 15 above. This, then, Ck argues, indicates that the guests dwelt happily in Rāma's presence for a year. (*evaṃ teṣām iti vasante 'bhiṣiktena rāmeṇa māsānantaraṃ viśeṣasatkāraṃ prāptānāṃ teṣāṃ paścāc chaiśiraḥ śiśirasaṃbandhadvitīyo māsaḥ saptamaḥ sa māsaś ca sukhaṃ gataḥ. evaṃ ca saṃvatsaraṃ rāmasamīpe sukhoṣitā ity uktaṃ bhavati.*) Cg understands similarly to Ck. Cm similarly explains: "In this way it is demonstrated that the monkeys, etc., dwelt in Ayodhyā for a year. Because of their devotion to Rāma, they considered, that is, they spent, that time as if it were a moment. (*evaṃ ca teṣāṃ vānarādīnām ayodhyāyāṃ saṃvatsaranivāso darśito bhavati. rāmabhaktyā tat sarvaṃ kālajātaṃ sarvaṃ muhūrtam iva samarthayann atyavahann ity arthaḥ.*) Ñ2,B1,3,4,D7, 10,11,T1,3,M1,6,9,10, and Gorresio, GPP, NSP, and Gita Press read *śiśiraḥ*, "cold," for *śaiśiraḥ*, "belonging to the cold season."

Following verse 17, Ś,D5 (Ś,D5 following 17, second occurrence)6–8,10–12,S (G2 following 16ab) insert, while Ñ2,B3,4 insert line 1 only, a passage of two lines [764*]: "And as they partook of the greatest delight through Rāma's gracious acts[1] the time passed pleasantly for them in the delightful city of the Ikṣvākus (*ikṣvākunagare ramye parāṃ prītim upāsatām / rāmasya prītikaraṇaiḥ kālas teṣāṃ sukhaṃ yayau //*)."

[1] "gracious acts" *prītikaraṇaiḥ*: Literally, "affectionate actions." Ck, Cg, Cm, and Ct gloss, "honors (*saṃmānaiḥ*—so Ck and Cg; Cm and Ct similarly).

Sarga 39

1. "in this manner" *tathā*: Literally, "thus."

2. "dear friend" *saumya*: Literally, "gentle sir *or* gentle one."

"together with your ministers" *sahāmātyaiḥ*: The first two syllables of the compound *sahāmātyaiḥ* (i.e., *sahā-*) have been marked as uncertain by the editors of the critical edition. T1,2,M6,8, and KK and VSP read instead the nominative singular *sahāmātyaḥ*, which would lend the phrase the sense "you . . . together with your ministers."

"you must guard your sovereignty, the threats to which have been eliminated" *pālayasva . . . rājyaṃ nihatakaṇṭakam*: Literally, "you must protect the kingship, the thorn of

which has been destroyed." Evidently this is a veiled reference to Rāma's killing of Vālin in the *Kiṣkindhākāṇḍa* (see 4.16.25–4.23.21).

3. "great-armed warrior" *mahābāho*: Literally, "great-armed [one]."

"as you look upon . . . you must be filled with the greatest affection" *prītyā paramayānvitaḥ* / *paśya tvam*: Literally, "you must look, filled with the greatest affection." The construction is slightly unusual, but the idea is clearly that Sugrīva is to look upon the monkeys mentioned here with affection. The injunction perhaps has particular reference to Aṅgada, who is, after all, the son of Sugrīva's bitter rival, Vālin, and one whom he might be expected to view, at the least, with suspicion, particularly as it is he who had been consecrated as *yuvarāja* at 4.25.35. V3,D6,7,10,11,G2,M5,6, and GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *prītyā paramayā yutaḥ*, "endowed with the greatest affection," for *prītyā paramayānvitaḥ*, "filled with the greatest affection." See notes to verse 7 below. Cf. verses 4–7.

4–6. "filled with affection, you must look upon" *paśya prītisamāyuktaḥ*: Cf. notes to verse 3 above and see notes to verse 7 below.

"hero" *śūram*: D5–7,10,11,T1–3,G2,3,M1,3,6,8, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vīram*.

"immensely powerful" *ca sumahābalam*: Literally, "and of very great strength." D6,7, 10,11,T1,2,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *caiva mahābalam*, "and of great strength, indeed."

"the immensely powerful and unassailable king of the apes, Jāmbavān," *ṛkṣarājaṃ ca durdharṣaṃ jāmbavantaṃ mahābalam*: Raghunathan (1982, vol. 3, p. 510), alone among the translators consulted, fails to recognize that Jāmbavān is, in fact, the king of the *ṛkṣas*, taking these as two different individuals. He translates: "the formidable King of the bears and Jāmbavān of the immense strength." T2,G2,M1, and KK and VSP omit this line. On the identification of the *ṛkṣas*, see notes to 1.16.10 and 6.4.17 and R. Goldman 1989.

Following verse 6, Ś,D7,8,10–12, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ1,V1,3,D1–5,9,T4 insert following 5cd, a passage of one line [768*]: "and the valorous and reddish leaping monkey[1] Ṛṣabha (*ṛṣabhaṃ ca suvikrāntaṃ plavaṅgaṃ ca supāṭalam*)."

[1] "and the . . . reddish leaping monkey" *plavaṅgaṃ ca supāṭalam*: Literally, "the extremely red leaping [one]." KK and VSP read instead *jāmbavantaṃ mahābalam*, "[and] the immensely powerful Jāmbavān."

Following 768*, D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP (in brackets, numbered as 7.40.6cd) insert a passage of one line [769*]: "[and] Kesarin,[1] Śarabha, Śumbha, and the immensely powerful Śaṅkhacūḍa (*kesariṃ śarabhaṃ śumbhaṃ śaṅkhacūḍaṃ mahābalam* /)."

[1] "Kesarin" *kesarim*: Literally, "Kesari." The name has been standardized to the expected Kesarin.

7. "And as for those other" *ye cānye*: Literally, "and the others who." D7,10,11,T1,G1,3, and KK and VSP read instead *ye ceme*, "and these who," while GPP, NSP, and Gita Press read instead *ye ye me*, "whichever for me [lit., of me]."

"very great monkeys" *sumahātmānaḥ*: Literally, "very great [ones]."

"you must also look upon them with affection" *paśya tvaṃ prītisaṃyuktaḥ*: See notes to verse 4 above; cf. notes to verse 3 above.

8. "When . . . had addressed" *uktvā ca*: Literally, "and having addressed." Ñ2,V1,3, D1,3,4,T3,4,M4,6–8,10, and KK and VSP read the more or less synonymous *uktvā tu*, "but having addressed."

"praised" *praśasya*: Literally, "having praised." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āśliṣya*, "having embraced."

9. "O king, for you are held in high esteem" *saṃmato hy asi pārthiva*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmajñas tvaṃ mato mama*, "You are a knower of righteousness [and are] esteemed by [lit., 'of'] me." One could also understand the phrase to mean: "You are regarded by [lit., 'of'] me as a knower of righteousness."

"by the *rākṣasas* of that city" *purasya rākṣasānām*: The commentators take *purasya*, "of that city," separately, to refer to the inhabitants of the city. Thus Ck, Cg, Cm, and Ct all gloss, "the creatures who live in the city (*puravartiprāṇīnām*)." Ck further specifies that this includes brahmans, etc. (*brāhmaṇādīnām*). Ck and Cm understand that the term *rākṣasas* is meant to include Vibhīṣaṇa's ministers (*svāmātyādīnām*).

"and by your brother Vaiśravaṇa" *bhrātur vaiśravaṇasya ca*: KK and VSP read instead *svabhrātur saṃmato hy asi*, "for you are highly esteemed by your own brother." This variant is not noted in the critical apparatus. Ck, Cg, and Cm, who read the variant, agree that the reference is to Vaiśravaṇa.

10. "wise" *buddhimantaḥ*: Cr and Cs understand, "endowed with an intelligence that is focused on *dharma* (*dharmaviṣayakabuddhiyuktāḥ*—so Cr; Cs similarly)."

"securely" *dhruvam*: Ck, Cg, and Ct all gloss, "for a long time (*śāśvatam*—so Ck and Cg; Ct similarly)."

11. "may you . . . remember Sugrīva and me" *aham . . . sugrīvasahitas tvayā / smartavyaḥ*: Literally, "I, together with Sugrīva, must be remembered by you."

12. "speech" *bhāṣitam*: The word is marked as uncertain by the editors of the critical edition.

13. "sweetness" *mādhuryam*: As Cs notes, this quality is specific to Rāma's speech (*vāṇmādhuryam api tathā*).

"of self-existent Brahmā" *svayaṃbhoḥ*: Literally, "of the self-existent [one]." Ck and Ct mention that the reference is to Lord Brahmā, who is possessed of endless auspicious qualities (*anantakalyāṇaguṇasya bhagavato brahmaṇaḥ*).

15. "love" *snehaḥ*: Ck and Ct understand the term to be the type of love between a man and a woman that is the cause of constant remembrance. Interestingly, they differ slightly as to which of the couple is the lover and which the beloved. For Ck the love is like that of a woman for her beloved (*priye priyāyā iva sadā smṛtihetuḥ*). For Ct it is the other way around (*priyāyāṃ priyasyeva sadā smṛtihetuḥ*). Cg takes the term to refer to a more comradely affection (*suhṛdi prītiḥ*).

"devotion" *bhaktiḥ*: Ck and Ct understand the term to refer to the mental attitude of devotion with reference to attaining the next world (*paralokaparagatitvenopāsyatvabuddhiḥ*—so Ck; Ct similarly). Cg contrasts it with *prīti*, "love *or* affection," by indicating that this is affection directed toward the highest (*utkṛṣṭe prītiḥ*).

"constant" *niyatā*: D1,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *nityadā*, "eternally *or* constantly." Ct argues that the term suggests that Hanumān is unable to live without Rāma for even a moment, any more than a fish can live without water (*nityadety anena jalaṃ vinā matsyasyeva kṣaṇam api taṃ vinā jīvitum aśakyatvaṃ sūcitam*).

"May this affection never attach itself to anyone else." *bhāvo nānyatra gacchati*: Literally, "emotion *or* love does not go elsewhere." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the *loṭ* form *gacchatu*, "let it [not] go," for *gacchati*, "it does [not] go."

16. "may my life breaths . . . remain" *mama prāṇā vatsyantu*: Literally, "may my life breaths dwell." The ending *-antu* is marked as uncertain by the editors of the critical edition. The form, as noted by several commentators, is irregular for the expected *vasantu*, "may they reside." The unusual form appears to be a future imperative. See, for example, Whitney 1889, pp. 333–34 (§ 938) and van Daalen 1980, p. 92 (§ 421c). Michelson (1904,

p. 136) identifies it specificially as a "future imperative." V1,D1–5,9,T1,2,G2,3,M1–3,5,8,9, and KK and VSP read instead the *lṛt vatsyanti*, "they will remain." Ct states that Hanumān's desire to remain alive so long as he can hear the *Rāmāyaṇa* shows that his desire to drink the nectar of Rāma's story causes him to disregard even spiritual liberation (*etena muktim apy anādṛtya tvatkathāmṛtapānam evākāṅkṣitam iti darśitam*). See 7.98.24–25 and notes, where Hanumān's vow to remain alive is mentioned again. Ñ2, V1,3,D1–7,9–11,T4,G2, and GPP, NSP, Gita Press, KK, and VSP read *prāṇā mama*, "my life breaths," by transposition.

"as long as I shall hear on earth the tale of Rāma" *yāvad rāmakathām . . . śroṣye 'haṃ pṛthivītale*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yāvad rāmakathā . . . cariṣyati mahītale*, "as long as the tale of Rāma shall circulate on earth."

Following verse 16, Ś,Ñ,V1,3 (repeats only line 2 after 17),B4,D,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [773*]: "And,[1] O Rāma,[2] delight of the Raghus and bull among men, the *apsarases* will sing this divine history, your tale,[3] to me.[4][1–2] Then, heroic lord, whenever I hear the nectar of your deeds, I will dispel my longing[5] as the does the wind, a line of clouds.[3–4]"

[1] "And" *ca*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *te*, "of you."

[2] "O Rāma" *rāma*: V3,D6, and KK and VSP read instead *nāma*, "indeed."

[3] "history . . . tale" *caritam . . . kathā*: The syntax of the line is defective, as the nominative *kathā* cannot be, as it should, the proper object of the verb *śrāvayeyuḥ*. Ct and Cr grapple with the problem by glossing *kathā* with "in the form of a tale (*kathārūpam*)," yielding the sense "that divine history in the form of a tale (*kathārūpaṃ yad etad divyaṃ caritam*—so Ct; Cr similarly)." KK and VSP offer a reading that corrects the problem, substituting the accusative *kathām*.

[4] "will sing . . . to me" *mām . . . śrāvayeyuḥ*: Literally, "they would *or* should cause me to hear." D2,7,9–11, and NSP, Gita Press, KK, and VSP read *mama* "of me" for *mām*. GPP (7.40.18) appears to have a typographical error, reading *mayā* (a reading known only to Ñ2) for *mama* (the reading known to all other printed editions of the southern commentators).

[5] "I will dispel my longing" *utkaṇṭhāṃ vihariṣyāmi*: Literally, "I will remove longing." Ct glosses, "longing that has as its object the sight of you (*tvaddarśanaviṣayām*)." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *utkaṇṭhāṃ tāṃ hariṣyāmi*, "I will disperse that longing."

17. "Then . . . from his throne" *athāsanāt*: Ñ,V1,3,B1,4,D2,3,5–7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead, *varāsanāt*, "from that excellent throne."

"that best of kings" *rājendraḥ*: V1,3,B4,D2,3,5–7,9–11,M4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāmas tu*, "and Rāma."

"and, embracing him" *ca pariṣvajya*: Literally, "having embraced." Ñ,V1,3,B1,4,D1–7,9–11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sasvaje snehāt*, "he embraced [him] out of affection."

18. "As long as the worlds shall endure, so shall my tale." *lokā hi yāvat sthāsyanti tāvat sthāsyati me kathā*: Literally, "For as long as the worlds will *or* shall remain, so long will *or* shall my tale remain." Ñ2,V1,3,B1,3,D6,10,11,T2,M4,5,7,9,10, and Gorresio, GPP, NSP, and Gita Press read the plural *sthāsyanti me kathāḥ*, "my tales remain," for the singular *sthāsyati me kathā*, "my tale remains."

Ñ2 and B2 read this line (18cd) following verse 19, while D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read 18cd (= GPP,NSP, and Gita Press 7.40.22cd; KK and VSP 7.40.21) following 777* (see below).

Following verse 18, Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [775*]: "Were I to give up my life to you, monkey, for every one of your acts of service, we should still remain indebted for all those acts to come[1] (*ekaikasyopakārasya prāṇān dāsyāmi te kape / śeṣasyehopakārāṇāṃ bhavāma ṛṇino vayam //*." (775* = GPP, NSP, and Gita Press 7.40.23; KK and VSP 7.40.22 [cd in brackets])

[1] "Were I to give up my life to you, monkey, for every one of your acts of service, we should still remain indebted for all those acts to come." *ekaikasyopakārasya prāṇān dāsyāmi te kape / śeṣasyehopakārāṇāṃ bhavāma ṛṇino vayam //*: Literally, "I will give life breaths to you, monkey, for each and every service. We are debtors here for the remainder of acts of service." Note the hiatus and the change of number. Cr takes this verse as the inspiration for a theological exegesis involving the possibility of the transfer of the life breaths of Rāma, who is coterminous with the entire universe, to Hanumān.

Following 775*, Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while Ś2,3,D8,12,T4 insert after 19, Ñ1,V1,B4,D1–5,9,T3 continue after 777*, and B3 inserts after 18, a passage of two lines [776*]: "[1]Let old age take over my limbs,[2] since you have performed acts of service for me, monkey. For a man only acquires the fruits[3] of reciprocation in emergencies. (*añgeṣv eva jarā yātu yat tvayopakṛtaṃ kape/ naraḥ pratyupakārāṇām āpatsu labhate phalam //*" (776* = GPP, NSP, and Gita Press 7.40.24; KK and VSP 7.40.23 [ab in brackets]).

[1] "Let old age take over my limbs, since you have performed acts of service for me, monkey. For a man only acquires the fruits of reciprocation in emergencies."*añgeṣv eva jarā yātu yat tvayopakṛtaṃ kape / naraḥ pratyupakārāṇām āpatsu labhate phalam //*: Literally, "May old age go in limbs, since assistance has been rendered by you. A man obtains the fruit of counterassistance in calamities." The verse is particularly obscure and elliptical, especially in the form in which it is recorded in the critical apparatus. The general idea, as brought out by some of the commentators, who read variants, is that Rāma, although capable of doing so, is not intending to immediately reciprocate Hanumān's assistance and would only do so should Hanumān be in dire straits. Cr sees the idea here as a suggestion that Hanumān, in fact, will never suffer such need (*etena hanūmataḥ sarvadaivāpadabhāvaḥ sūcitaḥ*).

[2] "old age . . . my limbs" *añgeṣv eva jarā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *madañge jīrṇatām*, which lends the line the somewhat more lucid sense of "Let the service you have performed, monkey, grow old in my body."

[3] "acquires the fruits" *labhate phalam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āyāti pātratām*, which lends the line the sense of "A man in emergencies becomes a recipient of reciprocity."

19. For the theme of the tale of Rāma enduring as long as the earth or the world, compare 1.2.35 and 2.54.18 and notes.

"this . . . throughout the worlds" *lokān eṣā hi*: Ñ2,B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *eṣā loke ca*, "and this . . . in the world."

"so long will the breaths of life remain in your body. Of this there is no doubt." *tāvac charīre vatsyanti prāṇās tava na saṃśayaḥ*: For this line (19cd), Ñ,V1,3,B4,D1–7,9–11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [777*]: "so long will your fame endure and the life breaths in your body as well (*tāvat te bhavitā kīrtiḥ śarīre 'py asavas tathā /*)." (19ab = GPP 7.40.22ab; NSP 7.40.22ab; Gita Press 7.40.22ab; KK 7.40.20ef; VSP 7.40.20ef.)

20. The incident described here is strikingly at odds with the way it is represented in the *Yuddhakāṇḍa* (6.116.68–73). There, Rāma first presents the necklace to Sītā, who then, in turn, gives it to Hanumān. It is noteworthy that Sītā has now been completely elided from the scene of the rewarding of Rāma's allies.

"with its central gem of lapis lazuli" *vaidūryataralam*: We follow the gloss of Ck, Cg, and Ct, who understand the term *tarala* in its sense of "the central gem of a pearl necklace (*hāramadhyago maṇiḥ*)." The compound could also be rendered as "glittering with lapis lazuli." Note that at 6.116.68–73 there is no mention of a central gem. On the word *vaidūrya*, see note to 7.12.8.

"lovingly fastened it on Hanumān" *snehād ābabandhe hanūmati*: Literally, "he fastened on Hanumān out of love." Ś,Ñ,V1,3,B3,4,D,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *kaṇṭhe babandha ca hanūmataḥ*, "He fastened [it] on the neck of Hanumān."

21. "With the pearl necklace . . . that great monkey" *hāreṇa sa mahākapiḥ*: Ñ,V1,3,B3, 4,D2,5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hāreṇa mahatā kapiḥ*, lending the phrase the sense "the monkey with that great pearl necklace."

"was as resplendent as the golden lord of mountains with the moon rising over its peak" *rarāja hemaśailendraś candreṇākrāntamastakaḥ*: Literally, "He shone [like] the golden lord of mountains, whose summit was overtaken by the moon." Ck, Cg, and Ct agree that the golden lord of mountains is Mount Meru, while Cr similarly identifies it as Sumeru. Ck, Cg, and Ct understand that by the word "moon (*candra*)" here, we are to understand lunar rays. Thus their understanding is that Hanumān is as overspread by the luster of the necklace as would be Mount Meru when it is bathed from its base to its summit with the rays of the moon. (*hemaśailendro meruś candreṇākrāntamastakas tādṛśaḥ parvato yathāmūlaśikharaṃ tatkiraṇair vyāpto bhavati tathā hanūmāṃs tadratnakiraṇavyāpto jāta ity arthaḥ*—so Ct; Ck and Cg similarly.) Compare 6.116.73, where Hanumān, wearing this same necklace, is said to be as "resplendent as a mountain wreathed with a white cloud illuminated by a flood of moonlight."

22. "And when . . . had heard Rāghava's speech" *śrutvā tu rāghavasyaitat*: Literally, "but having heard that of Rāghava." As Ct understands, the elliptical reference is to Rāma's words starting at 775*, which he directed toward Hanumān and [then] to each of the monkeys individually (*hanūmaduddeśyakam ekaikasyetyādi vākyam*).

"they arose one after the other" *utthāya utthāya*: Literally, "having arisen, having arisen." Evidently we are to understand that the monkeys rise and individually make their prostrations to Rāma.

"they departed" *prajagmuḥ*: Ś,Ñ2,B1,4,D1 (both times),4 (first time),6–9,10–12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nirjagmuḥ*, "they went out."

23. "After this, Rāma embraced great-armed Sugrīva, and then he pressed righteous Vibhīṣaṇa close to his chest." *sugrīvaś caiva rāmeṇa pariṣvakto mahābhujaḥ / vibhīṣaṇaś ca dharmātmā nirantaram urogataḥ //*: Literally, "And indeed great-armed Sugrīva was embraced by Rāma and righteous Vibhīṣaṇa went to the chest with no interval." Ñ2,B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sugrīvaḥ sa ca*, "and he, Sugrīva," for *sugrīvaś caiva*, "and, indeed, Sugrīva." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *nirantaram urogataḥ*, "he went to the chest with no interval," for *pariṣvakto mahābhujaḥ*, "the great-armed [one] was embraced," while D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sarve te bāṣpaviklavāḥ*, "they were all overwhelmed with tears," for *nirantaram urogataḥ*, "he went to the chest with no interval." These variations lend the verse the sense: "And Sugrīva was pressed closely to the chest by Rāma, and so [was] righteous Vibhīṣaṇa. They [all] were overwhelmed with tears." See 7.37.4 and notes.

24. "All of them had their throats choked with tears" *sarve ca te bāṣpagalāḥ*: Literally, "and they all were tear-throated." D6,7,10,11,T1,2,M1,5,6, and GPP, NSP, Gita Press, KK, and VSP read instead *sarve ca te bāṣpakalāḥ*, "and they all had voices indistinct because of tears."

"they . . . left" *tyajante*: D6,7,10,11,T,G,M1,3,5,6,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the present participle *tyajantaḥ*, "abandoning *or* leaving."

Following verse 24, D6,7,10,11,T,G,M1,3–5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [778*]: "Having been granted favors by the great Rāghava, they all departed for their respective homes, as an embodied being might upon abandoning its body[1] (*kṛtaprasādās tenaiva rāghaveṇa mahātmanā / jagmuḥ svaṃ svaṃ gṛhaṃ sarve dehī deham iva tyajan //*)."

[1] "as an embodied being might upon abandoning its body" *dehī deham iva tyajan*: Clearly the image is meant to suggest that the monkeys regard parting from Rāma to be as painful as death. Cg glosses, "The meaning is 'They were pained by their separation from Rāma' (*rāmaviyogakhinnā ity arthaḥ*)." Ck understands similarly. Ct, who also understands similarly, adds that their pain or despondency upon separation from Rāma was like that of the leaving of the body on the part of those who regard their bodies as their souls (*śarīrātmābhimāninām dehatyāgeneva teṣāṃ rāmaviśleṣaṇakhedo 'bhūd ity arthaḥ*). Cg notes that the dismissal of the monkeys, etc., was described previously at the end of the *Yuddhakāṇḍa* (6.116.75–76) in order to complete the *kāṇḍa*, but we are to understand that it is the same dismissal that is now mentioned here (*yuddhakāṇḍānte vānarādīnāṃ visarjanoktiḥ kāṇḍasamāpanāyātraiva visarjanaṃ tatroktam iti mantavyam*). Cg may be concerned that, unlike here, the *Yuddhakāṇḍa* version of the *visarjana* lacks the appropriate element of the grief of the monkeys, who are now to be separated from their beloved Rāma. Recall that when the monkeys are shown as leaving Ayodhyā at 6.116.76, they are described as being "delighted at heart."

Following 778*, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while Ñ,V3,B1,2,4, and Gorresio insert following verse 24, a passage of four lines (consisting of four *pādas*) [779*]: "Then, after prostrating themselves before Rāma, increaser of the lineage of the Raghus, the *rākṣasas*, apes, and monkeys, their eyes filled with the tears born of parting, departed as if they were natives of Ayodhyā[1] (*tatas tu te rākṣasarṣkṣavānarāḥ praṇamya rāmaṃ raghuvaṃśavardhanam / viyogajāśrupratipūrṇalocanāḥ pratiprayātās tu yathā nivāsinaḥ //*)." Note the hiatus in the compound *rākṣasarṣkṣavānarāḥ*.

[1] "as if they were natives of Ayodhyā" *yathā nivāsinaḥ*: Literally, "just like inhabitants." The idea appears to be that in returning to their homes, Rāma's allies feel as if they are being banished from their real home, Ayodhyā. Cr glosses, "habituated to living in Rāma's presence (*rāmasamīpe nivasanaśīlā api*)."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 40

1. "joyous . . . rejoiced happily" *pramumoda sukhī sukham*: Cg and Cr try to lessen the appearance of redundancy by specifying the exact sense of each term. Thus Cr understands the term *sukhī* to indicate that Rāma is always characterized by happiness. He then explains the phrase *pramumoda sukham*, "he rejoiced happily," to refer to the fact that Rāma is joyful because he knows that since he has dismissed the apes, etc., they are

now free to happily return to their own wives in their own homes. This, Cr continues, makes it clear that Rāma rejoices in the joy of his devotees. (*sukhī nityasukhaviśiṣṭo rāma ṛkṣādīn visṛjya pramumodarkṣādayaḥ svasvagṛhe svasvadārādyavāptyā sukhaṃ mokṣyanta iti buddhyā pramodaṃ prāpety arthaḥ. etena rāmasya bhaktasukhasukhitvaṃ vyaktam.*) Cg understands that Rāma, who is inherently happy, rejoices happily in the cessation of the suffering of those who take refuge with him. The meaning, he claims, is that Rāma attained uninterrupted joy. (*svataḥ sukhī rāma āśritaduḥkhanivṛttyā sukhaṃ pramumoda. avicchinnapramodam agamad ity arthaḥ.*) Ś,V1,3,D1,3–5,7–12,T3,G2, and GPP, NSP, Gita Press, KK, and VSP read by transposition *sukhaṃ sukhī*. See verse 18 and notes below. Cg further notes that the syllable *-da* in the word *pramumoda* marks a syllable of the *Gāyatrīmantra* that is said to be mapped syllable by syllable onto the poem at roughly thousand-*śloka* intervals. Although, unusually, Cg fails to specify which syllable this is, it is clear from his comments on 7.1.1 and 7.67.10 (see notes) that this is the twenty-third syllable. For a discussion of the *Gāyatrīmantra* in the *Rāmāyaṇa*, see Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 7.1.1.

2. "spoken from the sky" *antarikṣāt prabhāṣitām*: The commentators agree that the voice is uttered by some being moving through the sky (*antarikṣacarabhūtenety arthaḥ*—so Ck; Cg and Ct similarly). Cg further specifies that the speaker is the presiding divinity of the Puṣpaka (*puṣpakābhimānidevatayoktām ity arthaḥ*). D10,11, and GPP, NSP, and Gita Press read *mahāprabhuḥ*, "the great lord," for *prabhāṣitām*, "spoken."

3. "from the summit of Mount Kailāsa" *kailāsaśikharāt*: Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kuberabhavanāt*, "from the palace of Kubera."

4. "After receiving your command" *tava śāsanam ājñāya*: Literally, "Having paid heed to your command." Rāma ordered the Puṣpaka to return to Kubera, its original owner, at 6.115.49–50.

"to Kubera, the bestower of wealth" *dhanadaṃ prati*: Literally, "to the bestower of wealth." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhavanaṃ prati*, "to the palace."

"to wait upon you, saying" *upasthātum*: Literally, "to wait upon *or* serve." Cr glosses, "to dwell near you (*tvatsamīpe nivasitum*)." The word "saying" has been added to provide a transition to the next verse, where the words of Kubera to Puṣpaka are quoted.

5. "You were won" *nirjitas tvam*: This is not technically correct. According to the *Yuddhakāṇḍa*, the Puṣpaka was given to Rāma by Vibhīṣaṇa, who had inherited it on the death of his brother. He gave it to Rāma so that he could return quickly to Ayodhyā. See 6.109.7–10 and notes.

"the . . . lord of the *rākṣasas*" *rākṣasādhipam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *rākṣaseśvaram*.

6. "gentle one" *saumya*: We must keep in mind that Kubera is addressing the presiding divinity of the Puṣpaka. Ñ2,B1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *caiva*, "and also."

"his sons, his ministers, and his kinsmen" *saputrāmātyabāndhave*: Ñ2,V1,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saputre sahabāndhave*, "along with his sons [and] together with his kinsmen."

8. "It is my greatest desire that" *eṣa me paramaḥ kāmaḥ*: Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *paramo hy eṣa me kāmaḥ*. According to the critical apparatus, Ñ2,V1,B,D1,3–7,10,11,T1 similarly transpose *eṣa me* and *paramaḥ*. This word order appears in the printed editions with the particle *hi* placed between the words *paramaḥ* and *eṣaḥ*.

"on his journeys through the world" *lokasya saṃyānam*: Literally, "the journey of the world." The expression is ambiguous, and the commentators give a wide variety of inter-

pretations. Our translation is most closely aligned with that of Cg, who glosses, "The meaning is 'the movement through the world' (*lokasaṃcaraṇam ity arthaḥ*)." Ck, Cm, and Ct understand the term to mean that the Puṣpaka has become an excellent vehicle for the attainment of any desired world, such as the earth, etc. (*lokasya bhūrādyaśeṣābhimatalokaprāpaṇasya saṃyānaṃ samīcīnayānabhūtas tvam*). Cs understands somewhat similarly: "the means of traveling to various places effortlessly (*aśrameṇa nānāsthānagamanasādhanaṃ tvam*)." Cv takes the phrase to be in apposition to *rāghavanandanam*, glossing, "the refuge of the world (*lokasya śaraṇam*)." Cr similarly interprets the phrase to mean "the refuge of all the words (*sakalabhuvanāśrayam*)."

"So go" *gacchasva*: Literally, "go." The final syllable *-sva* is marked as uncertain by the editors of the critical edition. Cs proposes as an alternative a correction of the slightly awkward *ātmanepada* form *gacchasva* by breaking up the sequence into the normative *parasmaipada* form *gaccha*, "go," and a vocative *sva*, "one's own," i.e., servant, yielding the sense "O servant, go!" (*gacchasva gaccha. he sva bhṛtya gaccheti vā.*)

"free from any anxiety" *vigatajvaraḥ*: Cs understands that Kubera is urging Puṣpaka to have no anxiety about going against his, that is, Kubera's, wishes (*manmanovaiparītyaśaṅkārahitaḥ san*).

9. "Having received that command . . . I" *tac chāsanam ahaṃ jñātvā*: Literally, "having understood that command." Ñ,V1,3,B,D1–3,5–7,9,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *so 'haṃ śāsanam ājñāya*, "having paid heed to the command . . . I."

"of . . . Kubera, the bestower of wealth" *dhanadasya*: Literally, "of the bestower of wealth."

"I have returned once again to your side." *tvatsakāśaṃ punaḥ prāptaḥ*: Literally, "[I] have once again attained your presence." Ñ1,V1,3,B,D1–4,6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tvatsakāśam anuprāptaḥ*, "I have come back to your presence."

"Therefore please accept me." *sa evaṃ pratigṛhṇa mām*: Literally, "that one [you] should accept me in this fashion." Ñ2,3,B,D6,7,10,11, and GPP, NSP, and Gita Press read instead *nirviśaṅkaḥ pratīccha mām*, "Free from anxiety, please receive me." KK and VSP read instead *nirviśaṅkaḥ pratīkṣa mām*, "Free from anxiety, please behold *or* expect me. The variants appear to be corrections of the irregular imperative *pratigṛhṇa.*

Following verse 9, Ś,Ñ,V1,3,B,D,T4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [781*]: "Unassailable to all beings,[1] on the order of Kubera, bestower of wealth,[2] I shall travel by my own power[3] through all the worlds,[4] obeying your command." (*adhṛṣyaḥ sarvabhūtānāṃ sarveṣāṃ dhanadājñayā / carāmy ahaṃ prabhāvena tavājñāṃ paripālayan //*)"

[1] "Unassailable to all beings" *adhṛṣyaḥ sarvabhūtānām*: Ñ1,V1,3,D1–4,9,T4, and KK and VSP read instead *adṛśyaḥ*, "invisible." See note 4 below.

[2] "of Kubera, bestower of wealth" *dhanadasya*: Literally, "of the bestower of wealth."

[3] "by my own power" *prabhāvena*: Literally, "through power." We follow Cr, who glosses, "through my own blazing energy (*svatejasā*)." On the Puṣpaka's moving without any external motive force, see notes to 6.110.23.

[4] "through all the worlds" *sarveṣāṃ*: Literally, "of *or* among all." Clearly the pronominal genitive plural adjective cannot construe with *sarvabhūtānām*, "of all beings," in line 1 (see note 1 above). Therefore, like most translators consulted, we agree with Cr, who adds the word "worlds (*lokānām*)."

Following 781*, Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP continue with a passage of four lines [783*]: "Then, when immensely powerful Rāma had

been addressed in this fashion by the Puṣpaka, he gazed at that flying palace Puṣpaka that had returned and said: 'If that is the case, welcome to you, O Puṣpaka, foremost of flying palaces. Through the kindness of Kubera, lord of wealth,[1] we will not be transgressing the bounds of propriety.[2]' "

[1] "of Kubera, lord of wealth" *dhaneśasya*: Literally, "of the lord of wealth."

[2] "we will not be transgressing the bounds of propriety" *vṛttadoṣo na no bhavet*: Literally, "there would not be on our part a transgression of proper conduct." As Cr notes, "There would not be an act of unrighteousness taking the form of a transgression of the conduct of the virtuous (*sadvyavahārātikramarūpo 'dharmo na bhavet*)."

10. "And saying, 'So be it!' Kākutstha worshiped the Puṣpaka" *bāḍham ity eva kākutsthaḥ puṣpakaṃ samapūjayat*: For 10ab, Ñ2,B,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP substitute and read after 10cd, while D6 inserts after verse 10, a passage of one line [784*]: "Then, having worshiped the Puṣpaka, great-armed Rāghava (*pūjayitvā mahābāhū rāghavaḥ puṣpakaṃ tadā*)."

"with parched grain, unhusked rice, flowers" *lājākṣataiś ca puṣpaiś ca*: The terms *lāja* and *akṣata* are overlapping in their semantic fields. We take *lāja* to refer to parched grain and *akṣata* to unhusked rice. For a similar use of the terms, see 6.100.16 and notes and 7.32.72 and notes (*akṣata*). Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *lājaiś caiva tathā puṣpaiḥ*, "with parched grain and flowers as well."

"and extremely fragrant perfumes" *gandhaiś ca susugandhibhiḥ*: The first *su* of the word *susugandhibiḥ* is marked as uncertain by the editors of the critical edition. Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *dhūpaiḥ*, "with incense," for *gandhaiḥ*, "with . . . perfumes." Ś,Ñ2,B1,4,D6–12,G1,2, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *caiva*, "and indeed," for *ca su-*.

11. "Now you may depart as you wish." *gamyatāṃ ca yathākāmam*: B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gamyatām iti covāca*, "And he said, 'You may go.' " Note the hiatus between *pādas* a and b.

"But you must return whenever I call you to mind." *āgacches tvaṃ yadā smare*: Literally, "When I remember [you], you should come." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āgaccha tvaṃ smare yadā*, "You must come when I remember [you]."

"the Puṣpaka was dismissed once again" *visṛṣṭaḥ puṣpakaḥ punaḥ*: Ñ2,B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pūjayitvā visarjitam*, "having worshiped [that Puṣpaka], it was released."

"Adorned with flowers, the Puṣpaka departed in the direction of its choice." *abhipretāṃ diśaṃ prāyāt puṣpakaḥ puṣpabhūṣitaḥ*: B3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *abhipretāṃ diśaṃ tasmāt prāyāt tat pūṣpakaṃ tadā*, "Then the Puṣpaka departed from there in the direction of its choice." Ct takes note of the term *puṣpaka* here, which in his version (= GPP 7. 41.16) runs this line (11ef = GPP 16ab) together with the critical edition's 12ab (= GPP 16cd). This leads to the undesirable situation of having the word *puṣpaka* occur twice in the same verse. This repetition, in fact, also occurs in *pādas* d and f of verse 11 in the critical edition. Ct attempts to neutralize the redundancy by glossing the first occurrence of the term *puṣpaka* (*puṣpakam*) here as an adjective meaning "as light as a flower" through a technical application of the suffixation of the affix *kan* according to *Pā* 5.3.87 (*puṣpakaṃ puṣpam iva laghv iti puṣpakam. saṃjñāyāṃ kan*).

Following 11ab, Ñ2,B,D6,7,10,11,S (except T4) insert a passage of one line [785*]: "And in the path of the perfected beings, gentle one, do not succumb to sadness[1] (*siddhānāṃ ca gatau saumya mā viṣādena yojaya*)."

[1] "do not succumb to sadness" *mā viṣādena yojaya*: Literally, "do not cause to be joined with sadness." The *pāda* is elliptical and ambiguous, and the commentators offer three distinct interpretations. The interpretation of Ck, Cg, and Ct, which we and most translators consulted have followed, is that Rāma is exhorting the Puṣpaka not to succumb to sorrow because of his separation from him while he is flying in the sky and that he should thus remain happy. (*viṣādenāsmadviyogaduḥkhena mā yojayātmānam iti śeṣaḥ. sukham āsveti tātparyam*—so Ct; Ck and Cg similarly.) Cv believes that Rāma is instructing the Puṣpaka to transport him [Rāma] in such a way as not to cause him [Rāma] any fatigue (*mām aviṣādenāśrameṇa yojaya prāpaya*). Cr believes that Rāma is urging the Puṣpaka not to trouble the *siddhas* who dwell along his path in the sky (*gatau svagamane siddhānāṃ gaganasthasiddhān viṣādena mā yojaya svagamanena siddhān na pīḍayety arthaḥ*).

Following 785*, Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while Ś,Ñ1,V1,3,D1–5,8,9,12,T4 insert after 11ab, a passage of one line [786*]: "And as you travel the directions as you please, may you not experience any obstacle[1] (*pratighātaś ca te mā bhūd yatheṣṭaṃ gacchato diśaḥ*)."

[1] "any obstacle" *pratighātaḥ*: Cr, in keeping with his unique interpretation of 785*, sees the obstacle that should be avoided as one possibly caused by a curse [pronounced by the irritated *siddhas*] (*ata eva yatheṣṭaṃ diśo gacchatas te pratighātaḥ śāpena vighāto mā bhūt*).

12. "varicolored" *vividhātmani*: Ñ2,V1,D5,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sukṛtātmani*, "finely constructed *or* well adorned." Cr reads the variant *sukṛtātmani* in two different ways. First, like us, he takes it to mean: "whose body was fashioned with extreme care *or* effort (*atiprayatnena nirmita ātmā śarīraṃ yasya*)." Then, exploiting the other common meaning of *sukṛta*, "meritorious action," Cr says, "Moreover, it means: 'whose nature *or* essence is associated only with those [beings] of extremely meritorious deeds' (*kiṃca sukṛtair atipuṇyavadbhir eva yukta ātmā yasya*)." This interpretation, however, seems to be at odds with the Puṣpaka's earlier history of transporting the depraved Rāvaṇa.

13. "Extraordinary things are seen when you are ruling the kingdom." *atyadbhutāni dṛśyante tvayi rājyaṃ praśāsati*: D10,11, and GPP, NSP, and Gita Press read instead *vibudhātmani dṛśyante tvayi vīra praśāsati*, "while you, O hero, who are of a godly nature, are ruling, there are seen . . ." Ck and Ct gloss *vibudhātmani* as "who are the embodiment of a god (*devamūrtau*)." Cs similarly glosses, "having the nature of a god (*devasvarūpe*)." Cr, however, takes *ātman* in the sense of "controller" and thus glosses, "who are the controller of even the gods (*devānām apy ātmani niyantari*)." KK and VSP read instead *vividhātmani*, "of manifold form." Cg glosses, "*vividhātmani,* that is to say, of various forms, the meaning is 'marvelous' (*vividhātmani nānārūpe. citra ity arthaḥ*)." On the *Rāmarājya*, see, too, notes to 7.89.9.

"Again and again nonhuman creatures are speaking." *amānuṣāṇāṃ sattvānāṃ vyāhṛtāni muhur muhuḥ*: Literally, "Again and again of nonhuman creatures there are speeches." Cg and Cm understand that the nonhuman creatures are those "such as the Puṣpaka, etc. (*puṣpakādīnām*)." D10,11,T1,G,M1,5,9,10, and GPP, NSP, and Gita Press read instead *amānuṣāṇi sattvāni vyāhṛtāni muhur muhuḥ*. In this variant, the word *vyāhṛtāni*, "speeches," becomes difficult to construe. Ck and Ct understand the suffix *ac* as having the possessive sense of the suffix *matup* and gloss, "possessing speech (*matvārthīyājantaḥ vyāharavanti*)." See *Pā* 5.2.127. Cr glosses, "speaking like humans (*manuṣyavad ābhāṣamāṇāni*)." The fact of nonhuman creatures speaking like humans suggests, according

to Cr, that the power of Rāma is able to bring about unprecedented events (*etena rāmaprabhāvasyāghaṭitaghaṭanāpaṭīyastvaṃ sūcitam*). See 6.67.40 and notes for a similar interpretation on the part of Cr. Cs understands the creatures to be those such as the presiding divinity of the Puṣpaka (*puṣpakādyabhimānidevāḥ*) and understands the sequence *amānuṣāṇi vyāhṛtāni* to mean "disembodied voices (*aśarīragīraḥ*)."

14. "More than a month has passed since there was any illness among the people" *anāmayāc ca martyānāṃ sāgro māso gato hy ayam*: Literally, "and because of the non-illness of mortals this month and more have gone." Ck, Cg, and Cr understand the time frame to be calculated from Rāma's consecration (*tavābhiṣekānantaraṃ sāgro hy ayaṃ māso gataḥ*—so Ck; Cg and Cr similarly). Ct understands the expression *sāgro māsaḥ* here to be an example of the singular used for a collection. So, according to him, the meaning is "several months" (*sāgro māsa iti jātāv ekavacanam. māsā ity arthaḥ*). According to Cg, the arrival of the Puṣpaka occurred during the month following the consecration, and it is that month that Bharata is talking about. We know this, Cg says, because of the previous mention that Phālguna has come once again. (*anena puṣpakāgamanaṃ māsābhyantara eva tatkālavṛttānto bharatena nidarśita ity avagamyate. punaḥ phālgunamāsaprapteḥ pūrvam uktatvāt.*) Cr, however, understands that Bharata's speech actually takes place during the time that the monkeys are resident in Ayodhyā and that we should understand that when the text says "more than a month," there is no contradiction (*iyaṃ bharatoktir vānarasthitikāla eva bodhyāta eva sāgro māso gata iti na virudhyate*). Ś,Ñ1,V1,D3,5,7,8,10–12,T1,2,G3,M3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *anāmayaś ca*, "free from disease, healthy," for *anāmayāc ca*, "because there was non-illness." This then must be taken as an adjective modifying *māsaḥ*.

15. "Women are giving birth to sons" *putrān nāryaḥ prasūyante*: This fact, in and of itself, is hardly miraculous. Probably the intention is that women give birth only to sons. Ñ,V1,3,D1–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *arogapras*[*bha*—V3]*avā nāryaḥ*, "women give [lit. 'are ones who have'] birth without infirmity." Probably the reference is to labor pains or complications during the birth process.

"and men have splendid bodies" *vapuṣmantaś ca mānavāḥ*: Ck, Cg, Cm, and Ct all understand, "endowed with happy and well-nourished bodies (*hṛṣṭapuṣṭavapuryuktāḥ*)." Cr offers, "possessing excellent bodies (*praśastaśarīravantaḥ*)."

16. "At the proper time, Vāsava sends down rains that are like the nectar of immortality." *kāle ca vāsavo varṣaṃ pātayaty amṛtopamam*: Ñ,B,D1–7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kāle varṣati parjanyaḥ pātayann amṛtaṃ payaḥ*, "Parjanya rains at the proper time, sending down water that is the nectar of immortality."

"And the winds blow softly to the touch, giving pleasure." *vāyavaś cāpi vāyante sparśavantaḥ sukhapradāḥ*: Ñ2,V1,B1,3,4,D2,4,6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vātāś cāpi pravānty ete sparśayuktāḥ sukhāḥ śivāḥ*, "Moreover, propitious and pleasant winds blow, endowed with a gentle touch."

17. "And . . . the people in the city and the folk in the countryside say" *kathayanti pure paurā janā janapadeṣu ca*: Literally, "the city folk in the city and the folk in the countryside say." Ñ2,3,V1,3,D1–4,6,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *kathayanti pure rājan paurajānapadās tathā*, "and thus, your majesty, in the city do the city folk and country folk say."

"lord of men . . . 'May such a king be ours forever' " *īdṛśo naś ciraṃ rājā bhavatv iti nareśvara*: Literally, "O lord of men, 'May such a king long be ours.' " Ñ2,V3,B,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *īdṛśo naś ciraṃ rājā bhaved iti nareśvaraḥ*. This substitutes the optative (*liṅ*) for the imperative (*loṭ*) with little change of meaning, but it awkwardly places what is now a nominative, "lord of men," technically outside of the quotation. Nevertheless, the meaning must be taken as "May such a

king, a lord of men, long be ours." KK and VSP read [*a*]*naśvaraḥ*, "imperishable," for *naś ciram*, "long . . . ours." This nominative adjective must then modify *rājā*, "king."

18. "and, joyous, he rejoiced happily" *pramumoda sukhī sukham*: The phrase is repeated from verse 1. See verse 1 and notes above. Ñ,V1,3,B,D1–4,6,7,9,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *babhūva nṛpasattamaḥ*. This lends the second line the sense "and having heard . . . Rāma, foremost of kings, became filled with delight."

The original Gita Press translation undertaken by Chimmanlal Goswami and published in 1969 was unfortunately halted at this point due to his illness. The remaining *sargas* were translated, published, and included in the revised 5th edition (Gita Press 1998, vol. 2), to which we will make reference from this point on in our annotation. The translator of the final *sargas* of the *Uttarakāṇḍa* is unknown to us. See Gita Press 1969, Editor's Apologia (at end of volume).

Sarga 41

1. "golden" *hemabhūṣitam*: Literally, "ornamented *or* adorned with gold."

2. "*tuṅgas*" *tuṅga-*: Gita Press (1998, vol. 2, p. 818) translates "cocoanut." However, according to Monier-Williams (s.v.), this is the acacia or the *Rottleria tinctoria* (*Mimosa suma*). Apte (s.v.) identifies it as a *puṃnāga* (*Rottleria tincotoria* or the *Calophyllum inophyllum*). Cg and Ct understand the *tuṅga* to be a variety of *puṃnāga* (*puṃnāgaviśeṣaḥ*). See Śrirāghava's *Nānārthamañjarī* 270. Brockington (1984, p. 107) notes that in this passage a number of trees are listed that are noted for their scent or fruit.

"*kāleyakas*" *-kāleyakaiḥ*: Gita Press (1998, vol. 2, p. 818) translates "red-sandal." Apte (s.v.) understands aloe or black sandal. Ck identifies the *kāleyaka* as "a red sandalwood tree (*raktacandanavṛkṣaḥ*)." As noted by Brockington (1984, p. 107), Ct understands similarly, glossing, "red sandalwood (*raktacandanam*). Brockington also draws our attention to the fact that this is the only occurrence of the term in the *Rāmāyaṇa*.

"stands of *devadārus*" *devadāruvanaiḥ*: The *devadāru* is the deodar tree or the *Cedrus deodara* Laws. (*Pinus devadaru*).

Following verse 2, Ñ2,V3,B,D1,4,2–7,10,11,T,G,M1 (after 2cd, second occurrence), 2–4,6–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while Ś,D8,12 insert lines 3–4 only following verse 2, a passage of four lines [788*]: "It was adorned with *campakas*,[1] *aśokas*,[2] *puṃnāgas*,[3] *madhūkas*, *asanas*,[4] and *pārijātas*,[5] which were as radiant as smokeless flames.[1–2] And it was filled with *lodhras*, *nīpas*, *arjunas*, *nāgas*, *saptaparṇas*, *atimuktakas*, *mandāras*,[6] thickets of plantain, and tangles of creepers.[3–4]"

[1] "*campakas*" *campaka-*: See notes to 521*, following notes to 7.26.3.

[2] "*aśokas*" *-aśoka-*: See notes to 521*, following notes to 7.26.3. D10 and GPP and NSP read instead *-aguru-*, "aloe" or *Aquilaria agallocha*.

[3] "*puṃnāgas*, *madhūkas*, jackfruits" *-puṃnāgamadhūkapanasa-*: The *madhūka* is identified as *Bassia latifolia* (Roxb.). For the other trees, see notes to 521*, following notes to 7.26.3.

[4] "*asanas*" *-asana-*: The *asana* is identified as *Terminalia tomentosa* Wt.

[5] "*pārijātas*" *pārijātaiḥ*: Monier-Williams (s.v.) identifies this as the coral tree (*Erythrina indica*), which is believed to be one of the five paradisiac trees produced at the churning of the ocean.

[6] "*lodhras*, *nīpas*, *arjunas*, *nāgas*, *saptaparṇas*, *atimuktakas*, *mandāras*" *lodhranīpārjunair nāgaiḥ saptaparṇātimuktakaiḥ mandāra-*: The *lodhra* tree is identified as *Simplex racemosa*, and the *nīpa*, *or kadamba*, tree, according to Brockington (1984, p. 103), is *Antho-*

cephalus cadamba (Roxb. Miq.), while Monier-Williams (s.v.) understands *Nauclea cadamba*. The *arjuna* tree is the white murdah tree (*Terminalia arjuna*), the term *nāga* may refer to the *nāgavṛkṣa* (*Barringtonia acutangula* [Gaertn.]), and the *saptaparṇa* is the milkwood tree (*Alstonia scholaris*). Apte (s.v.) identifies *atimuktaka* as mountain ebony. This tree is identified by Brockington (1984, p. 106) as *Hiptagne madhoblata* (Gaertn.) syn. *H. benghalensis* (Kurz.). Monier-Williams (s.v.) identifies both the *mandāra* and the *parijāta* tree as the coral tree (*Erythrina indica*). He claims that this is one of the five trees of paradise.

3. "*priyaṅgu* creepers" *priyaṅgubhiḥ*: See notes to 521* following notes to 7.26.3.

"*kurabaka* trees" *kurabakaiḥ*: This is normally identified as red amaranth (*Amaranthus cruentus*). D5–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *ca bakulair* "and with *bakula* (*Mimusops elengi* [L.]) trees."

"*jambū* " *jambūbhiḥ*: This is the rose apple tree, or the *Syzygium cumini* (L.) Skeels.

"as well as . . . *pāṭalī*" *pāṭalībhiś ca*: The *pāṭalī* is the trumpet flower tree (*Bignonia suaveolens* [Roxb.], syn. *Stereospermum suaveolens*). D5–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *dāḍimaiś caiva*, "and with *dāḍimas*" [pomegranate trees] as well."

"*kovidāra*" *kovidāraiḥ*: This tree is identified as *Bauhinia variegata* (L.), one of the trees of paradise. The *kovidāra* tree is the insignia on the standard of the House of Ikṣvāku. See 2.78.3; 2.90.14; and notes.

4–5. "It was . . . adorned . . . And it was also adorned" *śobhitām*: Literally, "[it was] adorned." The participle has been repeated for readability.

"variegated" *citraiḥ*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *citrām*, which would then serve as a modifier of *vanikām*, "grove," of verse 1, lending the sense "[the grove] was variegated."

Following 4ab, Ñ2,V3,B,D1,4–7,10,11,S, and Gorresio insert a passage of two lines [789*]: "[It was adorned] with heavenly trees that had been beautifully shaped by skilled horticulturists.[1] These trees were endowed with heavenly scents and flavors, and were filled with tender sprouts and buds." (*divyagandharasopetais taruṇāṅkurapallavaiḥ / tathaiva tarubhir divyaiḥ śilpibhiḥ parikalpitaiḥ //*)

[1] "beautifully shaped by skilled horticulturists" *śilpibhiḥ parikalpitaiḥ*: Literally, "arranged *or* crafted by artisans." The idea, as we understand it, is that the trees have been pruned or otherwise trained into aesthetically pleasing shapes by skilled horticulturists. Ck, Cg, and Ct take the adjective *divyaiḥ*, "divine," with the artisans themselves. Cg says that the meaning of the phrase is that the trees are crafted by design (*kratubhiḥ*). As an alternative, he suggests that the phrase refers to those trees that [according to literary convention] only put forth buds when kicked or kissed by a beautiful woman (*dohalakādibhir vā*).

6. "the trees there shone" *bhānti tatra sma pādapāḥ*: KK and VSP read instead *bhānti tatratyapādapāḥ*, "the trees of that place shine."

Following verse 6, D5–7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [792*, line 2]: "and there were very many extremely fragrant[1] and variegated flowers (*subahūni sugandhīni mālyāni vividhāni ca*)."

[1] "very many extremely fragrant" *subahūni sugandhīni*: D5–7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *surabhīṇi ca puṣpāṇi*, "and fragrant blossoms."

7. "with crystalline water" *paravāriṇā*: Literally, "with excellent water."

"Their steps were made of precious gems and their floors were inlaid with crystal." *mahārhamaṇisopānasphaṭikāntarakuṭṭimāḥ*: The syllables *-pāna-* are marked as uncertain by the editors of the critical edition. D5–7,10,11,T4, and GPP, NSP, Gita Press, and VSP read *māṇikyakṛtasopānāḥ*, "steps made of rubies," for *mahārhamaṇisopāna-*, "steps of precious gems," while KK (1905 and 1913) reads instead *māṇikyavṛtasopāṇāḥ*, "steps covered with rubies." No commentator consulted reads this variant, and it is not noted in the critical apparatus. It may well be a misprint, especially in light of the fact that VSP reads *-kṛta-* instead of *-vṛta-*. Ñ2,V3,B3,4,D4,10,11,T3,M3,5,6, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *sphāṭikāntarakuṭṭimāḥ*. In general, the commentators note that the interiors or the floors of the pools are inlaid with crystal and jewels (*sphaṭikaratnanibaddhāntarālavatkuṭṭimabaddhabhūmir yāsu tāḥ sthitāḥ*—so Ck). Cg interprets slightly differently. He understands that the floors of the pools were suitable for bathing because they had crystal staircases at their edges. Or, he continues, their entire interiors were paved with crystal in order to prevent the growth of lotuses and other water plants. (*sphaṭikamayasopānaprāntasnānārhā nibaddhabhūmayaḥ. anyathā sarvatrāntare sphaṭikakuṭṭimatve padmādyutpattivirodhāt.*)

8. Following 8ab, Ñ2,V3,B2 (reading *gaṇa* for *-ruta-*),4,D5–7,10,11,S, and Gorresio (reading *gaṇa* for *-ruta-*) insert a passage of two lines [791*]: "They resonated with the cries of *dātyuhas*,[1] and they echoed with *haṃsas* and *sārasa* cranes.[1] They were adorned with trees, which were variegated with blossoms[2] and grew along their banks. [2] (*dātyūharutasaṃghuṣṭā haṃsasārasanāditāḥ / tarubhiḥ puṣpaśabalais tīrajair upaśobhitāḥ //*)"

[1] "with the cries of *dātyūhas*" *dātyūharuta-*: This bird is probably the *cātaka*, or the *Cuculus melanoleucus*. For a more detailed discussion of the identification of this bird, see notes to 6.30.9. Note that in the *Yuddhakāṇḍa* the term used is *natyūha* rather that the more common *dātyūha*. Ñ2 and GPP, NSP, Gita Press, KK, and VSP read instead *dātyūhaśuka-*, "[they resonated] with *dātyūhas* and parrots."

[2] "which were variegated with blossoms" *puṣpaśabalaiḥ*: KK and VSP read instead *puṣpavadbhiś ca*, "and [with trees] possessed of flowers." This variant is not noted in the critical apparatus.

9. "Here and there" *tatra tatra*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatraiva ca*, "And there as well."

"they were richly endowed" *paramopetāḥ*: The adjective must be construed with *dīrghikāḥ*, "pools," in verse 7 above. D10,11,M4–6,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the singular accusative feminine *paramopetām*. In this variant reading, the accusative must be construed with *aśokavanikām*, "the *aśoka* grove," at 11cd below.

"with . . . that resembled emeralds" *vaidūryamaṇisaṃnibhaiḥ*: Literally, "similar to *vaidūrya* gems." We normally translate *vaidūrya* as "lapis lazuli" or "cat's-eye beryl." Here, however, given the comparison with grass, we feel that the sense of *vaidūrya* as "emerald" is preferable. It is also used in this sense at 4.13.7–8. See notes to 7.12.8.

"and they were surrounded by flowering trees" *puṣpitadrumasaṃyutāḥ*: Literally, "[they were] endowed with flowering trees." D5–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *puṣpitadrumakānanām*, "with groves of flowering trees." Again, in this variant reading, the accusative must be construed with *aśokavanikām* at 11cd below.

Following verse 9, D5–7,10,11,T,G,M1–4,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [792*, lines 5–6.]: "The stone seats,[1] scattered with the blossoms of the flowering trees that grew as if in rivalry of one another,[2] resembled the vault

of heaven with its masses of stars (*saṃharṣād iva jātānāṃ vṛkṣāṇāṃ puṣpaśālinām* [5] / *prastarāḥ puṣpaśabalā nabhas tārāgaṇair iva* [6] //)."

[1] "The stone seats" *prastarāḥ*: We take the term here in its sense of "a seat *or* couch." Our understanding is that since the stone seats (*śilātala*) are outdoors around the pools, described in verses 7 and 8 above, that they would be the stone benches mentioned in verse 8.

[2] "that grew as if in rivalry of one another" *saṃharṣād iva jātānām*: Literally, "born as if out of rivalry *or* delight." D5–7,10,11,T,G,M1–4,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *tatra saṃgharṣajātānām*, "that were born there out of rivalry."

10. "The appearance . . . was just like that" *yathā . . . tathārūpam*: Literally, "just as . . . of such a form." D5–7,10,11,T1,2,G3,M6, and GPP, NSP, Gita Press, KK, and VSP read *tathābhūtam*, "of such a nature," for *tathārūpam*.

"which he had created" *tanniveśitam*: Literally, "established by him." D3,10,11,T2,G3,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃniveśanam*, lending the phrase the sense "that grove which was beautifully arranged." In this we follow Ck and Ct, who gloss, "endowed with excellent arrangement (*samīcīnasaṃsthānopetam*)."

"Kubera's Caitraratha garden, which Brahmā had created" *brāhmaṃ caitraratham*: Literally, "the Caitraratha associated with Brahmā." As Ck, Cg, and Ct point out, we are to understand the adjective *brāhmam* here in the sense of "created by Brahmā (*brahmanirmitam*)." Ct adds that the grove belongs to Kubera (*caitrarathaṃ kuberasya*).

Following verse 10, Ñ1,V1,3,D1–4,9,T3,M2,4,7,9,10, and KK (in brackets, numbered as 7.42.18) insert a passage of two lines [794*]: "There were lotus ponds that, since their waters were clear,[1] resembled dark clouds.[2] They were filled with *haṃsas* and *kāraṇḍavas* and adorned with *cakravākas*. (*nīlajīmūtasaṃkāśāḥ padminyo vimale jale* / *haṃsakāraṇḍavākīrṇāś cakravākopaśobhitāḥ* //)"

[1] "since their waters were clear" *vimale jale*: Literally, "in their clear water." We are forced to read the awkward locative here as an elliptical absolute construction (*sati saptamī*), in the sense of "as the water is clear." T2,M2,4,7,9,10, and KK read instead *bahuvistarāḥ*, "[lotus ponds], which were very broad."

[2] "that resembled dark clouds" *nīlajīmūtasaṃkāśāḥ*: T3,M2,7,9,10, and KK read instead *nīlavaidūryavarṇāś ca*, "and the color of dark blue lapis lazuli."

11–12. "with bowers of creepers" *latāgṛha-*: D10,11,T3,4,M1,2,4,7,9, and GPP and NSP read instead *latāsana-*, "creeper-seats." Cv understands this term to mean that the grove is endowed with seats made up of creepers of cardamom, etc. (*elālatādibhiḥ kṛtāsanayuktām*). Ck and Ct understand, "in which there is an encirclement of seats that are made of creepers." They then gloss this as "creeper-bowers" (*latānām āsanaṃ parikṣepo yeṣu tair latāsanair latāgṛhaiḥ samāvṛtām upetām*—so Ct; Ck similarly).

"And" *tu*: The reading is marked as uncertain by the editors of the critical edition. Ś3,Ñ2,B2–4,D6,7,10,11,T1,2,G3,M3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"adorned with bunches of flowers" *puṣpastabakabhūṣite*: The word *-bhūṣite* is marked as uncertain by the editors of the critical edition. Ś1,Ñ2,V1,3,4,D7,8,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *puṣpaprakarabhūṣite*, "adorned with a multitude of flowers."

"furnished with a covering of carpets" *kuthāstaraṇasaṃvīte*: We take the term *kutha* here in its sense of "carpet *or* soft covering." It is in this sense that it is used twice in the

Sundarakāṇḍa, once to describe the coverings of the seats in Rāvaṇa's *aśokavana* (5.13.4) and once to describe the soft carpeting on the floor of Rāvaṇa's *puṣpaka* (5.7.30). Outside of this, the word is quite rare in the literature. The *DCS* cites only these two *Sundarakāṇḍa* references and does not make reference to the word's occurrence here. Among the translators consulted, only Gorresio (7.45.20), Dutt (1894, p. 1716), and Gita Press (1998, vol. 2, p. 818) read *kutha*. Gorresio (1870, p. 162) takes the term *kutha* in its sense of "*kuśa* grass," rendering, "*ricoperto d'uno strato di poe*." However, Dutt (1894, p. 1716) understands as we do, translating, "covered with a beautiful coverlet," as does Gita Press (1989, vol. 2, p. 819), which offers, "over which a carpet was spread out." Ś,Ñ2,V3,B1,D1,3,4,6–11,G2, and Lahore, GPP, and NSP read instead *kuśāstaraṇasaṃstīrṇe*, "strewn with a strew of *kuśa* grass," while V1,B3,D2, and Gorresio and Gita Press read instead *kuthāstaraṇasaṃstīrṇe*, "strewn with a strew of *kutha* (= *kuśa*) grass."

13. "Taking Sītā in his arms" *sītāṃ saṃgṛhya bāhubhyām*: Literally, "Having grasped Sītā with two arms." B1,2,4,D1–3,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sītām ādāya hastena*, "having taken Sītā by the hand." Gita Press (1989, vol. 2, p. 819) alone construes the word *maireya* (see below) as the object of the gerund *ādāya*.

"gave . . . to drink" *pāyayāmāsa*: Literally, "he caused [her] to drink *or* he made [her] drink."

"excellent, sweet *maireya*" *madhumaireyam uttamam*: *Maireya*, according to Apte (s.v.) and Monier-Williams (s.v.), is a mixture of *āsava*, a kind of rum, and *surā*, another spirituous alcoholic drink, possibly wine. Ct glosses, "a sweet intoxicating drink called *maireyaka*," citing the *Vaijayantī* in support of this identification. (*maireyakaṃ madhu maireyakasaṃjñakaṃ madhu madyam. maireyamādhavo dhātrīdhātakīguḍavāribhir iti vaijayantī*.) Prakash (1987, vol. 2, p. 149) calls it "spiced wine." Ck and Cg understand the drink to be water mixed with molasses and the herb *dhātakī* (*Woodfordia fruticosa* [L.] Kurz), which is then made into an intoxicating beverage (*maireyakaṃ dhātakīguḍamiśravāribhiḥ kṛtaṃ madyam*—so Cg; Ck similarly). Cg also cites the same verse from the *Vaijayantī* that Ct quotes. Cr understands the drink to be a sweet flower-nectar that is intoxicating like liquor (*maireyakaṃ madyam iva mādakaṃ madhu puṣparasam*). See S. Goldman 2014. Ñ2,3,B1,D2–4,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *madhumaireyakaṃ śuci*, "pure, sweet *maireya* liquor." The exact identification of this drink is uncertain, and the translators offer a wide variety of renderings. Gorresio (1870, p. 162) understands, "*dolce e puro sugo di lythro fruiticoso*," while Dutt (1894, p. 1716) translates, "the wine distilled in the province of Mirā." Roussel (1903, vol. 3, p. 537) renders, "*du miel fermenté, savoureux*." Shastri (1959, vol. 3, p. 519) offers, "delicious wine made of distilled honey, and Raghunathan (1982, vol. 3, p. 514), translates, "the pure *maireya*," while Benoît (1999, p. 1330), influenced by Roussel, offers, "*du vin de miel pur*." Gita Press (1989, vol. 2, p. 819) understands the phrase less literally, translating, "[Taking in his hand] the pure nectar of flowers as intoxicating as the 'Maireyaka' wine."

"just as Indra might give the nectar of immortality to Śacī" *śacīm indro yathāmṛtam*: Literally, "just as Indra . . . the nectar of immortality to Śacī." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śacīm iva puraṃdaraḥ*, "as the smasher of citadels might to Śacī."

14. "various meats" *māṃsāni vicitrāṇi*: Only Cr among the commentators consulted seems disturbed at this direct reference to Rāma as a meat eater. For the term *māṃsāni*, "meats," he glosses, "Things fit for royal consumption, such as rice porridge, etc. (*rājyabhogyavastūni śālyodanādīni*)." Among the translators consulted, only Gita Press (1998, vol. 2, p. 819) shares this idea, offering, "edibles (fit for the royalty)." Ñ2,B,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *māṃsāni ca sumṛṣṭāni*, "and well-prepared meats." KK and VSP read instead *samṛṣṭāni*, lending the phrase the sense "meats together with savories." This variant is not noted in the critical apparatus.

15. "And . . . young" *bālāś ca*: Ñ1,V1,3,B4,D2,3,7,10,11,T4, and Gorresio, GPP, NSP, and Gita Press read instead *dakṣiṇāḥ*, "skilled." Ct glosses *dakṣiṇāḥ* as skillful (*kuśalāḥ*), while Cr, taking the term *dakṣiṇa* in its sense of "south," glosses, "women born in the southern regions (*dakṣiṇadeśodbhavāḥ striyaḥ*)."

"inebriated" *pānavaśaṃ gatāḥ*: Literally, "gone to the influence of drink." D5,T2,G3, M3,6,8, and KK (first time) and VSP read instead the synonymous *pānavaśānugāḥ*.

"danced before" *upanṛtyanti*: Literally, "they dance near." B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *upānṛtyaṃś ca*, "and they danced." Ck, Cg, and Ct understand the preposition *upa* to mean "in proximity to the king (*rājānam upa rājñaḥ samīpe*—so Ck and Cg; Ct similarly)."

Following 15ab, B2–4,D6,7,10,11, and GPP (= 7.42.21ab), NSP, and Gita Press insert, while B1 and Gorresio insert following verse 14, and KK inserts (in brackets, numbered as 7.42.24ab) following 15, a passage of one line [795*]: "and hosts of *apsarases* and great serpents,[1] surrounded by *kiṃnarīs* [sang and danced] (*apsaroragasaṅghāś ca kiṃnarī-parivāritāḥ*)."

[1] "hosts of *apsarases* and great serpents" *apsaroragasaṅghāḥ*: B and Gorresio and KK read instead the redundant *apsarogaṇasaṅghāḥ*, "hosts of troupes of *apsarases*."

Following 795*, KK (in brackets, numbered as 7.42.24cd) repeats 15cd, reading *dakṣiṇāḥ*, "skilled," for *bālāś ca*, "and young women."

Following 15cd, B2–4,D6,7,10,11, and GPP, NSP, and Gita Press (= 7.42.22cd) repeat 15ab, while KK (in brackets, numbered as 7.42.24ef) repeats, following 15cd second time, substituting *upānṛtyanta kākutstham*, "They danced before Kākutstha," for *upanṛtyanti* (*upānṛtyaṃś*) *rājānam*, "they dance (danced) before the king."

Following verse 15, Ś,Ñ1,V1,3,D1–3,4 (after 14 owing to omission),8,9,12,T4, and Lahore insert, while Ñ2 inserts after 15ab (owing to omission), B2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert after 15ab (second occurrence), a passage of four lines [796*]: "Righteous Rāma, foremost among those who give delight, constantly delighted those delightful and enchanting[1] women, who were exquisitely ornamented.[2][1–2] Seated there with Sītā, he was as resplendent in his blazing energy as is Vasiṣṭha seated with Arundhatī.[3][3–4]"

[1] "Rāma . . . among those who give delight . . . delighted . . . delightful . . . enchanting" *manobhirāmā rāmāḥ . . . rāmo ramayatām . . . / ramayāmāsa*: Note the *anuprāsa*, which plays on the verbal root √*ram*, "to delight." Cs understands that the verb *ramayāmāsa*, "he delighted," means that Rāma gratified the women with garments, jewelry, etc. (*vasanabhūṣaṇādibhis toṣayāmāsa*). Ct simply states that he gratified them (*toṣayāmāsa*). Cr suggests that Rāma urges the women to amuse one another (*parasparaṃ vihartuṃ prerayāmāsa*).

[2] "who were exquisitely ornamented" *paramabhūṣitāḥ*: Ś,D6–8,12, and Lahore, KK, and VSP read instead the nominative singular masculine, *paramabhuṣitaḥ*, which makes the adjective refer to Rāma rather than the women.

[3] "as . . . with Arundhatī" *arundhatyā saha . . . iva*: GPP, NSP, and Gita Press read instead the redundant *arundhatyā iva . . . iva*. The two *iva*-s are extraordinarily difficult to construe. This variant is not noted in the critical apparatus. Only Cr comments on the line. But he, untypically, reads with the critical edition and KK.

16. "lovely" *surucirānanām*: Literally, "the beautiful-faced [one]." Ñ,V1,3,D2,6,7,9–11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *surasutopamām*, "who was like the daughter of a god *or* of the gods."

17. Here, as elsewhere, the mention of the passage of time excites the interest of the commentators. Cv understands that the verse suggests that Rāma's enjoyment of Sītā continues for a year and that when spring comes again, at the end of the cold season, that year is completed. (*tathā tu ramamāṇasyetyādinā sītāsaṃbhogakālaḥ saṃvatsara iti sūcyate. vasante prāpte śiśirātyayena saṃvatsarapūrtir bhavati.*) Ck, commenting on the statement that the winter season has passed, understands that another year has gone by (*punaś ca saṃvatsaro 'tīta ity arthaḥ*). Cg has a more specific analysis. He agrees with Ck that the mention of winter indicates that another year has passed; however, he goes on to state that since there was no opportunity [for Rāma] to dally [with Sītā] because [he] was engaged in conversation with his allies, the monkeys, etc., one year passed with them. Then, he argues, a second year passes after the dismissal of his allies, during which [Rāma] is engaged in dalliance [with Sītā]. Thus, Cg concludes that at this point in the text, two years have elapsed since Rāma's consecration. (*punaś ca samvatsaro 'tīta ity arthaḥ. vānarādisuhṛtsaṃlāpādinā krīḍāvasārābhāvāt taiḥ sahaikasaṃvatsaro gataḥ. tadvisarjanānantaraṃ krīḍayā punar ekaḥ saṃvatsaro gataḥ. tathā cābhiṣekānanataraṃ varṣadvayaṃ jātam.*) Cr comments on verse 17 and 797*, line 2, together. He bases his remarks on his comments to 6.116.82 and 90, where he argues that Rāma's rule consisted of three discrete periods of ten thousand years each, after each of which there was a period of sacrifice of one thousand years. Thus Rāma's rule on earth lasted thirty-three thousand years. See 6.116.82,90; 7.50.13; and notes. Cr claims here that after Rāma and Sītā had greatly enjoyed various pleasures during the winter, ten thousand years passed. That is, according to Cr, really a period of thirty thousand years (i.e., three periods of ten thousand years each). This, Cr continues, is to show that the remaining period [of Rāma's reign] is the three thousand years he employed to perform sacrifices. Thus, he claims, the passage is not in contradiction with that in the *Bhāgavatapurāṇa*, where the period of Rāma's sacrifices is stated to be thirteen thousand years (see *BhāgP* 9.11.18). The idea is that we must take together a period of ten thousand years of Rāma's rule plus three thousand years of sacrificing. And there is also no fault of undercounting the years [of Rāma's reign] from the time of his consecration for sacrifice until the completion of his sacrifices. For, as Cr concludes, we account for a considerable period of time for the collection and arrangement of all the necessary things for sacrifice. (*śiśira āgamo 'tyantaprāptir yasya sa bhogo yadātītas tadā vividhān bhogān prāptayoḥ sītārāmayor daśavarṣasahasrāṇi triṃśadvarṣasahasrāṇīty artho gatāni. etena sahasratrayavarṣāṇi yajñārtham avaśiṣṭānīti phalitam. trayodaśābdasāhasram iti bhāgavatena tu na virodhas tatra trayodaśaparimitavarṣāṇy abdasāhasraṃ cety arthaḥ. nyūnatādoṣas tu na tatra dīkṣāgrahaṇāvadhikayāgasamāptikālaparimāṇabodhanasyaiva vivakṣitatvāt. atra tu sāmagrīsampādanādikālaparimāṇabodhakatvam iti dik.*) Ct, as usual, has the most to say concerning the chronological as well as the textual issues raised by 797*, line 2. Ct understands, with Cg and with Ck, whom he quotes, that one year has passed since the departure of the monkeys. Ct, however, argues that we must understand that 797*, line 2, is an interpolation. He then argues that Vālmīki's actual utterance is contained only in the text from his curse of the Niṣāda in the *upodghāta* of the *Bālakāṇḍa* (1.2.14) to the statement in the *Uttarakāṇḍa* that Rāma performed horse sacrifices for ten thousand years (7.89.5) after the banishment of Sītā. Alternatively, Ct proposes, as he will again at 7.64.5, that we take the word *varṣa*, "year," in the sense of "day." He then estimates that that many (i.e., ten thousand) days have passed since the marriage of Rāma and Sītā. He calculates that they spent slightly more than twelve years in Ayodhyā, fourteen in the forest, and another year, once again, back in Ayodhyā. In this way, he believes that we are to understand that somewhat more than twenty-seven years have passed [since the marriage]. (*sītārāghavayoś ciram ity anantaram atyakrāmac chubhaḥ kālaḥ śaiśiro bhogadaḥ sadety eva ślokaḥ. vānarāṇāṃ gamanottaraṃ punaś ca saṃvatsaro 'tīta iti katakavyākhyānāt.*

daśavarṣasahasrāṇi gatāni sumahātmanor iti prakṣiptam iti gamyate. mā niṣāda pratiṣṭhāṃ tvam agamaḥ śāśvatīḥ samā iti vālmīkiśāpāc ca sītātyāgottaram aśvamedhapravṛttyā tadante daśavarṣasahasrāṇi vājimedhān athākarod iti vālmīkyukteś ca. yadvā varṣaśabdo dinaparaḥ. vivāhottaraṃ tāvanti gatāni. dvādaśād adhikam ayodhyāyāṃ caturdaśa vana ekaṃ punar ayodhyāyām ityevaṃ kiṃcid adhikasaptaviṃśatir gatānīti bodhyam.) On the ages of Rāma and Sītā, see notes to 2.17.26.

"While . . . was enjoying himself in this fashion, the pleasant winter season" *tathā tu ramamānasya tasyaivaṃ śiśiraḥ śubhaḥ*: D2,7,10,11, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [797*, line1]: "While Sītā and Rāghava were thus enjoying themselves for a long time (*tathā tayor viharatoḥ sītārāghavayoś ciram*)."

"great Rāghava, foremost of men . . . passed" *atyakrāman narendrasya rāghavasya mahātmanaḥ*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *atyakrāmac chubhaḥ kālaḥ śaiśiro* [*śiśiro*—KK, VSP] *bhogadaḥ sadā,* "the pleasant winter time, which always gives enjoyment passed."

Following verse 17, D7,10,11, and GPP (in brackets between l7.43.26ab and 17.43.26cd), KK, and VSP insert a passage of one line [797*, line 2]: "ten thousand years passed while those two great ones [were enjoying themselves] (*daśavarṣasahasrāṇi gatāni sumahātmanoḥ*)."

18. "had . . . discharged . . . he would spend" *kṛtvā . . . /. . . abhavat*: Literally, "having performed, he was."

"his duties to the people of the city" *paurakṛtyāni*: Literally, "the duties *or* business of *or* for the people of the city." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmakāryāṇi*, "his obligations to *dharma*," or "his righteous obligations." The compound is ambiguous, as it could refer to religious or moral activities as well as to the duties involving judgment, justice, and the law, since the king is the chief magistrate as well as the chief sacrificer.

19. "And as for Sītā" *sītā ca*: Ñ,V1,3,B,D1–4,7,10,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the similar *sītāpi*.

"her morning obligations to the gods" *devakāryāṇi . . . paurvāhṇikāni tu*: Literally, "and duties to the gods, which pertain to the morning." Ŝ,Ñ,B2,D6–8,10–12, and GPP, NSP, Gita Press, KK, and VSP read *vai*, "indeed," for *tu*, "and *or* but." See 7.58.12 and 7.63*, lines 46–47 and notes.

"she would stand, cupping her hands in reverence without distinction, before all of her mothers-in-law" *śvaśrūṇām aviśeṣataḥ sarvāsāṃ prāñjaliḥ sthitā*: Literally, "hands cupped in reference, she stood without distinction among all the mothers-in-law." Ś,Ñ, B,D1–4,6–12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śvaśrūṇām akarot pūjāṃ sarvāsām aviśeṣataḥ*, "She honored all of her mothers-in-law without distinction." Cs notes that the term shows Sītā's lack of hostility (*aviśeṣata ity anena sītāyā amātsaryaṃ dyotayati*). Presumably the reference is to her possible resentment of Kaikeyī, but it might be merely Cs's oblique allusion to the traditional tension between mother-in-law and daughter-in-law.

20. "After that, adorned with exquisite and abundant jewelry, she would go to Rāma" *tato rāmam upāgacchad vicitrabahubhūṣaṇā*: Literally, "Then she, adorned with exquisite and abundant jewelry, went to Rāma." Ñ2,B1,2,4,D6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *abhyagacchat tato rāmaṃ vicitrābharaṇāmbarā*, "then she, [wearing] exquisite ornaments and garments, approached Rāma." On the relevance of Sītā's ornamentation, see S. Goldman 2000a.

"to thousand-eyed Indra" *sahasrākṣam*: Literally, "to the thousand-eyed [one]."

"in his heaven Triviṣṭapa" *triviṣṭape*: Literally, "in Triviṣṭapa." See 7.19.26 and notes.

21. "Now one day, seeing" *dṛṣṭvā tu*: Literally, "but *or* and having seen."

"with an auspicious glow" *kalyāṇena*: Literally, "with happiness *or* prosperity." As Cr points out and the context makes clear, the reference is to pregnancy (fetus—so Cr) that produces happiness (*kalyāṇajanakagarbheṇety arthaḥ*).

Following verse 21, Ñ,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [800*]: "And he said to fair-hipped Sītā, who was like a daughter of the gods (*abravīc ca varārohāṃ sītāṃ surasutopamām*)."

22. "The acquisition of a child is at hand for me" *apatyalābhaḥ . . . mamāyaṃ samupasthitaḥ*: Literally, "This acquisition of offspring is at hand for me." D10,11, and GPP, NSP, and Gita Press read *tvayy ayam*, "this [acquisition of offspring is at hand] in you," for *mamāyam*, "this . . . for me," while KK and VSP read *tvayi me*, "in you . . . for me," a variant not noted in the critical apparatus. Ck, Cg, and Ct understand that the meaning here is that Sītā's signs of pregnancy are apparent (*garbhalakṣaṇaṃ tava spaṣṭaṃ vartata ity arthaḥ*—so Ct; Ck and Cg similarly). Cr understands the phrase to mean that the time in which there will be the acquisition of offspring has arrived (*apatyasya lābho yasmin so 'yaṃ kālaḥ samupasthitaḥ*).

"So what do you desire? Tell me, what desire of yours must be fulfilled?" *kim icchasi hi tad brūhi kaḥ kāmaḥ kriyatāṃ tava*: The word *hi*, "so," is marked as uncertain by the editors of the critical edition. Ñ2,V3,B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kim icchasi varārohe kāmaḥ kiṃ kriyatāṃ tava.* This lends the line the sense "What do you desire, fair-hipped woman? Is there some desire of yours that must be fulfilled?" The allusion here is to *dohada*, or pregnancy longing. It is thought that such longings must be fulfilled, lest the fetus come to harm. See Bloomfield 1920 and S. Goldman 2014. See, too, 7.46.15 and notes.

23–24. "Smiling" *prahasantī*: Literally, "smiling *or* laughing." Ñ2,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the similar *smitaṃ kṛtvā*, "having made a smile." Ct remarks that by Sītā's smile is suggested the appropriateness of the true fulfillment of the brahman's curse, as she reflects that this would mark the fufillment of her mission as an *avatāra* (*smitaṃ kṛtvā. svāvatārakṛtyaṃ pūrṇam iti brāhmaṇaśāpasya satyatvakaraṇaucityaṃ ca hāsena sūcitam*). The reference is, no doubt, to the *ṛṣi* Bhṛgu's curse of Viṣṇu to take on worldly births, or *avatāras.* On Bhṛgu's curse of Viṣṇu, see notes to 7.42.5–6.

"Heroic" *vīra*: Ñ,B1,2,4,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *deva*, "lord *or* god."

"holy" *puṇyāni*: The word is marked as uncertain by the editors of the critical edition.

"that are located on the bank of the Ganges" *gaṅgātīre niviṣṭāni*: B2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gaṅgātīropaviṣṭānām*, "[of the seers] who dwell on the banks of the Ganges."

"I may spend some time at the feet" *pādamūleṣu vartitum*: Literally, "in order to dwell at the roots of the feet."

"of holy deeds" *puṇyakarmaṇām*: Ś,Ñ,V1,B1,2,4,D1–4,6–12,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ugratejasām*, "of fierce blazing energy."

"who live on fruits and roots" *phalamūlāśinām*: Literally, "those who have fruits and roots for their food." Cs, eager to spare the poet the charge of repetitiveness, specifies that the term here refers specifically to those whose food consists of the fruits and roots of trees (*phalamūlāśināṃ vṛkṣasaṃbandhiphalamūlabhojinām*). This is, apparently, to distinguish the term from the seemingly synonymous term *mūlaphalabhojiṣu* in verse 25 below. See notes to verse 25 below.

25. "I might spend . . . among those holy sages" *vaseyaṃ puṇyaśāliṣu*: Literally, "I would dwell among those abounding in *or* conversant with holiness." The word *-śāliṣu* is marked as uncertain by the editors of the critical edition. Ś,Ñ1,V1,B1,4,D1–4,6–12,T4,

and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nivaseyaṃ tapovane*, "I would stay *or* dwell in a penance grove."

"even a single night" *apy ekarātram*: The word *ekarātram* is marked as uncertain by the editors of the critical edition. Ñ2,B4,D6,7,10,11, and GPP, NSP, and Gita Press read instead the synonymous *ekarātrim*. Ct believes that the phrase "even a single night" suggests that Sītā really desires to stay for a long time (*apy ekarātrim ity anena cirakālavāsamanoratho dhvanitaḥ*). Ct, looking ahead to what will be an enforced and lengthy stay in the ashram of Vālmīki, may be trying to defuse the sensitive matter of Sītā's abandonment by suggesting that such a prolonged stay is really her ultimate wish.

"who subsist on roots and fruits" *mūlaphalabhojiṣu*: Ñ2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the genitive plural *mūlaphalabhojinām*, "among those who subsist on roots and fruits." Cs, as noted above, takes the transposition of the terms *phala*, "fruit," and *mūla*, "root," compared to the way they appear in verse 24 above and in most of the epic literature, to offer a different interpretation that has nothing to do with the seers' diet. He takes the compound *mūlaphala-* to mean "the prime reward, that is, spiritual liberation (*mokṣa*). [The seers are thus] those who enjoy the bliss of that. (*mūlaphalabhojināṃ mūlaphalaṃ mokṣas tatsukhabhojinām.*)"

26. "Rest assured" *visrabdhā bhava*: Literally, "Be confident." Ck, Cg, and Ct believe that Rāma is trying to allay Sītā's concern that it will be difficult or inappropriate for him to send his queen off to an ashram. (*visrabdhā bhaveti. mahārājo mahiṣīṃ māṃ katham āśramaṃ preṣayiṣyatīti śaṅkāṃ mā kurv ity arthaḥ*—so Ck; Cg and Ct similarly.)

Sarga 42

1. "Once the king was seated . . . attended him" *upaviṣṭaṃ rājānam upāsante*: Literally, "they attend the king, who was seated."

"amusing conversationalists" *hāsyakārāḥ*: Literally, "makers of laughter *or* amusement." Cr glosses, "disposed to narration accompanied by laughter (*hāsyapūrvakaṃ kathanaśīlāḥ*)."

2–3. "Piṅgala" *piṅgalaḥ*: D5,7,10,11, and GPP, NSP, and Gita Press read instead *mañgalaḥ*, "Mañgala."

"Kuśa" *kuśaḥ*: Ñ1,D5,7,10,11, and GPP, NSP, and Gita Press read instead *kulaḥ*, "Kula," while D6,T1,2,M1,3, and KK and VSP read instead *kuṭaḥ*, "Kuṭa."

"Surāji" *surājiḥ*: T1,2,M3, and KK and VSP read instead *surājaḥ*, "Surāja."

"Dantavakra, and Samāgadha" *dantavakraḥ samāgadhaḥ*: Ñ2,V3,B1,D5–7,10,11,T2,G2,3, and GPP, NSP, Gita Press, KK, and VSP read instead *dantavaktraḥ sumāgadhaḥ*, "Dantavaktra and Sumāgadha."

"all in high spirits" *ete . . . saṃhṛṣṭāḥ*: Literally, "these, delighted."

"stories" *kathāḥ*: According to Cs, these are tales of the past (*atītavārtāḥ*).

4. "Bhadra" *bhadra*: Cs claims that Rāma speaks to only one of his friends, namely Bhadra, even though he is not mentioned as the foremost among them, because of the latter's particular knowledge of the current goings-on in the kingdom. According to Cs, Bhadra has acquired this information because he alone had been dispatched (presumably to acquire it) (*bhadrety ekam aprathamaṃ praty uktir vārtāvittayaitasyaiva prasthāpanāt*). Compare *Raghuvaṃśa* 14.31, where Bhadra is specifically identified as a spy (*apasarpa*). Note also *Uttararāmacarita* (1.38.1ff.), where Durmukha, who plays the same role as Bhadra, is similarly identified as a spy (*apasarpa*), whom Rāma had dispatched to gather information from the people.

and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nivaseyaṃ tapovane*, "I would stay *or* dwell in a penance grove."

"even a single night" *apy ekarātram*: The word *ekarātram* is marked as uncertain by the editors of the critical edition. Ñ2,B4,D6,7,10,11, and GPP, NSP, and Gita Press read instead the synonymous *ekarātrim*. Ct believes that the phrase "even a single night" suggests that Sītā really desires to stay for a long time (*apy ekarātrim ity anena cirakālavāsamanoratho dhvanitaḥ*). Ct, looking ahead to what will be an enforced and lengthy stay in the ashram of Vālmīki, may be trying to defuse the sensitive matter of Sītā's abandonment by suggesting that such a prolonged stay is really her ultimate wish.

"who subsist on roots and fruits" *mūlaphalabhojiṣu*: Ñ2,B2–4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the genitive plural *mūlaphalabhojinām*, "among those who subsist on roots and fruits." Cs, as noted above, takes the transposition of the terms *phala*, "fruit," and *mūla*, "root," compared to the way they appear in verse 24 above and in most of the epic literature, to offer a different interpretation that has nothing to do with the seers' diet. He takes the compound *mūlaphala-* to mean "the prime reward, that is, spiritual liberation (*mokṣa*). [The seers are thus] those who enjoy the bliss of that. (*mūlaphalabhojināṃ mūlaphalaṃ mokṣas tatsukhabhojinām.*)"

26. "Rest assured" *visrabdhā bhava*: Literally, "Be confident." Ck, Cg, and Ct believe that Rāma is trying to allay Sītā's concern that it will be difficult or inappropriate for him to send his queen off to an ashram. (*visrabdhā bhaveti. mahārājo mahiṣīṃ māṃ katham āśramaṃ preṣayiṣyatīti śaṅkāṃ mā kurv ity arthaḥ*—so Ck; Cg and Ct similarly.)

Sarga 42

1. "Once the king was seated . . . attended him" *upaviṣṭaṃ rājānam upāsante*: Literally, "they attend the king, who was seated."

"amusing conversationalists" *hāsyakārāḥ*: Literally, "makers of laughter *or* amusement." Cr glosses, "disposed to narration accompanied by laughter (*hāsyapūrvakaṃ kathanaśīlāḥ*)."

2–3. "Piṅgala" *piṅgalaḥ*: D5,7,10,11, and GPP, NSP, and Gita Press read instead *mañgalaḥ*, "Mañgala."

"Kuśa" *kuśaḥ*: Ñ1,D5,7,10,11, and GPP, NSP, and Gita Press read instead *kulaḥ*, "Kula," while D6,T1,2,M1,3, and KK and VSP read instead *kuṭaḥ*, "Kuṭa."

"Surāji" *surājiḥ*: T1,2,M3, and KK and VSP read instead *surājaḥ*, "Surāja."

"Dantavakra, and Samāgadha" *dantavakraḥ samāgadhaḥ*: Ñ2,V3,B1,D5–7,10,11,T2,G2,3, and GPP, NSP, Gita Press, KK, and VSP read instead *dantavaktraḥ sumāgadhaḥ*, "Dantavaktra and Sumāgadha."

"all in high spirits" *ete . . . saṃhṛṣṭāḥ*: Literally, "these, delighted."

"stories" *kathāḥ*: According to Cs, these are tales of the past (*atītavārtāḥ*).

4. "Bhadra" *bhadra*: Cs claims that Rāma speaks to only one of his friends, namely Bhadra, even though he is not mentioned as the foremost among them, because of the latter's particular knowledge of the current goings-on in the kingdom. According to Cs, Bhadra has acquired this information because he alone had been dispatched (presumably to acquire it) (*bhadrety ekam aprathamaṃ praty uktir vārtāvittayaitasyaiva prasthāpanāt*). Compare *Raghuvaṃśa* 14.31, where Bhadra is specifically identified as a spy (*apasarpa*). Note also *Uttararāmacarita* (1.38.1ff.), where Durmukha, who plays the same role as Bhadra, is similarly identified as a spy (*apasarpa*), whom Rāma had dispatched to gather information from the people.

"what are people talking about in the city and provinces" *kāḥ kathā nagare . . . vartante viṣayeṣu ca*: Literally, "what tales are current in the city and the regions." Cg, Ct, and Cr all gloss the polysemic term *viṣayeṣu* as *deśeṣu*, "in the regions."

5–6. Cs sets Rāma's questions in a theological context. He argues that the real meaning here is that Rāma asks about the goings-on in the city because, despite the fact that he is omniscient, he inquires in the manner of an ignorant person in order to bring about his separation from Sītā, according to the practices of ordinary people. He does so, Cs continues, in his compassion for the sage Bhṛgu in order to make the curse uttered by that ascetic come true. (*sarvajño 'py ajñavad bhṛgumukhatāpasaśāpaṃ taddayayā yathārthaṃ cikīrṣuḥ sītāviyogaṃ lokarītyecchann eva janapadajanapurajanavṛttāntaṃ pṛcchati rāma iti bhāvaḥ.*) We believe that the reference is to the curse that the *ṛṣi* Bhṛgu pronounced upon Viṣṇu in his anger at the latter's beheading of his wife. According to this curse, Viṣṇu was condemned to be born in the world many times. At 7.50.12, the curse specifies that Rāma will abandon his wife for a long time. See also App. I, No. 7, following notes to 7.50.10. The episode is narrated in the *Matsyapurāṇa* (47.94–113) and the *Padmapurāṇa* ([ĀnSS] 2[*Bhūkhaṇḍa*].121). See R. Goldman 1971. Ct offers a similar explanation of Rāma's actions here, adding that Rāma desires to bring about his separation from Sītā in order to instruct people that even virtuous actions must be abandoned if they incur the condemnation of the people (*lokanindyaṃ sad api karma tyājyam iti bodhanāyeti bodhyam*).

"What are the people . . . saying about me" *mām āśritāni kāny āhuḥ . . . janāḥ*: Literally, "what [things] with reference to me do people say?" Ck, Ct, and Cr supply the missing substantive "words (*vacanāni*—so Ck and Cr; *vākyāni*—so Ct)."

"what indeed of Lakṣmaṇa" *kiṃ nu lakṣmaṇam*: Ś,Ñ,V3,B,D5–8,10,12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kiṃ ca lakṣmaṇam*, "and what about Lakṣmaṇa?"

"and my mother, Kaikeyī" *kaikeyīṃ mātaraṃ ca me*: D6,7,10, and Gita Press, KK, and VSP read instead *kaikeyīṃ kiṃ nu mātaram*, "and what indeed of mother Kaikeyī," while GPP and NSP read *kaikeyīṃ kiṃ ca mātaram*, "and what of mother Kaikeyī," a reading not noted in the critical apparatus.

"For" *hi*: Ñ1,D6,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"at the beginning of a reign" *nave rājye*: Literally, "in a new kingship *or* when kingship is new." D1,4,6,7,10,T2–4, and GPP, NSP, and Gita Press read instead *vane rājye*, yielding the sense "in the forest and in the kingdom." Ct, who shares this reading, glosses, "in the forest, that is to say, in an ashram of the ascetics, and in the kingdom (*vane tāpasāśrame rājye ca*)." KK and VSP read instead *vare rājye*, "in an eminent kingdom."

"the royalty must certainly be talked about" *vaktavyatāṃ ca rājānaḥ . . . vrajanti*: Literally, "for kings *or* people of the ruling class go to the state of having to be talked about." Given the context in which Rāma asks for the public opinion concerning various members of the royal family, we believe that the term *rājānaḥ* should be taken in its generic sense of "royalty." Ct explains the context in which Rāma's comments are to be framed, observing that the intention is that, in the absence of knowledge obtained through the mouths of agents concerning what is going on in their own kingdoms, kings will, through the condemnation of the entire populace, go to hell (*dūtamukhena svadeśavṛttāntājñāne rājānaḥ sarvajananindādvārā narakaṃ prāpnuvantīty āśayenāha vaktavyatāṃ ceti*). Ct glosses the phrase by saying: "Kings who lack discrimination as to what is righteous and unrighteous, whether in the forest, i.e., the ashram of ascetics, or the kingdom at large, come to be the object of negative criticism by everybody (*vane tāpasāśrame rājye ca dharmādivicārahīnā rājāno vaktavyatāṃ sarvajanakṛtadurbhāṣaṇaviṣayatāṃ vrajanti*—so Ct; Cm similarly)." Ck glosses, "In an eminent kingdom kings become talked

about, that is to say, become objects of praise through their devotion to protection (*vare rājye vaktavyatāṃ rakṣāprasaṅgena kīrtanīyatām ity arthaḥ*)." Cg understands, "When a kingdom is new, kings are talked about whether properly or improperly (*nave rājye sati rājāno vaktavyatāṃ samyagasamyag vā kīrtanīyatāṃ vrajanti hi*)."

7. "The comments . . . are consistently favorable" *sthitāḥ kathāḥ śubhāḥ . . . vartante*: Literally, "the conversations are constant [and] auspicious." D5,10,M6, and GPP, NSP, and Gita Press read *śubhāḥ kathāḥ*, "auspicious conversations," for *kathāḥ śubhāḥ* by transposition.

8. "it is the victory in connection with the slaying of Daśagrīva" *ayaṃ . . . vijayaḥ . . . daśagrīvavadhāśritaḥ*: Literally, "that victory dependent on the slaying of Daśagrīva." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ayam . . . vijayam . . . daśagrīvārjitam*. This reading creates a problem with case agreement, since *ayam* is nominative and *vijayam* is accusative. Ck and Ct propose dealing with the problem by supplying the phrase "with reference to (*uddiśyeti śeṣaḥ*)." This would lend the phrase the sense "this [is what is told] with reference to the victory gained through the killing of Daśagrīva." KK and VSP read the accusative singular *amum* for *ayam*, which then would agree with their reading of *vijayam*.

10. "Once I hear what the residents of the city say is good and what is bad, I will continue the good and not perpetuate the bad." *śubhāśubhāni vākyāni yāny āhuḥ puravāsinaḥ / śrutvedānīṃ śubhaṃ kuryāṃ na kuryām aśubhāni ca //*: Literally, "Now, having heard the good and bad words, which the residents of the city are speaking, I will enact the good and not enact those that are bad." The literal meaning does not, perhaps, convey the sense very well, as the context will famously show. Rāma is attempting to find out his peoples' judgment as to the morality of his actions as ruler, and he vows to do only those things of which they approve. Cs understands *śubham* to refer to something that is not inimical to others, while *aśubhāni* refers to things that are harmful to others. (*śubhaṃ parāvirodhi. aśubhāni parāhitāni.*) GPP, NSP, and Gita Press substitute the interrogative *kāni* for *yāni*, making the statement a question, "What things are they saying?" This reading is not noted in the critical apparatus.

11. "without fear" *nirbhayaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the adverbial *nirbhayam*, "fearlessly."

"just what . . . are saying" *kathayante yathā*: Literally, "how they are talking." Ś,Ñ, V1,3,B,D1,3–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *parasmaipada* form *kathayanti* for the *ātmanepada* form *kathayante*.

"folk" *janāḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pāpāḥ*. The reading is somewhat awkward. Normally, it would mean "wicked *or* malicious people," and this is, indeed, how Cr interprets it, glossing, "even the malicious people (*pāpā api janāḥ*)." Ct, however, sees the term as an inappropriately gendered substitute for the neuter plural *pāpāni*, "evil [things *or* words]." The sense for him would then be "whatever evils are the people talking about."

12. "great-armed Rāma" *mahābāhum*: Literally, "the great-armed [one]."

"in these well-chosen words" *suruciraṃ vacaḥ*: Literally, "very beautiful *or* sweet words." Given the nature of what Bhadra is about to say, it would appear that a literal translation would be inappropriate. The commentators are silent as to the force of the adjective *suruciram*, "very beautiful." The seeming inappropriateness of the adjective here has forced other translators to resort to various strategies to address the awkwardness. Gorresio (1870, p. 165) renders, "*con nobilissime parole*" but appears to apply the adjective to the words of Rāma, a syntactical device that is somewhat questionable. Dutt (1894, p. 1718) similarly ascribes the adjective to Rāma's words. He translates, "Hearing the sweet accents of Rāma," which clearly violates the syntax and meaning of the verse.

Roussel (1903, vol. 3, p. 539) renders, "*un trés digne langage*." Shastri (1959, vol. 3, p. 521) translates, "in measured tones." Benoît (1999, p. 1332) offers, "*cette réponse éloquente*." Raghunathan (1982, vol. 3, p. 516) ignores the phrase entirely. Gita Press (1998, vol. 2, p. 821), seemingly aware of the irony, translates more literally, "in these pleasing words"!

13. "what . . . are saying" *yathā . . . kathayanti*: Literally, "in what way they talk." See notes to verse 11 above.

"They say:" The phrase has been added to provide a transition into the following direct quote.

14. "the . . . bridging of the ocean" *samudre setubandhanam*: Literally, "the construction of a bridge *or* causeway in the ocean." See *Yuddhakāṇḍa sarga* 15.

"which no one . . . had ever done before" *akṛtaṃ pūrvakaiḥ kaiścit*: Literally, "not done by any previous ones at all." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *aśrutam*, "unheard of," for *akṛtam*, "not done." Ct understands the reference specifically to be to earlier kings (*pūrvakai rājabhiḥ*).

16. "in battle" *yuddhe*: D5–7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sañkhye*, "in battle."

"his anger" *amarṣam*: Literally, "anger." Ck, Cg, Ct, and Cs agree that the reference is to Rāma's righteous indignation at Sītā because she was touched by Rāvaṇa. Cs puts this most strongly, stating that the real meaning here is that Rāma puts the anger born from the touch of another man aside, that is to say, he takes no notice of it because of his powerful sexual desire for that wanton woman. (*amarṣaṃ parapuruṣasaṃsparśajaṃ prṣṭhataḥ kṛtvālakṣīkṛtya. lalanālaulupyād iti bhāvaḥ.*) Cr, however, is unwilling to accept that Rāma is angry at Sītā and instead argues that Rāma's anger is self-directed because of his failure to kill Rāvaṇa at the very moment of abduction through merely wishing it (*amarṣam akṣamāṃ prṣṭhataḥ kṛtvā kṣamāṃ kṛtvety artho 'paharaṇakāla evecchāmātreṇa rāvaṇam ahatveti tātparyam*). This is in keeping with Cr's consistent position that there is never any tension between the divinities Rāma and Sītā. See, too, notes to verse 17 below and notes to 7.44.3,4,10,11,13,15,17,18 and 7.46.11–12,14,16. Compare notes to 7.43.1; 7.86.5,6,13; and 7.87.14,15,20.

17. This and the following two verses (17, 18, and 19), provoke Cr to launch into a fairly lengthy and complex deconstruction and reconstruction of the text in keeping with his consistent theological stance, which holds that the two omniscient deities, Rāma and Sītā, are never, in fact, subjected to any insult, injury, or stress. In this case, Cr makes full use of the lexical potential of Sanskrit, including the use of the *ekākṣarakoṣa* and the resegmentation of sequences, to avoid the apparent meaning of the text, in which it appears that the people are criticizing both Rāma and Sītā. Cr argues as follows: The compound *sītāsaṃbhogajam*, "produced through enjoyment of Sītā" [is explained as follows]. Sītā is she who is the gateway to all creatures, up to and including Brahmā, etc., and Rāma is he who is the agent of the protection of all beings. That which is produced from the enjoyment of both of them is pleasure (*sukham*). [The sequence] *hṛdayam* [Cr's variant for *hṛdaye*, "in his heart"] [is understood as] *hṛt*, that is, the abductor of her [i.e., Sītā], and *ayam*, "he," that is, Rāvaṇa. What is he like? [He is] an extremely cruel-hearted one, that is the meaning. But if one takes the term *ayam* as a generic neuter, it means a "non-goer (*a-yam*)." The meaning is that that *rākṣasa*, Rāvaṇa, does not go to, that is, does not obtain, refuge with Rāma. [On the other hand], if one believes that it is not a generic neuter, then the first half of the verse [17ab—*kīdṛśaṃ hṛdaye* (*-am*—Cr) *tasya sītāsambhogajaṃ sukham*] must be taken as a separate syntactical unit. But if one takes it as syntactically connected to what follows, then, having described the evil deed of Rāvaṇa [in the first half], [the author] once more praises Rāma [in the second half and following, i.e., 17cd, etc.—*aṅkam āropya hi purā rāvaṇena balād dhṛtām*]. The word *aṅ* means "earlier," that is to say, "previously." Rāma, who is the author of all good things,

went to, that is, recovered Sītā, who had been supported by the gods, that is to say, caused to be accepted [by Rāma], by means of a proclamation (*āvaṇena*), that is to say, by many expressions to the effect that "she is pure." He did this after having forcibly caused her to ascend the fire, that is to say, having caused her to be placed there for the purpose of proving her innocence. That is to say, Sītā is the one who was characterized by the fulfillment of her own *dharma* and who had earlier been forcibly brought to Laṅkā by Rāvaṇa, that is to say, made to go there, and thus placed in the *aśokavanikā*, and thus placed under the control of the *rākṣasas* [= 18ab *laṅkām api punar* (*purā*—Cr) *nītām aśokavanikāṃ gatām*]. As for the sequence *katham* [in 18cd = *rakṣasāṃ vaśam āpannāṃ kathaṃ rāmo na kutsate*], we must understand that the syllable *tham* means "evil," while *kam* means "pleasure." He who takes pleasure in [causing] terror is Rāvaṇa. But Rāma never condemns him. Therefore, this one [occurrence of the word] *purā* is not useless. With regard to the word "*balāt*" [in 17cd], because there is no difference between the two alternatives, it construes with both [our enemies, i.e., Rāvaṇa, and with our wives, i.e., Sītā] [19ab = *asmākam api dāreṣu sahanīyaṃ bhaviṣyati*]. Thus we must tolerate our *dāras*, that is to say, both our enemies and our wives. In the case of our enemies, this means non-condemnation, even though we recall their offenses. In the case of our wives, it means not being agitated with regard to unhappiness caused by not having performed ordeals prompted by suspicions concerning their offenses. We get both meanings from the word *dāra* by *ekaśeṣa* [one word of a *dvandva* compound standing for both, i.e., *ripu*, "enemy," and *dāra*, "wife," are reduced to only *dāra*]. The basis [for this *ekaśeṣa*] is the lack of difference between the two alternatives and the context [19cd = *yathā hi kurute rājā prajā tam anuvartate*]. Just as, that is to say, in which fashion the king performs which *dharma*, in the same fashion, the people imitate that same *dharma*, that is to say, they practice [that *dharma*]. According to [the lexicon called] *Medinī*, the word *ka*, when masculine, can mean "a peacock *or* fire"; when in the neuter, it can mean "pleasure, the head, *or* water." The word *tha* is a neuter and can mean "protection, auspiciousness, *or* terror." And this [definition] also accords with that [i.e., the *Medinīkośa*]. These two and one-half verses [17cd–19] are a single syntactic unit. (*sītāsambhogajaṃ sītā cābrahmādidvārā sarvarakṣākārako rāmaś ca tayoḥ sambhogāj jātaṃ yat sukhaṃ tasyā hṛd ayaṃ rāvaṇaḥ kīdṛśam atikrūrahṛdaya ity arthaḥ. sāmānye napuṃsakaṃ yadi tv ayam ity asya na yāti rāmaśaraṇaṃ prāpnoti tad rakṣo rāvaṇa ity arthaḥ. tadā na sāmānyanapuṃsakatvakalpanārdhaṃ pṛthak. prasaṅgato rāvaṇāpakṛtiṃ saṃvarṇya punar api rāmakīrtim āha 'aññ' iti purā pūrvaṃ balād api laṅkām ānītāṃ rāvaṇena prāpitām ata evāśokavanikāṃ gatām ata eva rakṣasāṃ vaśam āpannāṃ purā svadharmapūrttyopalakṣitām api sītāṃ balāt ke vahnau ropyāropya śapathārthaṃ saṃsthāpya vidyamānā aṅ sarvasatkārakarttā rāma āvaṇeneyaṃ viśuddhetyādibahūktyā dhṛtāṃ devaiḥ svīkāritāṃ sītām āra prāpa. kathaṃ thaṃ pāpam eva kaṃ sukhaṃ yasya thaṃ rāvaṇaṃ tu na kutsyati kadāpi na nindatīty arthaḥ. ata evaikasya pūrety asya na vaiyarthyaṃ balād iti vinigamanāvirahād ubhayānvayy ata evāsmākam api dāreṣu ripuṣu strīṣu ca sahanīyaṃ bhaviṣyati. ripuṣu sahanīyatvaṃ ca tadaparādhasmaraṇe 'pi tannindāyā akaraṇatvaṃ strīṣu sahanīyatvaṃ ca tadaparādhaśaṅkāhetukaparīkṣākaraṇajanitaduḥkheṣv anudvignatvam. dāraśabdenobhayalābhas tv ekaśeṣeṇa mūlaṃ tu vinigamanāvirahaḥ prakaraṇaṃ ca tatra hetur yathā yena prakāreṇa yaṃ dharmaṃ rājā kurute tathā taṃ dharmaṃ prajā anuvartate 'nuvartante kurvanti. mayūre 'gnau puṃsi syāt sukhaśīrṣajaleṣu kam iti medinī thaṃ rakṣaṇe maṅgale ca sādhvase ca napuṃsakam ity api saiva. sārdhaślokadvayam ekānvayi.*) See notes to verse 16 above.

"since" *hi*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "and *or* but."

"clutching her to his side" *aṅkam āropya*: Literally, "having placed on his flank *or* hip." But see Cr's comments on this phrase above.

18. See Cr's comments at notes to verse 17 above.

"how can . . . not despise" *katham . . . na kutsate*: The syllable *-te* is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1–3,G1–3,M1,3,6,9, and GPP, NSP, and Gita Press read instead the synonymous *kutsyati*. Cs glosses the people's words as "What sort of pleasure can there be from union with Sītā, as if he were some pauper unable to make another marriage? 'Does he not despise [her]?' [which means] 'Is he not disgusted [with her]?' (*vivāhāntarakaraṇāśaktanirdhanamānavavat sītāsaṃbhogajaṃ sukhaṃ kīdṛśaṃ, na kutsati na jugupsate*)."

"and, what is more" *punaḥ*: Literally, "again." The word is marked as uncertain by the editors of the critical edition. Ñ1,D2,5–7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *purā*, "earlier."

19. See Cr's comments at notes to verse 17 above.

"Now we shall have to put up with this from our own wives as well." *asmākam api dāreṣu sahanīyaṃ bhaviṣyati*: Literally, "It will have to be endured even in respect to our wives." Cm glosses *sahanīyam*, "what is to be endured," saying, "The meaning is 'The sin takes the form of taking back a wife that has been touched by another man' (*paraspṛṣṭadārānayanarūpaṃ kaśmalam ity arthaḥ*)." Ck and Ct understand that the word *kaśmalam*, "impropriety *or* sin," should be added (*kaśmalam iti śeṣaḥ*—so Ck; Ct similarly).

"For people always follow what the king does." *yathā hi kurute rājā prajā tam anuvartate*: Literally, "For as the king acts, the people follow him." Ś1,2,D10,11,T1,2,G2,3,M1,3,8,9, and GPP, NSP, and Gita Press read instead the plural *prajāḥ* but do not replace the singular verb. Ct and Cr, however, gloss the plural form *anuvartante*.

20. "And that . . . is what . . . are saying" *evam . . . vaco vadanti*: Literally, "thus they speak words."

21. "this" *etat*: D5–7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *evam*, "thus."

"he was deeply pained" *paramārtavat*: Literally, "as if deeply pained." Given the general tenor of the poem, we agree with Ck and Cg, who gloss, "having become extremely miserable (*paramaduḥkhībhūtvā*)." On the other hand, given the more devotional tone of much of the *Uttarakāṇḍa*, it may be that Ct is correct in taking the suffix *-vat* in its literal sense of "like, as if." He explains, "Having taken on the appearance of one who is deeply miserable. In reality, the poet speaks like this even though there is no possibility of either joy or sorrow in the case of the Lord. (*paramaduḥkhīvākāraṃ kṛtvā. vastuto bhagavati harṣaduḥkayor abhāvād evam uktiḥ.*)" Cr takes the term to refer to Rāma's friends, glossing, "He spoke to them even though they were deeply pained (*paramārtān api vadate*)."

"all his friends" *sarvān suhṛdaḥ*: Literally, "all friends." Ś,V3,D6–8,10–12, G2, and GPP, NSP, Gita Press, KK, and VSP read instead *suhṛdaḥ sarvān* by transposition.

"What about this?" *katham etat*: Literally, "How is this?" As Ck, Cg, Ct, and Cr note, Rāma is asking his friends whether these disgraceful words reported by Bhadra are true or not (*bhadroktam etad apayaśovacanaṃ kathaṃ tattvam atattvaṃ veti*—so Ck and Cg; Ct and Cr similarly).

"You must tell me." *nivedyatām*: Literally, "It must be reported *or* informed." GPP, NSP, and Gita Press read instead *vadantu mām*, "[You gentlemen] must tell me," while D5,7,10,11,T3,4, and KK and VSP read instead *bravītha mām*, "You [all] must tell me."

23. "all of them" *sarveṣām*: The word is marked as uncertain by the editors of the critical edition.

"them all" *sarvāṃs tān*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vayasyān*, "friends." Cs notes that we are to understand that Rāma dismisses his

friends so that he may consult with his trusted [advisers] (*vayasyavisarjanam āptaiḥ saha saṃmantraṇāyeti jñeyam*).

Sarga 43

1. Cr has a rather interesting and unusual explanation for the impending banishment of Sītā. According to him, Rāma reflects, first of all, that since Sītā is pregnant, it is not an appropriate time for them to have sexual relations. However, he feels that if they remain in the same place, he will find it hard to restrain himself. Therefore Rāma regards Sītā's request to go to the forest to be an opportune one in the absence of any feasible alternative for him. Moreover, according to Cr, Rāma reflects that, as he is about to undertake a sacrifice, sexual intercourse would be inappropriate in any case, and, therefore, he resolves that Sītā should remain in the forest until the completion of the ritual. It is only after this reflection that he addresses the doorkeeper. (*rāghavo buddhyā sītāyā garbhavatītvena nāyaṃ saṃbhogakālaḥ sa caikatra sthitau durnivāra iti sītāvanagamanaprārthanaṃ samīcīnam eva matkartavyāntarābhave yāgo 'py ārabdhavyas tatrāpi saṃbhogasyānaucityam eveti tāvatparyantaṃ sītayā vana eva sthātavyam iti vicāreṇa niścitya yāgaparyantaṃ sītāvanasthitiviṣayakaniścayaṃ kṛtvā samīpa āsīnaṃ dvāḥstham abravīt.*) See notes to 885*, note 3, following notes to verse 7.47.10; and also notes to verse 7.87.14, where Cr brings up this issue again. See, too, 7.47.5,8; and App. I, No. 7, note 10, following notes to 7.50.10. See, too, notes to 7.42.16.

"And" *tu*: The word *tu* is marked as uncertain by the editors of the critical edition.

"the circle of his friends" *suhṛdvargam*: Literally, "his group *or* company of friends."

"he took a resolution in his mind" *buddhyā niścitya*: Literally, "having resolved with his mind." Ck, Cg, and Ct suggest adding "what he had to do (*kartavyam iti śeṣaḥ*)."

"the doorkeeper" *dvāḥstham*: KK (1913) and Gorresio read instead *dvāstham*, a variant not noted by the editors of the critical edition.

2. "Lakṣmaṇa . . . of auspicious marks" *lakṣmaṇaṃ śubhalakṣaṇam*: This common alliterative epithet, typical of the sort of which the poet is so fond, is also used at 7.66.5 and *Prakṣipta* III, *sarga* 1.6 (= App. I, No. 8, line 313). On this epithet in the *Yuddhakāṇḍa*, see note to 6.14.3. For other alliterative epithets of Lakṣmaṇa, see 7.45.4–5,11; 7.51.14; and notes. See also R. Goldman 1984, pp. 105–6, on the echoing of names in epithets.

"great-armed" *mahābāhum*: D6–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābhāgam*, "most illustrious *or* noble [one]."

"and invincible" *cāparājitam*: D5–7,10,11,T1,2,G1,M3,5, and GPP, NSP, Gita Press, KK, and VSP read instead *aparājitam*, "invincible."

3. "the doorkeeper" *dvāḥsthaḥ*: KK (1913) reads instead *dvāsthaḥ*, a variant not noted by the editors of the critical edition.

"words" *bhāṣitam*: Literally, "speech." B4,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vacanam*, "speech."

"unhindered" *anivāritaḥ*: Cs observes that the doorkeeper would not have been delayed, since he comes directly from the king (*bhūpasamīpād āgamanāt*).

4. "And then . . . words" *ca tadā vākyam*: D5–7,10,11,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *sumahātmānam*, "the very great [Lakṣmaṇa]."

"after glorifying Lakṣmaṇa" *vardhayitvā*: Literally, "having glorified." Ck, Cg, and Ct supply the phrase "with blessings of victory (*jayāśiṣeti śeṣaḥ*)." Compare notes to 7.23.2.

5. "Upon hearing" *śrutvā*: Literally, "having heard." B3,D10,11,T3,4, and GPP, NSP, and Gita Press read instead *kṛtvā*, which here would construe with *rāghavaśāsanam* in the sense of "having carried out Rāghava's command."

"with the words, 'So be it!' " *bāḍham ity eva*: Literally, "immediately [having said], 'So be it!' "

Following 5ab, M1,2,4,7,9,10, and KK (in brackets, numbered as 7.74.5cd) insert a passage of one line [815*]: "The great-armed tamer of his foes swiftly leapt up from his seat[1] (*utpapātāsanāt tūrṇaṃ mahābāhur ariṃdamaḥ* /)."

[1] "swiftly leapt up from his seat" *utpapātāsanāt tūrṇam*: The reference, of course, is to Lakṣmaṇa. *Pāda* a (*utpapātāsanāt tūrṇam*) = 7c.

6. "the doorkeeper" *dvāḥsthaḥ*: KK (1913) and Gorresio read instead *dvāsthaḥ*, a variant not noted by the editors of the critical edition.

"he went to the presence of Bharata and . . . spoke" *bharatam antikāt* / *uvāca . . . vākyam*: Literally, "he spoke words to Bharata from the vicinity." Ck, Cg, Cm, Ct, and Cr all flesh out the elliptical syntax by adding the phrase "having reached Bharata's vicinity (*bharatasamīpaṃ prāpyety arthaḥ*)." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tatra*, "there," for *vākyam*, "speech *or* words."

"cupping his hands in reverence" *prāñjaliḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *bharatam*, "Bharata."

Following 6c [*uvāca prāñjalir vākyam*], D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line, printed as two half lines in the critical apparatus (= 7.44.6d–7a in all printed editions of the southern commentators) [817*]: "[the doorkeeper] having glorified [Bharata] with hands cupped in reverence and having bowed low in humility (*vardhayitvā kṛtāñjaliḥ* / *vinayāvanato bhūtvā* /)."

7. "from the doorkeeper" *dvāḥsthāt*: KK (1913) and Gorresio read instead *dvāsthāt*, a variant not noted by the editors of the critical edition.

"departed from there" *tato 'gamat*: Literally, "went from there." The phrase is marked as uncertain by the editors of the critical edition. D5–7,10,T1,2,G1,3,M1,2,4,5,7–10, and GPP, NSP, and Gita Press read instead *mahābalaḥ*, "the immensely powerful one." The absence of a finite verb of motion in this reading impels Cr to supply one in the form of "he went" (*jagāmeti śeṣaḥ*). M3, KK, and VSP read instead *yayau balī*, "that mighty one went."

"on foot" *padbhyām*: Literally, "by two feet." Cs believes that Bharata goes on foot out of anxiety over the delay in the arrival of a vehicle (*yānāgamanavilambabhiyā*). It is interesting to note that Cs implicitly remarks on the distinction between Lakṣmaṇa, who is described at verse 5 as taking his chariot to go to Rāma's residence, and Bharata, who goes on foot. Other possible explanations for this difference would be that Lakṣmaṇa, as Rāma's most devoted and constant helper, goes as quickly as possible or that, as a prince junior to Bharata, his residence is farther than Bharata's from that of the king. Śatrughna's mode of travel is not specified. See verse 10 below.

8. "When the doorkeeper had seen" *dṛṣṭvā*: Literally, "having seen." Like Cr, we add the word "doorkeeper" for the sake of clarity (*dvāḥstha iti śeṣaḥ*).

"He . . . said" *jagāda*: D5–7,10,G1,2,M5,8, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *uvāca*, "he said."

9. "Come! Come along" *ehy āgaccha*: Literally, "come, come." No doubt the repetition is intended to convey a sense of urgency. Nonetheless, Cr seems disturbed by the redundancy and argues that we should take the first imperative, *ehi*, in the sense of "to know *or* understand." Thus he constructs *pādas* ab as follows: "The king wishes to see you. You must know that. Therefore you must come, that is, you must go. (*rājā tvāṃ draṣṭum icchatīty ehi jānīhy ata āgaccha vraja.*)"

10. "the doorkeeper's words" *vacanaṃ tasya*: Literally, "his speech."

"he acknowledged Rāma's command by bowing his head to the ground" *rāmaśāsanam* / *śirasā vandya dharaṇīm*: Literally, "having honored Rāma's command with his head to the earth." The syntax of the critical reading is confusing. The object of Śatrughna's veneration is not clear, since both *rāmaśāsanam*, "Rāma's command," and *dharaṇīm*, "the

earth," are in the accusative. According to the cultural norm, one acknowledges or receives a command of a superior by bowing one's head reverentially. In this case, it appears that the intention is that Śatrughna bows his head to the ground, although the construction is elliptical. None of the commentators consulted shares the reading *rāmaśāsanam*. Ñ1,V1,D1–4,9,T3,4, and Lahore read instead *rāmaśāsanam* / *śirasā pratigṛhyāśu*, "having received *or* accepted Rāma's command with [his] head, [he went] quickly." Ñ2 [*śirasā*],B,D5, and Gorresio read *śirasi pratigṛhyājñām*, "having received *or* accepted the command on his head," for *śirasā vandya dharaṇīm*. Both of these northern variants appear to be glossing the awkward construction that we find in the critical edition. D5–7,10,11,T,1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *paramāsanāt*, "from that excellent seat," for *rāmaśāsanam*, "Rāma's command," while KK and VSP read *śirasā dharaṇīṃ prāpya*, "having reached the earth with his head," for *śirasā vandya dharaṇīm*, "having honored . . . with his head to the earth." This lends the reading of GPP, NSP, and Gita Press the sense "And when Śatrughna had heard his words, he honored the earth with his head and departed from his excellent seat to where Rāma was." Ck, Cg, and Ct gloss, "Having honored the earth with his head, that is to say, having reached the earth with his head. The sense is 'having honored Rāma.' (*śirasā vandya dharaṇīṃ śirasā dharaṇīṃ prāpya. rāmāya vanditvety arthaḥ*—so Ct; Ck and Cg similarly.)" The variant found in KK and VSP would lend the line the sense "And when Śatrughna had heard his words, he reached the earth with his head, and departed from his excellent seat to where Rāma was." Compare the similar expression at 7.47.13 below and notes.

Following verse 10, Ś,Ñ,V1,3,B,D1–5,7–12,T3,4,M3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [819*]: "And the doorkeeper,[1] having returned, then[2] reported to Rāma, with hands cupped in reverence, that all of the brothers[3] were present (*dvāḥsthas tv āgamya rāmāya sarvān eva kṛtāñjaliḥ* / *nivedayāmāsa tadā bhrātṝṃs tān samupasthitān* //)."

[1] "the doorkeeper" *dvāḥsthaḥ*: KK (1913) and Gorresio read instead *dvāsthaḥ*, a variant not noted by the editors of the critical edition.

[2] "then" *tadā*: Ś1,D10,11, and GPP, NSP, and Gita Press read instead *tathā*, "thus."

[3] "the brothers" *bhrātṝṃs tān*: Ñ1,B3,4,D7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātṝn svān*, "his own brothers."

11. "his head sunk, and his mind distressed" *avākśirā dīnāmanāḥ*: Literally, "having a head which was down, having a distressed mind." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *avāṅmukhaḥ*, "his face turned downward," for *avākśirāḥ*, "his head sunk." While both expressions are common in the epic, the collocation of the two adjectives, with some variations, is a particular favorite of the epic poet. Compare, for example, 7.46.10; 7.51.5; and 7.95.17.

"the doorkeeper" *dvāḥstham*: KK (1913) and Gorresio read instead *dvāstham*, a variant not noted by the editors of the critical edition.

12. "They are indeed my life breaths outside my body." *ete prāṇā bahiścarāḥ*: Literally, "these [are] breaths moving outside." The phrase *prāṇā bahiścarāḥ* is marked as uncertain by the editors of the critical edition. The idiom, with variations, occurs four times in the critical edition. The first two refer specifically to Lakṣmaṇa, while the third, at 6.40.46, is in reference to Garuḍa. See 1.17.14–17; 3.32.13; 6.40.46; and notes. D6,7,10,11, T1,2,G,M2–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *ete prāṇāḥ priyā mama*, "these [are] life breaths dear to me." Cs glosses, "they are as dear as life breaths (*prāṇā yathā tathā priyāḥ*)."

13. "And" *tu*: The word *tu* is marked as uncertain by the editors of the critical edition.

"clad in white" *śuklavāsasaḥ*: KK and VSP read instead *śakratejasaḥ*, "whose blazing energy was that of Śakra."

"together" *samāhitāḥ*: Literally, "grouped together." The term could also mean here "composed."

14–16. "They saw . . . They saw . . . and they observed" *dṛṣṭvā . . . dṛṣṭvā . . . vīkṣya*: Literally, "Having seen . . . having seen . . . having observed." We have broken up the clauses into sentences for the sake of readability.

"the hare-marked moon dimmed by an eclipse" *sagrahaṃ śaśinaṃ yathā*: Literally, "the hare-marked one together with the eclipse-demon [i.e., Rāhu]."

"robbed of its splendor" *hataśobham*: Literally, "whose splendor was destroyed." Cs notes that a lotus would be robbed of its splendor by such things as frost (*nīhārādinā*).

"together" *samāhitāḥ*: See note to verse 13 above.

"while Rāma" *rāmaś ca*: Literally, "and Rāma." Ś,V1,3,D1–4,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *rāmas tu*, "but Rāma."

Following 14ab, KK (in brackets, numbered as 7.44.16) inserts a passage of one line, not noted in the critical apparatus: "Having entered, those delights of the Raghus were agitated, their mouths dry, their minds overwhelmed with the anxious thought:[1] 'What has happened to Rāma?' (*kim etad iti rāmasya cintāvyākulacetasaḥ / vyathitāḥ śuṣkavadanāḥ praviśya raghunandanāḥ //*)"

[1] "their minds overwhelmed with the anxious thought: 'What has happened to Rāma?' " *kim etad iti rāmasya cintāvyākulacetasaḥ*: Alternatively, one might understand, "[Having entered . . . they thought]: 'What has happened to Rāma, whose mind is overwhelmed with worry?' " In either case, the placement of the *iti* is awkward. As far as we can determine, no translator has rendered this line.

17. "great-armed Rāma" *mahābhujaḥ*: Literally, "the great-armed [one]." D6,7,10,11, T1,3,4, M3, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalaḥ*, "the immensely powerful [one]."

"Please take your seats" *āsaneṣv ādhvam*: Literally, "You must sit on seats." Ś,V3,B3,D6–8,10–12,T1,2,G,M1,3,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *parasmaipada loṭ* form *āsata*, "You [all] please sit."

18. "You gentlemen are my life." *bhavanto mama jīvitam*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhavanto jīvitaṃ mama* by transposition.

"you have created the kingdom that I rule" *bhavadbhiś ca kṛtaṃ rājyaṃ pālayāmi*: It is not completely clear as to the sense in which the kingdom of Kosala was created by Rāma's brothers, because no earlier reference to such a history appears in the poem. Ck explains: "And together with you gentlemen the kingdom was created, that is to say, occupied *or* extended (*bhavadbhiś ca sahakṛtaṃ vyāptaṃ rājyam*)." Cm, Ct, and Cr gloss, "brought about *or* accomplished by you gentlemen (*bhavadbhiḥ kṛtaṃ saṃpāditam*)." Cm understands alternatively that Rāma is saying that he has brought about the kingdom together with his brothers (*bhavadbhiḥ kṛtaṃ bhavadbhiḥ saha rājyaṃ saṃpāditam iti vā*).

19. "highly advanced in intelligence" *buddhau . . . pariniṣṭhitāḥ*: Literally, "accomplished in mind *or* intelligence." Ś3,B1,2,D6,7,10,11,G3,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *buddhyā . . . pariniṣṭhitāḥ*, "accomplished by means of intellect." Cr understands that the brothers are advanced in intelligence, that is, of mature minds, because of their grounding in the substance of the *śāstras* (*kṛto hṛdaye sanniveśitaḥ śāstrārtho yair buddhyā pariniṣṭhitāḥ paripakvāḥ paripakvabuddhimanta ity arthaḥ*).

"Lords of men" *nāreśvarāḥ*: The compound is marked as uncertain by the editors of the critical edition.

"must be considered" *anveṣṭavyaḥ*: Literally, "to be sought out *or* desired." We follow the interpretation of Cs, who glosses, "which is to be considered (*vicāraṇīyaḥ*)." Ck and Ct gloss, "that needs to be pursued (*anusaraṇīyaḥ*)."

Following verse 19, Ñ,V1,3,B,D1–7,9–11,T1,2,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while T3,4 insert after verse 18, a passage of two lines [824*]: "Now as Kākutstha was speaking in this fashion, all of them, paying close attention,[1] were disturbed in their minds, thinking: 'What on earth[2] is the king going to say?' (*tathā vadati kākutsthe avadhānaparāyaṇāḥ / udvignamanasaḥ sarve kiṃ nu rājābhidhāsyati //*)." Note the hiatus between *kākutsthe* and *avadhānaparāyaṇāḥ*.

[1] "paying close attention" *avadhānaparāyaṇāḥ*: Literally, "given over to attentiveness." KK and VSP read instead *hy avadhānaparāyaṇāḥ*, "indeed, given over to attentiveness," to avoid hiatus.

[2] "thinking: 'What on earth . . .' " *kiṃ nu*: Literally, "What indeed?"

Sarga 44

2. "Bless you, you must all hear" *śṛṇuta bhadraṃ vaḥ*: The formula *bhadraṃ te* or *bhadram vaḥ*, "blessings *or* auspiciousness to you," is frequently used, as it is here, to somewhat soften the force of the imperative, as in "please," or "I pray you." See note to 6.6.4. See also Tubb 2006.

"the sort of talk that is circulating among the people of the city regarding Sītā and me" *paurāṇāṃ mama sītāyāṃ yādṛśī vartate kathā*: Literally, "What sort of tale exists among the people of me concerning Sītā." The syntactical force of the genitive pronoun *mama* is not entirely clear. If one takes it simply as a genitive, it could refer either to the people of the city (*paurāṇām*), as in "my subjects," or to Sītā (*sītāyām*), i.e., "my Sītā." However, given the context of the preceding *sarga* and what follows in this one, we agree with Cr, who takes the pronoun elliptically in the sense of "regarding me (*madviṣaye*)," and thus reads it as parallel to *sītāyām*, which he similarly glosses, "regarding Sītā (*sītāviṣaye*)." Ck, Cg, and Ct read the genitive pronoun in an ablative sense, construing it with the imperative *śṛṇuta* in *pāda* a. This yields the sense "You [all] must hear from me (*matsakāśāc chṛṇuta*—Cg; Ck and Ct similarly)."

"and do not think of objecting to it" *mā kurudhvaṃ mano 'nyathā*: Literally, "You must not make your mind otherwise." Ck, Cg, Cm, and Ct all agree that Rāma is telling his brothers not to go against his intention in any way (*madabhiprāyānanukūlaṃ kurudhvam ity arthaḥ*—so Cg; Ck, Cm, and Ct similarly). Dutt (1894, p. 1721), Raghunathan (1982, vol. 3, p. 518), and Gita Press (1998, vol. 2, p. 824) follow this interpretation. Cr understands somewhat differently, believing that Rāma is telling his brothers not to make their minds averse to hearing what he is about to say (*anyathā śravaṇavimukhaṃ mano mā kurudhvam*). Roussel (1903, vol. 3, p. 541), followed by Shastri (1959, vol. 3, p. 524) and Benoît (1999, p. 1334), appears to base his interpretation on Cr's gloss. It is interesting to note that although Rāma has summoned his brothers, seemingly for consultation, and has extolled them as deeply learned in the *śāstras*, etc. (7.43.19), he appears to intend to forestall any dissent from the outset. See verses 18–20 below, where Rāma makes it clear that he will not tolerate any criticism of his plan.

3. "There is severe criticism on the part of the people of the city as well as of the countryside." *paurāpavādaḥ sumahāṃs tathā janapadasya ca*: Literally, "there is very great city-folk criticism and of the countryside as well." As Cs notes, we have to understand that the conjunction *ca*, "and," serves to bring the word *-apavādaḥ*, "criticism," even though it is in compound, into conjunction with the genitive *janapadasya*, "of the countryside" (*caś cāpavādapadānukarṣakaḥ*).

"There is disgust directed toward me . . . it" *vartate mayi bibhatsaḥ . . . saḥ*: Literally, "there is disgust in reference to me . . . [and] it." Cr, alone among the commentators consulted, is, as always, unwilling to entertain the idea that there can be any criticism directed toward Rāma. He uses the possibility of reading the sequence *vartate mayi* as *vartate 'mayi*, that is to say, "with respect to anyone other than me." He thus argues, interestingly, that Rāma is saying, "In my opinion, there is great criticism on the part of the residents of the city, that is, there is blame that is cast by the people of the city and of the countryside as well," and Cr continues that we must supply the word "criticism" again. He has Rāma continue to say, "This disgust and blame on the part of both these groups pierces the vitals, but it is not directed toward me, but rather toward those that oppose me. In my case, there is only praise." That is the intention. By this, Cr continues, it is suggested that in Rāma's kingdom there is an abundance of righteousness, etc., and this, in turn, suggests that Rāma has nothing more to do in regard to his kingship. (*me mate mahān paurāpavādaḥ paurakartṛkanindā janapadasyāpavādaś ceti śeṣaḥ. marmāṇi kṛntati sobhayakartṛkā bibhatsā nindā amayi madvirodhini vartate mama tu stutir eva vartata iti tātparyam. etena svarājyasya dharmādisaṃpattimattvaṃ sūcitam. tena rājya-viṣayakasvakṛtyantarābhāvo dhvanitaḥ.*) D6,7,10,11,T3,4,G2,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *vartate mayi bibhatsā . . . sā*, "there is disgust in reference to me [and] it." See notes to 7.42.16. Compare notes to verses 4,10,11,13,17, and 18 below.

"pierces me to the vitals" *me marmāṇi kṛntati*: Literally, "it cuts my vitals."

3ab = 10cd.

4. "How then could I have brought Sītā, whose conduct has been sinful, back into the city?" *sītāṃ pāpasamācārām ānayeyaṃ kathaṃ pure*: Literally, "How could I bring Sītā, of sinful conduct, in the city?" The word *pure*, "in the city," is marked as uncertain by the editors of the critical edition. For 4cd, D7,10,11,G1,M1,5,10, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [830*]: "Sītā, too, was born into the virtuous House of the great Janakas (*sītāpi satkule jātā janakānāṃ mahātmanām*)." Cr, in keeping with his project of trying to spare Rāma and Sītā of any taint of unrighteousness, reads the verse consisting of 4ab and 830* to serve as a demonstration of his position. His argument is that the mention of the two noble lineages into which Rāma and Sītā were born, respectively, suggests the impossibility of imputing any contact with unrighteousness to either of them. Therefore, he continues, by this it is suggested that any blame that may have been levied has been misplaced. (*etenobhayor adharmasaṃsargasambhāvanāyā asambhavaḥ sūcitaḥ. tena nindāyā aviṣayatvaṃ dhvanitam.*) See notes to verse 3 above.

5. "For you know, gentle brother" *jānāsi hi . . . saumya*: Literally, "For you know, gentle one." Ñ2,V1,D2,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read *tvam*, "you," for *hi*, "for." As Cs notes, from the use of the singular and the reference to the direct experience, Rāma singles out Lakṣmaṇa among the three brothers for this comment (*trayāṇām apy ekānte sattve 'pi prātyakṣikānubhavo lakṣmaṇasyaiveti tam eva lakṣīkṛtyāhety āha*).

Following verse 5, D6,7,10,11,G1,2,M1,5,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [831*]: "There, a thought occurred to me with reference to Janaka's daughter: 'How can I bring back to the city Sītā, who has dwelt here [in Laṅkā]?' Because of that, in order to inspire trust, Sītā then entered the fire."

6. "Right before your eyes . . . and those of the gods, Agni, bearer of oblations" *pratyakṣaṃ tava devānāṃ havyavāhanaḥ*: Literally, "right before your eyes . . . and of the gods . . . the bearer of oblations." We read the genitive plural *devānām* in parallel with the genitive singular *tava*. With a similar sense, Ck and Ct suggest, respectively, either bringing over [from verse 7] or supplying the word *saṃnidhau*, "in the presence of," to construe with *devānām*. This is the interpretation that has been followed by most of the translators consulted. It is, however, grammatically possible to read *pāda* b as an extended kenning for fire in the sense of "bearer of oblations of the gods." This is not a

very likely solution, but it has been followed by Gita Press (1998, vol. 2, p. 824), which renders, "Fire-god, bearer of oblations to gods."

"as well as Vāyu, who moves through the sky, declared Maithilī to be innocent" *apāpāṃ maithilīm āha vāyuś cākāśagocaraḥ*: Rāma's account here of the *agniparīkṣā* differs in a number of respects from the description of the event in the *Yuddhakāṇḍa*. There, at 6.106.1–9, it is Agni alone who testifies to Sītā's fidelity. There is no mention of Vāyu taking part in the event. Interestingly, in the *Mahābhārata*'s account of Rāma's first repudiation of Sītā, there is no *agniparīkṣā*. Instead Sītā herself swears to her innocence by Vāyu alone, and then by Agni, the Waters (Varuṇa), Ākāśa, Earth, and, again, Vāyu (*MBh* 3.275.23–24). It is Vāyu alone that then first testifies to her innocence, followed by Agni and Varuṇa (*MBh* 3.275.26–28). And finally Brahmā similarly urges Rāma to take Sītā back, asserting that her chastity had been preserved through the curse of Nalakūbera, which Brahmā himself had arranged (*MBh* 3.275.29–34). On Nalakūbera's curse, see 7.26.41–44. It appears that the *Uttarakāṇḍa* combined various versions of the event, although, aside from the *Yuddhakāṇḍa*, it is not clear what additional epic and purāṇic sources might have been influential here, although the *Rāmopakhyāna* might well be one of them. See notes to verses 7 and 8 below. See, too, Vaidya 1971, p. xxxiii, and van Buitenen 1975, pp. 213–14. Compare notes to 7.46.13.

7. "the moon and the sun extolled Janaka's daughter as innocent" *candrādityau ca śaṃsete . . . / . . . apāpāṃ janakātmajam*: Neither the *Yuddhakāṇḍa* nor the *Rāmopakhyāna* makes any reference to the sun or the moon in the vindication of Sītā. See notes to verse 6 above.

8. "was handed over by great Indra" *mahendreṇa mama haste niveśitā*: Literally, "she was placed in my hand by great Indra." Once again this version differs from that of the *Yuddhakāṇḍa*, where it is Agni alone who restores Sītā to Rāma (6.106.1–9). There Indra plays no role. See notes to verse 6 above. D6,7,10,11,T3,4,M3, and GPP and NSP read *haste niveditā*, "she [was] delivered into [my] hand," for *haste niveśitā*, "she was placed in [my] hand."

"in the presence of the gods and *gandharvas*" *devagandharvasaṃnidhau*: In the *Yuddhakāṇḍa*'s account of Sītā's *agniparīkṣā* (*Yuddhakāṇḍa* 104–106), there is no mention of the *gandharvas* being present among the gods who assembled to observe the event.

9. "And in my heart of hearts I knew" *antarātmā ca me vetti*: Literally, "My innermost feeling *or* soul knows."

10. Cr continues his stalwart defense of Rāma against all charges of impropriety. Startlingly, he argues that the public criticism is directed not at Rāma but instead at those despised *rākṣasas* who were killed by the voracious rampages of Kumbhakarṇa long ago and that the sorrow that Rāma mentions as being in his heart is directed to their state and the effort to doing something on their behalf. (*idānīṃ kumbhakarṇabhakṣaṇādinā mṛtānāṃ lokaninditarākṣasānāṃ kathaṃ gatir iti śocann āha—ayam iti. ādau kumbhakarṇabhakṣaṇakarmībhūtasya rākṣasajātasya sumahān eva paurāpavādaḥ paurakartṛkanindā janapadasya cāpavāda iti śeṣo me hṛdi mahān eva śokaḥ śokahetur vartata evaitena tatkalyāṇārthaṃ yatnaḥ kartavya iti sūcitam.*) See notes to verse 3 above and verse 11 below. See, too, notes to 7.46.11–12.

"But now there is this grave allegation against me" *ayaṃ tu me mahān vādaḥ*: Literally, "And there is this great rumor *or* talk of me."

10cd = 3ab.

11. Cr now explains his argument that Rāma is concerned about the fate of the dead *rākṣasas*. He posits an objection to his earlier position. The objector asks what would criticism mean to those who have already been killed in some way or other in battle. Cr replies that this verse is the answer to that, in that those people will remain in hell so

long as the criticism continues. (*nanu yuddhe kathañcid api mṛtānāṃ kalyāṇam eva bhaviṣyatīti kiṃ lokāpavādenety ata āha—akīrtir iti. loke yasyākīrtir gīyeta sa janaḥ yāvac chabdo 'kīrtibodhakapadaṃ prakīrttyate tāvad adhamāṃl lokān patati.*) See notes to verses 3 and 10 above.

"is bruited about" *gīyeta*: Literally, "it might be sung."

"the lowest hells" *adhamāṃl lokān*: Literally, "the lowest worlds." We follow Ct, who glosses, "hells (*nirayān*)."

"that gossip is repeated" *śabdaḥ sa kīrtyate*: Literally, "that word is recited." Cg and Ct gloss, "conveying *or* indicating infamy (*akīrtibodhakaḥ*)." Ck understands the term *śabda*, "word," to refer to the name of the man who is associated with infamy. (*śabda iti. akīrtimataḥ puruṣasya nāmety arthaḥ.*) D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śabdaḥ prakīrtyate*, "the word is proclaimed."

12. "And" *ca*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "and *or* but."

"by the gods . . . among them" *devaiḥ . . . deveṣu*: Literally, "by the gods . . . among the gods." Ñ,B,D3 (second time),6,7,10,11,G2,M8,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *lokeṣu*, "among the people *or* in the worlds," for *deveṣu*, "among the gods."

"Every . . . of the great" *sarva eva mahātmanām*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarveṣāṃ sumahātmanām*, "of all truly great ones."

13. Cr again refuses to associate Rāma with any form of scandal. He reads the verse as follows: "Although I may be fearful of scandal, my constant desire is that I may spare you from the fear of scandal, that is, may the fear of scandal not come upon you. That is the meaning. Moreover, I would spare Janaka's daughter as well. But would I ever abandon [her] my living self? (*apavādabhayād bhīto 'ham apy apavādabhayād yuṣmāñ jahyāṃ tyājayeyam apavādabhītir na prāpnotv iti sadaivecchāmīty arthaḥ. janakātmajāṃ ca jahyāṃ tyājayeyaṃ jīvinaṃ svātmānaṃ jāhyām iti kim?*)" See notes to verse 3 above.

"alarmed by the fear of criticism" *apavādabhayād bhītaḥ*: Literally, "fearful of the fear of malicious *or* evil speech." Cs argues that the phrase *apavādabhayād bhītaḥ* is a single word. He then analyzes the term *apavādabhayāt* and interprets it to mean those who are constantly causing fear of scandal *or* criticism to spread. Or, he says, it is the spread itself [that he fears]. (*apavādabhayādbhīta iti padam ekam. apavādabhayam ātayanti te 'pavādabhayātaḥ. tebhyo bhītaḥ. bahulagrahaṇāt kvip. ātayantīty ātaḥ. apavādabhayasyāta iti vā.*)

"bulls among men" *puruṣarṣabhāḥ*: Cs believes that in addressing his brothers with the term "bulls among men" Rāma is suggesting the question of how long the wide-eyed lady born in another lineage, i.e., Sītā, should be abandoned (*puruṣarṣabhā anena kīyad idam āyatākṣyāḥ kulāntaraprabhavāyā hānam iti sūcayati*). Cs does not clarify the connection between the epithet and the duration of Sītā's impending abandonment.

"what to say of" *kiṃ punaḥ*: Literally, "what more *or* how much more."

14. "you . . . have been forced to see me fallen into an ocean of sorrow. Moreover . . ." *paśyantu patitaṃ śokasāgare . . . /. . . bhūyaḥ*: Literally, "Let [you gentlemen] see [me who is] fallen into an ocean of sorrow. Moreover . . ." D6,7,10,11,T1,2,G1,3,M3,5,10, and GPP, NSP, Gita Press, KK, and VSP read *bhūtam*, "existing *or* arisen," for *bhūyaḥ*. Ck, Cg, and Ct gloss, "arisen (*utpannam*)," the referent being Rāma's agony. Cr takes advantage of the lack of a specific object to continue his project of sparing Rāma any suffering. Cr supplies the word *janam*, "people," whom he understands to be suffering because of the admittedly small degree of criticism circulating [among them]. He then glosses *bhūtam* as "come to (*prāptam*)" and takes the adjective as modifying "the people (*janam*)." He thus understands that Rāma's brothers should observe the suffering of the people who have fallen into an ocean of sorrow. (*kiṃcid apavādaṃ bhūtaṃ prāptaṃ janaṃ śokasāgarapatitaṃ paśyantu.*) See notes to verse 3 above.

"I cannot imagine any agony greater than this" *na hi paśyāmi . . . kiṃcid duḥkham ato 'dhikam*: Cr believes that Rāma is not referring to any personal suffering but rather is making a general observation that he cannot imagine any suffering greater than criticism (*ato 'pavādād adhikaṃ duḥkhaṃ na paśyāmi*).

15. "Tomorrow at daybreak" *śvaḥ . . . prabhāte*: Note that at verse 21 below, Rāma orders Lakṣmaṇa to carry out his instructions "today (*adya*)."

"driven by Sumantra" *sumantrādhiṣṭhitam*: Literally, "regulated *or* superintended by Sumantra."

"helping Sītā to get in" *sītām āropya*: Literally, "having caused Sītā to mount."

"you are to abandon her at the border of the realm" *viṣayānte samutsṛja*: Literally, "abandon at the border of the realm." Ck and Ct gloss, "beyond my country (*svadeśaparataḥ*)." Cg similarly glosses, "outside my country (*svadeśabahiḥ*)." Cr continues his own unique interpretation of the episode. He says: "Now, in order to fulfill Sītā's request and to protect the limits of propriety, which prohibit sexual intercourse with a pregnant woman, Rāma, in order to perform a sacrifice righteously without engaging in sexual activity that might result in harm in the form of offenses committed by his people, speaks [to Lakṣmaṇa] in this way." Cr's understanding of the phrase *viṣayānte samutsṛja* is "Establish her at the border region of Sītā's choice." (*idānīṃ sītāprārthitasiddhaye garbhavatīsaṃgamo na kartavya iti maryādāpālanāya ca svakīyaprajādyaparādhādividhvaṃsaphalakastrīsaṃgamābhāvādidharmasādhyayāgakaraṇāya cāha śvar iti . . . viṣayānte sītepsitadeśānte samutsṛja saṃsthāpaya.*) On this argument of Cr, see notes to 7.43.1 and notes to verse 18 below.

16. Cr understands the verse as follows: "On the far, that is to say, the southern, bank of the Ganges, situated on the bank of the Tamasā, that is, a river of that name, there is the ashram of Vālmīki. It is heavenly in appearance, that is to say, resembling Ayodhyā, etc., in its possession of all affluence. We must add the verbal phrase 'it is.' (*gaṅgāyāḥ pare dakṣiṇe pāre tīre tamasāyās tadabhidhanadyās tīram āśrito divyasaṃkāśaḥ sarvasaṃpattimattvenāyodhyādi sadṛśo vālmīker āśramo 'stīti śeṣaḥ.*)"

"On the far side of the Ganges . . . on the banks of the Tamasā" *gaṅgāyās tu pare pāre . . . tamasātīram*: Literally, "on the far bank of the Ganges . . . at the bank of the Tamasā." The idea is that the Tamasā River lies some distance beyond the Ganges. Ct claims that there are two rivers called Tamasā, one in the vicinity of Ayodhyā and the other beyond the far shore of the Ganges (*tamasāsaṃjñaṃ nadīdvayam ayodhyāsamīpe gaṅgārvāktatparapāre ca*). Cr notes that the reference is to the southern bank of the Ganges (*gaṅgāyāḥ pare dakṣiṇe pāre tīre*). Ck, along with T1,2,G2,M6, reads *apare*, "on the other bank," for *pare* (*apare pāre 'nyasmin tīra ity arthaḥ*). The commentators seem to be trying to negotiate the problem of the location of Vālmīki's ashram. As is well known, in the *upodghāta* of the *Rāmāyaṇa* at 1.2.3–4, we are told that the Tamasā River is not far from the Ganges and that the Tamasā appears to be the closest bathing spot for Vālmīki.

"of the very great" *sumahātmanaḥ*: Ś,Ñ2,V1,3,D2,6,9–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tu mahātmanaḥ*, "and the great [Vālmīki]."

17. "her" *enām*: Ś2 and GPP, NSP, and Gita Press read instead the synonymous *etām*.

"in a desolate wood" *vijane kakṣe*: Literally, "in a forest without people." B3,D6,7, 10,11,T3,4,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *vijane deśe*, "in a desolate region *or* place." Cr subjects this phrase to an extraordinary exegesis. He takes the word *jana*, normally, "people," in the compound *vijana*, "devoid of people," to mean "similar to Janaka," an adjective that he claims describes Vālmīki. Thus, for him the phrase means "a place from which Vālmīki is [temporarily?] absent." Cr then argues that once Sītā is established, [Vālmīki?] will establish you, i.e., Lakṣmaṇa, as well a little distance away, as is suggested by the phrase "come quickly, into [this] desolate [place]

(*vijane*)." Cr also notes that the term *janakasadṛśa*, "like Janaka," is fitting for Vālmīki because of his friendship with Daśaratha. Cr concludes his comment by noting that the river Tamasā mentioned in verse 16 must be understood as different from the one near Ayodhyā. (*tatrāśrame vijane vigato jano janakasadṛśo vālmīkir yasmād vālmīkirahitadeśa ity arthaḥ. enāṃ sītāṃ visṛjya saṃsthāpyety arthaḥ. śīghram āgaccha vijana ity etat saṃnidhigamane tvām api sthāpayiṣyatīti sūcitam. janakasadṛśatvaṃ ca daśarathasakhatvenāyodhyāsamīpavartitamasāto 'nyeyaṃ tamasā nadīti bodhyam.*) See notes to verse 3 above and notes to 7.46.14.

"Saumitri" *saumitre*: V3,M6, and KK and VSP read instead *bhadraṃ te*, "bless you." On this expression, see notes to verse 2 above.

18. Cr's interpretation of this verse, including 836* (see below), is that Rāma says he is not to be questioned about his reasons for setting Sītā up elsewhere, and there can be no deliberation in regard to sending her off. This is so, as Cr has noted several times before, because it would be improper for Rāma to have sex with her while she is pregnant and because he is about to carry out a sacrifice. Moreover, [should she remain] he would not be able to restrain himself. It is suggested, however, that the real reason that he will not permit questions is that, should Lakṣmaṇa realize that he would be separated from Sītā for a very long time, his grief would be extreme. This, according to Cr, makes it clear that, in turn, Rāma would be unable to endure the sight of grief-stricken Lakṣmaṇa. (*sītāṃ prati sītāsaṃsthāpane hetum ity artho na prativaktavyaḥ praṣṭavyo 'smi tasmād atra preṣaṇaviṣaye vicāraṇā na kāryā. etena hetupraśne garbhasamaye yāgasamaye cātra sthitāv anucitasaṃgamo durnivāro bhaviteti vaktavyaṃ syāt tatkathane ca cirakālakaviyogo jñāto bhaviṣyatīti lakṣmaṇasya śokātiśayo bhaviṣyatīti hetur dhvanitas tena śokavallakṣmaṇadarśanāsahiṣṇutvaṃ rāmasya vyaktam.*) See notes to verses 3 and 15 above.

"For if I were to be opposed, it would give rise to my most extreme displeasure." *aprītiḥ paramā mahyaṃ bhavet tu prativārite*: Literally, "But in opposition, there would be for me the most extreme displeasure." D6,7,10,11,T1,2,G2,3,M3, and GPP, NSP, Gita Press, KK, and VSP read *hi parā*, "great [displeasure], indeed," for *paramā*, "most extreme." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tvayaitat*, "[in opposition] to this by you," for *bhavet tu*, "there would be."

Following 18ab, D6,7,10,11,T,G,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [836*]: "Therefore, go,[1] Saumitri! Do not hesitate in this regard (*tasmād gacchasva saumitre nātra kāryā vicāraṇā* /)."

[1] "go" *gacchasva*: D7,10,11,T,G,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *tvaṃ gaccha*, "you go." Given the manuscript evidence, one wonders at the choice of the editors of the critical edition.

19. "I bind you to an oath, swearing by my arms and my life, you who might speak in the midst of my words in an effort somehow to conciliate me." *śāpitāś ca mayā yūyaṃ bhujābhyāṃ jīvitena ca* / *ye māṃ vākyāntare brūyur anunetuṃ kathaṃcana* //: Literally, "And you are sworn by me by two arms and life, those who, in the midst of speech, would speak to conciliate me somehow." Note the shift from the singular, with which Rāma had been addressing Lakṣmaṇa alone, to the plural, here and in the following verse. See verse 5 and notes above. The verse as it stands in the critical edition and in those editions and manuscripts that read with the critical edition (e.g., Lahore, Ś,V, D1,4,5,12) does not make a very clear connection between the first and second lines of the verse. As noted below, various manuscript traditions attempt to resolve the difficulty by inserting one or another of two lines. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *hi*, "indeed," for *ca*, "and." Cg notes that swearing by one's arms is the speech of a hero (*vīravacanam*). Ck argues that by the term "arms," the feet are meant through

secondary denotation, and he believes that Rāma speaks in this way for the sake of modesty (*bhujābhyāṃ lakṣaṇayā pādau gṛhyete. tathā vādaś ca vinayārthaḥ*). D6,7,10,11,T1, 3,4,M2–4,10, and GPP, NSP, and Gita Press read *pādābhyām*, "by [my] two feet," for *bhujābhyām*, "by [my] two arms." Ct, who reads the variant, *pādābhyām*, "by [my] two feet," acknowledges the reading *bhujābhyām* as a variant but argues [no doubt under the influence of Ck] that the meaning is still "by [my] two arms." (*bhujābhyām iti pāṭheti. pādābhyām ity evārthaḥ.*) Cs notes that the brothers are being sworn by Rāma's feet and life breaths, which serve as witnesses. He also notes the critical reading *bhujābhyām*, which he understands to mean "by my two hands," as a variant. He indicates that with regard to an oath on the part of kshatriyas we are to understand that the expression "by my hands" is appropriate because the hands are used for holding weapons, etc., because Rāma is very fond of his bow and arrows, and because both of his hands serve as the means for holding both of those things [i.e., his bow and arrows]. Cs justifies his interpretation of the term *bhuja* by quoting the *Viśvakośa*, which allows for its usage in the senses of both "hands" and "arms." Cs concludes his comments by quoting Ct, whose interpretation, as usual, he mocks. Cs understands that if one, without offering any proof, were to say of the word *pradeśa*, "this is a place on earth," then another might say, "it is a measurement somewhat different from a *vitasti* [the length between the tip of the thumb and the little finger]," and so on, and then it would be an endless *or* inconclusive argument [lit., 'assault and armor']. (*yūyaṃ mayā pādābhyāṃ jīvitena ca śāpitāḥ pādau sākṣiṇau prāṇāḥ sākṣiṇa iti sthāpitaśapathāḥ. bhujābhyām iti kvacit pāṭhaḥ. tatra kṣatriyāṇāṃ śapathaviṣaya āyudhopālambhanāder vidhānād rāmasya dhanurbāṇapremopetatvāt taddhāraṇasya śayadvayasādhyatvād bhujābhyām ity uktir yukteti mantavyam. bhujaḥ pāṇau ca bāhau ceti viśvaḥ. bhujābhyām iti pāṭhe 'pi pādābhyām ity evārtha iti vadan nāgojibhaṭṭo yadi hi pratyayam anutpādya eko 'yaṃ bhūmadhyapradeśa iti brūyāt tadā paro 'pi kiṃ na brūyāt parastād vitaster itītyādi dhāṭīmāṭīkatā iti jñeyam.*) Ck, Cg, and Ct all understand the phrase *vākyāntare* to mean "in the middle of my speech (*asmadvākyamadhye*)." Cr glosses, "in words different from my words (*madvākyād bhinnavākye*)."

Following verse 19, D6,7,10,11,T3,4,G,M1,3–5,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [838*]: "They would be my[1] enemies forever because of thwarting my will (*ahitā mama te nityaṃ madabhīṣṭavighātanāt /*)."

[1] "my" *mama*: D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the emphatic particle *nāma*, "indeed, surely."

Several northern manuscript traditions, Ñ,B,D2,3, and Gorresio similarly insert a passage of one line [837*], which resolves the syntax of verse 19: "He would be understood as my enemy. I am telling you the truth. (*sa me śatrur iti jñeyaḥ satyam etad bravīmi vaḥ /*)"

20. "If . . . are obedient to my commands" *yadi macchāsane sthitāḥ*: Literally, "if [you] abide in my command." The participle *sthitāḥ*, "abide," is plural. Cr notes that on some occasions the plural refers primarily to Lakṣmaṇa (*kvacid bahutvaṃ tu lakṣmaṇe prādhānyam āropya*). See verses 5 and 19 and notes above.

"This very day" *adya*: Literally, "now *or* today." Lakṣmaṇa, in fact, had been told at verse 15 above to take Sītā away "tomorrow at daybreak (*śvaḥ . . . prabhāte*)."

"You must carry out my instructions." *kuruṣva vacanaṃ mama*: Literally, "You must do my word." The verbal form in the singular refers specifically to Lakṣmaṇa; see verses 5 and 19 and notes above.

21. Ck and Cg understand Rāma's comments here as a way of anticipating the objection that it would be difficult to tell Sītā that she is going to be abandoned (so Ck) or that

she would not be able to endure the cruelty (so Cg). (*nanu kathaṃ vane visarjanāyāgaccheti mayā vaktuṃ śakyata ity atrāha—pūrvam ityādi*—so Ck; *katham imaṃ nṛśaṃsatvaṃ soḍhuṃ śakyam ity atrāha—pūrvam ityādi*—so Cg.)

"the great ashrams" *mahāśramān*: Ś,V3,D2,3,6–12,T3,4,G2,M7, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*ham āśramān*, "I . . . ashrams."

22. "his eyes filled with tears" *bāṣpeṇa pihitekṣaṇaḥ*: D6,7,10,11,T3,4, and KK and VSP read instead *bāṣpeṇa pihitānanaḥ*, lending the phrase the sense "his face covered with tears." T1,2,M3,6, and GPP read the somewhat awkward *bāṣpeṇa vihitekṣaṇaḥ*, "endowed with tears." Cr notes that the tears are produced by Rāma's thought of his impending separation from Sītā (*bāṣpeṇa bhaviṣyatsītāviyogasmṛtijanitāśruṇā*).

"surrounded by his brothers" *bhrātṛbhiḥ parivāritaḥ*: The syntax is somewhat ambiguous here, suggesting that Rāma enters his residence in the company of his brothers. We, however, tend to agree with Ck, Cg, and Ct, who believe that Rāma would have dismissed his brothers before entering his residence alone. They add the phrase "having dismissed them (*tān visṛjya*—so Ck and Ct; Cg similarly)."

"he went inside" *praviveśa*: Literally, "he entered." Ck, Cg, and Ct supply the phrase "his own residence" (*svaveśmeti śeṣaḥ*). Ś,V3,D8–12, and Lahore, GPP, NSP, and Gita Press read instead the synonymous *saṃviveśa*. This is misprinted in GPP as *sa viveśa* [*sa*].

Following verse 22, Ñ1,V1,D1–5,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [842*]: "His heart overwhelmed with grief,[1] he sighed like an elephant (*śokasaṃvignahṛdayo niśaśvāsa yathā dvipaḥ*)."

[1] "His heart overwhelmed with grief" *śokasaṃvignahṛdayaḥ*: Literally, "having a heart overwhelmed with grief." KK and VSP read instead *śokasaṃlagnahṛdayaḥ*, "having a heart attached *or* fallen into grief."

Sarga 45

1. "his mind distressed" *dīnacetanaḥ*: Literally, "having a distressed mind *or* heart." The word *-cetanaḥ* is marked as uncertain by the editors of the critical edition.

2. "quickly" *śīghram*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the masculine plural adjective *śīghrān*, "swift," which thus becomes a modifier of *turagān*, "horses."

"bring": The verb has been added to fill out the elliptical syntax. Ck, Cg, and Ct supply the gerund *ānīya*, "having brought."

"beautiful" *śubham*: KK and VSP read instead the *madhyama eka loṭ*, form *kuru*, "make." In any case, Ck, Cg, and Ct apparently supply the verb *kuru*, "make." Cr explicitly does so (*kurv iti śeṣaḥ*). They all understand Lakṣmaṇa to be saying: "Having brought a beautiful seat for Sītā from the king's palace, make the chariot such that it is well covered *or* well upholstered (*sītāyāś ca śubham āsanaṃ rājabhavanād ānīya svāstīrṇaṃ rathaṃ kuru*—so Ck, Cg, and Ct; Cr similarly).

"from the king's palace" *rājabhavanāt*: Ś1,D6,8,10,11,G1,2,M1,2,4,5,7–10, and GPP, NSP, and Gita Press read instead *rājavacanāt*, "on the instructions *or* orders of the king."

3. "from the king's palace" *rājabhavanāt*: Ś1,3,Ñ1,V1,B1,3,D2,5–7,9–11,T3,4,G2,M7,10, and Gorresio, GPP, NSP, and Gita Press read instead *rājavacanāt*, "on the instructions *or* orders of the king."

4–5. "brought" *ādāya*: Literally, "having taken." B3,D10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *ānīya*, "having brought."

"exquisitely beautiful" *suruciraprakhyam*: Literally, "of very beautiful splendor." Ck, Cg, and Ct all gloss, "having a beautiful splendor (*sundaraśobham*)."

"well-furnished" *svāstīrṇam*: Literally, "well-covered."

"Saumitri, the increaser of his friends' joy" *saumitriṃ mitrāṇāṃ harṣavardhanam*: This is another example of the type of etymological epithet of which the epic poet is so fond. For a similar epithet, see 7.51.14 and notes. For other alliterative epithets of Lakṣmaṇa, see notes to 7.43.2. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saumitriṃ mitrāṇāṃ mānavardhanam*, "Saumitri, increaser of the honor *or* pride of his friends."

6. "that . . . the king's residence" *rājaveśma saḥ*: Literally, "he *or* that one . . . to the king's residence." Ñ1,V1,D1–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead the locative, *rājaveśmani*, "[he entered] into the king's residence."

Following verse 6, D10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [847*, lines 2–3]. For the translation, see notes to verse 7 below.

7. "I am to go . . . and take you" *mayā . . . gatvopaneyāsi*: Literally, "having gone, by me you are to be taken." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gatvā tu vaidehi*, "and having gone, Vaidehī," for *gatvopaneyāsi*, "having gone, you are to be taken." This reading requires that the verse be construed with 847*, line 1 (see below).

"to the lovely ashram" *āśrame śubhe*: Literally, "in the lovely ashram." Ñ,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the accusative plural *āśramāñ śubhān*, "to the lovely ashrams."

"of the sages" *munīnām*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ṛṣīṇām*, "of the seers."

Following verse 7, D6,7,T3,4 insert; while G2,M2,4,5,7,8,10 substitute for 7cd; T1,2, G3,M1,3 insert following 7ab; G1 inserts line 1 after 7ab, lines 2,3, following verse 7; and D10,11, and GPP, NSP, Gita Press, KK, and VSP insert line 1 following verse 7, lines 2,3, following verse 6; a passage of three lines [847*]: "You are to be taken by me to the holy [ashram] inhabited by seers.[1][1] As you know, you requested a boon from our lord the king, and the wise king gave his promise. Now you are directed [to go].[2][2–3]"

[1] "You are to be taken by me to the holy . . . inhabited by seers" *puṇye ca ṛṣijuṣṭe ca mayā neyā bhaviṣyasi*: Literally, "[You] will have to be taken by me into the holy and inhabited by seers [ashram]." D7,10,11, and GPP, NSP, Gita Press, KK (1913), and VSP read instead *araṇye munibhir juṣṭe avaneyā bhaviṣyasi*, "[You] will have to be led into the forest inhabited by sages." KK (1905) reads *apaneyā*, "to be led away," for *avaneyā*, "to be led."

[2] "the wise . . . Now you are directed [to go]" *ājñaptā cāsti dhīmatā*: Literally, "and [you] are directed *or* ordered by the wise one." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ājñaptaś cāśramaṃ prati*, "and [I] am commanded with respect to the ashram."

8. "for she was delighted to go" *gamanaṃ cābhyarocayat*: Literally, "a going was pleasing [to her]." Ś,D6–8,10–12,M8,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *cāpy arocayat*, "moreover [a going] was pleasing," for *cābhyarocayat*.

9–10. "Vaidehī . . . saying" *vaidehī*: Literally, "Vaidehī." The critical text provides no transition into Sītā's speech.

"with swift horses" *śīghraturagaḥ*: Literally, "he of swift horses *or* possessing swift horses." Ñ1,D1–4,9–11,T3,4,M4,7, and GPP, NSP, and Gita Press read instead the accusative singular *śīghraturagam*, which then modifies *ratham*, "chariot," lending the phrase the sense "the chariot, with its swift horses." Ś,V1,3,B2,D6–8,12, and Lahore, KK, and VSP read instead the instrumental *śīghraturagaiḥ*, "with swift horses."

Following 10ab, Ñ1,V1,3,B,D (except D1),T,G1,3,M, and GPP, NSP, Gita Press, KK, and VSP repeat 9ab: "[I shall give . . .] costly garments[1] and various precious things[2] (*vāsāṃsi ca mahārhāṇi ratnāni vividhāni ca*)."

[1] "garments" *vāsāṃsi*: B,D6,7,10,11,T1,2,G1,M, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vastrāṇi*.

[2] "precious things" *ratnāni*: B1,4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dhanāni*, "wealth."

11. "Lakṣmaṇa, the increaser of prosperity" *lakṣmaṇaṃ lakṣmivardhanam*: This is another example of the type of etymological epithet of which the epic poet is so fond. See notes to verses 4–5 above and 7.43.2 and notes.

"Today" *adya*: The word is marked as uncertain by the editors of the critical edition. B3,4,D6,7,10,11,T1,2,G3,M2, and GPP, NSP, Gita Press, KK, and VSP read instead the emphatic particle *eva*.

"inauspicious signs" *aśubhāni*: Literally, "inauspicious [things]." Cr, once again unwilling to see unmitigated misfortune befall his hero and heroine, glosses, "evil omens indicative of prolonged separation from one's husband." Cr, however, puts great emphasis on the conjunctive particle *ca*, "and," in *pāda* a, noting that it suggests that Sītā is also seeing auspicious signs. Therefore he concludes that the particle is particularly meaningful here. (*cirakālakapativiyogasūcakakuśakunān. cakāreṇa śubhāny apy ahaṃ paśyāmy ata eva caḥ sārthaḥ.*)

12. "my eye is throbbing" *nayanaṃ me sphurati*: Although the particular eye is not specified here, the throbbing of the right eye or any part of the right side of the body is considered to be an inauspicious sign for women. See note to 6.4.6.

"my heart seems ill at ease" *hṛdayam . . . asvastham iva lakṣaye*: Literally, "I perceive that [my] heart is somewhat uneasy." Ck, Cg, and Ct gloss *hṛdayam*, "heart," as "mind (*manaḥ*)."

13. "I feel the greatest anxiety and a great faintheartedness seizes me." *autsukyaṃ paramaṃ cāpi adhṛtiś ca parā mama*: Literally, "Of me there is the greatest anxiety and also the greatest unsteadiness *or* lack of resolve." Note the hiatus between the *pādas*. Ct understands that Sītā's anxiety is in regard either to the city or to Rāma (*nagaraviṣayaṃ rāmaviṣayaṃ vā*). Ck and Cg understand *autsukyam* in its sense of "eagerness *or* longing." They gloss, "eagerness *or* anxiety produced with regard to seeing the holy ashram[s] (*autsukyaṃ puṇyāśramadarśanaviṣayajam*—so Cg; Ck similarly)." Cr similarly takes *autsukyam* to mean "eagerness" and adds the verb *jāyate*, "it is produced." He glosses, "There is produced a longing the object of which is the sight of the sages, which would foretell auspiciousness." It is because of that eagerness, Cr continues, that she experiences uncertainty with regard to her sojourn [in the ashram]. (*śubhasūcakamunidarśanaviṣayakātyautkaṇṭhyaṃ ca jāyata iti śeṣo 'to 'dhṛtiḥ sthitiviṣayakadhairyābhāvo jāyate.*)

"wide-eyed prince" *pṛthulocana*: Literally, "O wide-eyed [one]."

"I see the earth as if it were desolate" *śūnyām iva . . . paśyāmi pṛthivīm*: Literally, "I see the earth as if it were empty." Ck, Cg, and Ct gloss *śūnya-*, "empty," as "empty of happiness (*sukhaśūnyām*)." Cr understands the phrase to mean that Sītā can see nothing to give her happiness other than the immediate sight of the sages (*idānīṃ munidarśanād anyat sukhapadaṃ nāvalokayāmīty arthaḥ*). Ñ2,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *eva*, lending the phrase the sense "I see the earth as utterly desolate."

14–15. Cr believes that Sītā utters these words in order to negate any evil effects of the appearance of the inauspicious omens. He believes that what is suggested in Sītā's praying to the gods in this fashion is that her intention is to question Lakṣmaṇa as to why he

is delaying, since she believes that her meeting [with the sages] is vital to the well-being of Rāma, etc. (*idānīm aśakunadarśanasyākiñcitkaratvaṃ saṃpādayanty āha—apīti . . . evaṃ prakāreṇa devatāḥ sītābhyayācataitena rāmādīnāṃ svastimattve saṃgamo bhavitaiveti kiṃ vilambeneti sītābhiprāyaḥ sūcitaḥ.*)

"together with his brothers" *bhrātṛbhiḥ saha*: B3,D5 (first time),6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *bhrātṛvatsala*, "O you who are affectionate toward your brothers."

16. "But Lakṣmaṇa, aware of the real state of affairs, bowed his head to Maithilī and, feigning happiness, though his heart was deeply pained, said: 'All is well.'" *lakṣmaṇo 'rthaṃ tu taṃ śrutvā śirasā vandya maithilīm / śivam ity abravīd dhṛṣṭo hṛdayena viśuṣyatā //*: Literally, "But Lakṣmaṇa, happy, having heard that purpose and having bowed with his head to Maithilī, said: 'Auspicious,' with a heart that was drying up." The word "happy (*hṛṣṭaḥ*)" is clearly inappropriate to the emotional state of Lakṣmaṇa here. Ck, Cg, and Ct therefore understand that Lakṣmaṇa is trying to put on a good face so as not to alarm Sītā at this point. They thus gloss, "as if happy (*hṛṣṭa iva*)." We, like most other translators consulted, follow this interpretation. The *sandhi* permits Cs to read the word as both *dhṛṣṭaḥ*, "bold," and *hṛṣṭa*, "happy." In the first reading, he takes the term *dhṛṣṭa* to mean that Lakṣmaṇa is steadfast because of Rāma's command. In the second reading, he simply reads as do Ck, Cg, and Ct. (*dhṛṣṭo rājña ājñāto dhīraḥ.* [*d*]*hṛṣṭaḥ sa iva vā.*) Cr has a characteristically forced interpretation of the entire verse. He understands that earlier Lakṣmaṇa was happy, as he was endowed with a heart that was *viśuṣyatā*, that is to say, which had come to know the particular cause of the falling of Rāma's tears. Afterward Lakṣmaṇa is filled with joy that is caused by the sight of Sītā's joy [at being taken to see the sages]. (*viśuṣyatā pūrvaṃ rāmāśrupātadarśanahetukaviśeṣaṃ prāpnuvatā hṛdayenopalakṣito hṛṣṭaḥ paścāt sītāharṣadarśanahetukaharṣaprāpto lakṣmaṇaḥ.*) D3,5–7,10,11, and GPP, NSP, and Gita Press read *tataḥ*, "then," for *taṃ tu*, "But . . . that."

"aware of the real state of affairs" [*a*]*rtham . . . taṃ śrutvā*: Literally, "having heard that purpose." The phrase is ambiguous at best. The translators consulted who share this reading, like Cr, understand the phrase simply to refer to Lakṣmaṇa's having heard what Sītā had said (*sītoktapadārthaṃ śrutvā*). Ck, Cg, and Ct take the reference to be to the substance of the evil omens that are reported by Sītā (*durnimittarūpaṃ vastv ity arthaḥ*). In a somewhat similar vein, we understand the reference to be to the true state of affairs, that is to say, the fact that Sītā is being banished as Lakṣmaṇa had been instructed by Rāma in the previous *sarga*.

17. "in an ashram on the banks of the Gomatī" *gomatītīra āśrame*: Literally, "in an ashram on the bank of the Gomatī." The Gomatī River, the modern Gomti (Goomti) River, is a tributary of the Ganges, which it joins between Varanasi (Benaras) and Ghazipur. See Law 1944b, p. 21, and Bhattacharyya 1991 (s.v. *gomatī*). See, too, Guruge 1991, p. 77. Lakṣmaṇa will camp on its banks once again after leaving Sītā near the Ganges (see 7.50.20 and 7.51.1). Rāma performs his *aśvamedha* on the banks of the Gomatī (see 7.82.14 and notes). This river is also mentioned in the *Ayodhyākāṇḍa* (see 2.43.9,10; 2.65.10–11; and notes) and the *Yuddhakāṇḍa* (see 6.17.21–22ab; 6.113.24; and 6.115.21).

18. "quickly" *śīghram*: The word is marked as uncertain by the editors of the critical edition.

"just as did three-eyed Śiva on the mountain" *tryambakaḥ parvate yathā*: Literally, "just as Tryambaka on the mountain." Cg notes that, in the example for comparison, we are to understand that Rudra bore the Ganges for the sake of his bath (*dṛṣṭānte rudro 'pi snānārtham eva gaṅgāṃ dadhāreti gamyate*). D7,10,11,T2,G1,2,M10, and GPP, NSP, and Gita Press read instead *triyambaka ivaujasā*, "as did Triyambaka with his might." Despite Cg, both variants seem to be allusions to Śiva's role in the story of the descent of the Ganges, where he bore the force of the river on his head. See 1.42.1–7. See, too, notes to 7.55.18.

19. "After he had quickly exercised the horses . . . and yoked them to the carriage" *so 'śvān vicārayitvāśu rathe yuktvā*: Literally, "he, having quickly caused the horses to move about [and] having yoked [them] to the carriage." Cr explains the term "having exercised (*vicārayitvā*)" as "having made the horses move here and there to reduce somewhat their extreme flightiness (*aticāñcalyasya kiñcin nivṛttaya itas tatas saṃcālya*)." Cs understands that Sumantra leads the horses off in order to groom them, etc. (*añgaparimarjanādivicāraṃ kṛtvā*). The word *āśu* is marked as uncertain by the editors of the critical edition. D6,7,10,11,G1,M4,5,7–9, and GPP, NSP, and Gita Press read *tu*, "and," for [*ā*]*śu*, "quickly," while Ñ2,V1,3,D2,7,9–11,T3,4,M9, and GPP, NSP, and Gita Press read *yuktān*, "yoked [horses]," for *yuktvā*, "having yoked." This lends the passage the sense "And he, having caused those horses that were yoked to the chariot to move about." T1,2,G3,M1,3, and KK and VSP read instead *so 'śvān rajjvātha caturo rathe yuktvā* [T1,M1, and KK and VSP—*yuñktvā*] *manojavān*, "Then he, being dexterous, having yoked the horses, who were as swift as thought, with a rope."

20. "And on his instructions . . . together with . . . the wise charioteer Sumantra" *tu sutasya vacanāt . . . /. . . sārdhaṃ sumantreṇa . . . dhīmatā*: Literally, "and on the instructions of the charioteer . . . together with the wise Sumantra."

Following verse 20, D6,7,10,11,T3,4,G2 (following 21ab),3,M1,4,5, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [856*]: "The wide-eyed woman approached the Ganges, which destroys sins (*āsasāda viśālākṣī gañgāṃ pāpavināśinīm*)."

21. "waters" *jalāśayam*: Literally, "lake *or* body of water." Ck, Cg, and Ct gloss, "the current *or* stream of water (*jalapravāham*)."

"wept loudly" *praruroda mahāsvanam*: Literally, "he wept with a loud *or* great sound." Ś3,B2,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *praruroda mahāsvanaḥ*, lending the phrase the sense "he, having a loud sound, wept."

22. "deeply concerned" *paramāyattā*: Literally, "extremely docile *or* compliant." The term seems an odd one here, and the commentators are silent. We agree with Roussel (1903, vol. 3, p. 544), who renders, "*dans son extrême sollicitude*." Shastri (1959, vol. 3, p. 527) and Benoît (1999, p. 1337) understand similarly. Raghunathan (1982, vol. 3, p. 521) appears to take the adjective in its sense of "prepared *or* ready." He then renders, "who . . . was all eagerness to bathe in the river." Dutt (1894, p. 1724) offers, "waxing anxious," while Gita Press (1989, vol. 2, p. 827) understands, "well composed." Ñ2,B2,4[*paramā-*], and Gorresio (7.49.23) read *paramatrastā*, "greatly alarmed," which is perhaps a gloss on *paramāyattā*.

"Knower of righteousness" *dharmajña*: Ś,Ñ,V1,3,B2–4,D1,3–5,7,8,10,11,T3,4,M5,6,8,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nominative feminine *dharmajñā*, which then modifies Sītā.

23. "which I have longed for all this time" *cirābhilaṣitam mama*: Literally, "long desired by [lit., 'of'] me."

24. "Rāma's feet" *rāmapādeṣu*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāmapārśveṣu*, "at Rāma's sides." Cg explains the rather awkward reading as an example of a plural of respect (*pūjāyāṃ bahuvacanam*).

"for two nights" *dvirātre*: Literally, "in a period of two nights." D7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *dvirātram*, "for two nights."

25. "as life itself" *jīvitenāpi*: Literally, "even by life." Ñ,V1,B1,3,4,D6,7,10,11,T2,G2,3, M3,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *jīvitād api*, "even than life."

26. "Take . . . across . . . let . . . see" *tārayasva . . . darśayasva*: Literally, "you must cause [me] to *or* make [me] . . . cross . . . you must cause [me] to *or* make [me] . . . see."

"Then I shall distribute the wealth, garments, and ornaments." *tato dhanāni vāsāṃsi dāsyāmy ābhāraṇāni ca*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read

munibhyaḥ, "to the sages," for *dhanāni*, "wealth," while KK and VSP transpose *vāsāṃsi* and *dāsyāmi*.

27. "according to their merit" *yathārham*: D1–4,9, and KK and VSP read instead *yathāvat*, "properly."

Following verse 27, Ś,Ñ1,V1,3,D1–5,7–12,T3,4,M3, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [859*]: "For my heart, too, is in haste to see Rāma, foremost of those who give delight, with his eyes like lotus petals, his shoulders like those of a lion, and his slender waist (*mamāpi padmapatrākṣaṃ siṃhoraskaṃ kṛśodaram / tvarate hi mano draṣṭuṃ rāmaṃ ramayatāṃ varam //*)."

28. "had a lovely boat brought up" *śubhāṃ nāvam upāharat*: Literally, "he brought a lovely boat." The adjective *śubhām*, "lovely *or* beautiful," can also be taken to modify *gaṅgām*, "the Ganges," in *pāda* c, and this is how all translators who share the reading—with the exception of Raghunanthan (1982, vol. 3, p. 521), who ignores the adjective entirely—understand it. We, however, see it as more closely bound to *nāvam*, "boat," for metrical reasons. We read the simplex *upāharat*, "he brought," as a causal, on the assumption that Lakṣmaṇa himself would not bring a boat but would have the boat brought by boatmen. D10,11,T2,M2,4,7,9, and GPP, NSP, Gita Press, KK, and VSP read instead *upāruhat*, "he boarded."

Following 28ab, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert; while Ñ1 continues following 860*; V1,3,D1,2 (which reads following the colophon),3–5,T3,4 substitute for 28cd; Ñ2 continues after 863*; and D9 inserts before 7.46.1; a passage of two lines [861*]: "Lakṣmaṇa, slayer of enemy heroes, summoned the boatmen, and those ferrymen, cupping their hands in reverence, said: 'These, that is, we, are ready, and so is the boat'[1] (*nāvikān āhvayāmāsa lakṣmaṇaḥ paravīrahā / ime sma sajjā nauś ceti dāśāḥ prāñjalayo 'bruvan //*)."

[1] "These, that is we, are ready, and so is the boat." *ime sma sajjā nauś ceti*: Literally, "Indeed, these [are] ready and the boat." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *iyam*, "this," for *ime*, "these."

Following verse 28, D6,7,10,11,M2,4,7, and GPP, NSP, Gita Press, KK, and VSP insert, while D9 substitutes for 28cd, and M9 continues following 865*, a passage of one line [862*]: "With his mind composed, Lakṣmaṇa took her across the Ganges (*gaṅgāṃ saṃtārayāmāsa lakṣmaṇas tāṃ samāhitaḥ /*)."

Sarga 46

1. "After . . . helping Maithilī board" *āropya maithilīm*: Literally, "having caused Maithilī to ascend."

"fully rigged" *samāyuktām*: Literally, "prepared *or* ready." We follow Ck, Cg, and Ct, who understand, "made ready (*sajjīkṛtām*)."

"of the Niṣādas" *naiṣādīm*: Literally, "belonging to the Niṣāda *or* Niṣādas." The commentators understand the term to mean either "brought up by the Niṣādas (Cm)" or "belonging to the Niṣāda named Guha (Ck, Cg)" (*naiṣādīṃ niṣādopanītāṃ guhākhyaniṣādasaṃbandhinīm iti vā*—so Ct).

2. "Please remain here" *sthīyatām*: Literally, "Please stay." Ck, Cg, and Ct all understand that Sumantra is to remain "on the bank of the Ganges (*gaṅgātīra iti śeṣaḥ*—so Ck and Cg)." Ct specifies that he should remain on the near bank (*arvācīnagaṅgātīre*).

"Cast off" *prayāhi*: Literally, "go *or* proceed." Ct adds, "to the farther bank (*paraṃ tīram iti śeṣaḥ*)."

3. "the farther bank" *tīram*: Literally, "the bank." Ck and Ct note that this is the farther bank (*paraṃ tīram iti śeṣaḥ*—so Ct; Ck similarly), while Cg specifies the southern bank (*dakṣiṇatīram ity arthaḥ*).

"his voice choked with tears" *bāṣpagadgadaḥ*: Literally, "sobbing *or* stuttering with tears." The syllables *-gadaḥ* are marked as uncertain by the editors of the critical edition. D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *bāṣpasaṃvṛtaḥ*, "enveloped *or* constricted by tears," while KK and VSP read *bāṣpasaṃplutaḥ*, "awash with tears."

4. "Vaidehī, it is as if there were a massive dart through my heart in that my wise and noble brother has in this matter made me an object of censure for the world." *hṛdgataṃ me mahac chalyaṃ yad asmy āryeṇa dhīmatā / asmin nimitte vaidehi lokasya vacanīkṛtaḥ //*: Literally, "A great dart has gone to my heart since by that wise, noble one in this cause I have been turned into speech *or* rumor by [lit., 'of'] the world, Vaidehī." We follow the commentators in unpacking this rather difficult verse. They generally agree that Lakṣmaṇa is saying that since he has been appointed to this cruel task by Rāma, he would become an object of universal condemnation and that it is this that has caused this great, painful dart, as it were, to enter his heart. This is most lucidly stated by Ct. (*vaidehy asmin nimitte yasmād dhīmatāpy āryeṇa lokanindāhetubhūte krūrakārye yad ahaṃ niyuktas tallokasya vacanīkṛtaḥ. yalopa ārṣaḥ. vacanīyo nindyaḥ kṛtaḥ. ato me mahacchalyaṃ hṛdgataṃ hṛdayaṃ praviṣṭam*—so Ct.) The form *vacanīkṛtaḥ* is quite unusual in the sense that is evidently intended here. Ck, Cg, and Ct argue that it is simply an irregular form for *vacanīyakṛtaḥ*, "made an object of speech," with the irregular loss of the *ya* (*yalopa ārṣaḥ*). Cs takes this opportunity to roundly critique Ct's grammatical knowledge in this regard. Ś,D6–8,10–12, and GPP, NSP, Gita Press, KK, and VSP read *yasmād*, "since," for *yad asmi*, "in that I."

5. "Death would be better . . . what would be still better than death" *śreyaḥ . . . maraṇam . . . mṛtyoḥ . . . yat paraṃ bhavet*: Literally, "Death [would be] better . . . [or] what would be better than death." D6,7,10,11,T2, and GPP, NSP, Gita Press, KK, and VSP read the nominative singular *mṛtyuḥ*, "death," for *mṛtyor*, "than death." Since this variant has both *maraṇam*, "death," and *mṛtyuḥ*, "death," in the nominative, it makes for a more difficult reading. Ck and Cg attempt to distinguish the normally synonymous terms *mṛtyuḥ* and *maraṇam*, perhaps taking one as death and one as dying (*me mṛtyur maraṇaṃ hi vā yat yadi syāt*). Cr is similarly unclear. Ct, not very convincingly, attempts to resolve the issue by defining *maraṇam* as the state of unconsciousness prior to death, while *mṛtyuḥ* is death itself (*maraṇaṃ tat prāgavasthā mūrcchā mṛtyur mukhyaṃ maraṇaṃ vā*).

"if I were not to be enjoined to" *na . . . niyojyaḥ*: Literally, "not to be enjoined to." Ck, Cg, and Ct note that, despite his agonizing, Lakṣmaṇa has no choice but to carry out the king's order, and he will do so (*athāpi rājaniyogasya sarvathā kartavyatvān niyogaṃ karomīti śeṣaḥ*—so Ct; Ck and Cg similarly).

6. "Forgive me" *prasīda*: Literally, "be gracious."

"and do not be angry with me" *na ca me roṣaṃ kartum arhasi*: B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *na ca me pāpaṃ kartum arhasi*, "and please do not impute sin to me." Ct glosses, "Please do not think that this is a wrongdoing on my part (*doṣaṃ jñātum ity arthaḥ*)." Cr glosses, "Please do not have the thought: 'He is a sinner with respect to me' (*me mahyaṃ pāpam ayaṃ pāpīti buddhiṃ kartuṃ nārhasi*)."

"woman of excellent vows" *suvrate*: Literally, "O one of excellent vows." The word is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śobhane*, "O lovely [one]."

8. "I see that you are distraught." *paśyāmi tvāṃ ca na svastham*: Literally, "and I see you who are not at ease *or* well." D7,T1,2,M2,4,7, and GPP, NSP, Gita Press, KK, and VSP read *na ca* for *ca na* by transposition.

9. "You must have been compelled to take an oath" *śāpito 'si*: Literally, "you are one to whom an oath has been administered."

"Tell me, here and now, about this anguish of yours." *yat tvaṃ saṃtāpam ātmanaḥ / tad brūyāḥ saṃnidhau mahyam*: Literally, "In [my] presence you should tell me that anguish which is yours." The syntax of the critical edition is somewhat awkward and can only be construed by reading *pādas* b and c together. This interpretation of the syntax is supported by the reading of the Lahore Edition (7.49.9—*śāpito 'si mama prāṇair yas tvaṃ saṃtāpam ātmanaḥ / na brūyāḥ sannidhau me 'dya ahaṃ āñjāpayāmi te*, "You are sworn by my life breaths, you who would not speak in [my] presence of your anguish today. I command you."), which requires a similar alignment of *pādas* b and c. D10,11,M1,10, and GPP, NSP, Gita Press, KK, and VSP read instead *yat tvaṃ saṃtāpam āgataḥ*, which solves the syntactic problems. In this variant, the verse would mean "Since you have experienced this anguish, you must have been sworn to an oath by the lord of men. Tell me that in [my] presence. I command you."

10. "his mind distressed, his face downcast" *dīnacetanaḥ / avāṅmukhaḥ*: Literally, "having a distressed mind, having a face that was downward." For other occurrences of the phrase *avāṅmukhaḥ*, see 1.56.7,15; 2.23.5; 6.6.1; 7.59.15; 7.87.9; and 7.96.1. On the use of these two adjectives together, see notes to 7.43.11.

"his throat choked with tears" *bāṣpagalaḥ*: Literally, "tear-throated." M1 and KK and VSP read instead *bāṣpakalaḥ*, "inarticulate *or* inaudible with *or* from tears."

11–12. The sequence of verses in the critical edition is almost impossible to construe or interpret. Verse 11 lacks both a subject and a finite verb, while verse 12 seems syntactically disconnected from verse 11 and also wanting in specificity regarding who the actors are and what they are actually doing.

"Daughter of Janaka, in the middle of his assembly the king heard vile rumors about you that are current in the city and countryside. I cannot repeat those things before you, my lady, those things that the king lodged in his heart. All anger has been set aside." *śrutvā pariṣado madhye apavādaṃ sudāruṇam / pure janapade caiva tvatkṛte janakātmaje* [11] // *na tāni vacanīyāni mayā devi tavāgrataḥ / yāni rājñā hṛdi nyastāny amarṣaḥ pṛṣṭhataḥ kṛtaḥ* [12] //: Literally, "Having heard in the midst of the assembly very terrible criticism in the city and the countryside regarding you, daughter of Janaka,[11] those are not to be spoken by me before you, my lady, which by the king were deposited in the heart. Anger has been placed behind.[12]" Note hiatus between 11a and 11b. D10,11, G2,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *amarṣāt*, "from anger," for the nominative singular *amarṣaḥ*, "anger." The commentators also struggle to make sense of these lines. Cv understands the term "anger (*amarṣaḥ*)" as the anger that was directed toward the scandalous rumors, etc. [about Sītā]. It is this anger that the king has now put behind him (*amarṣaḥ pṛṣṭhataḥ kṛto yair apavādādiṣu kopo rājñā pṛṣṭhataḥ kṛtaḥ*). Ck, Cg, and Ct form something of an interpretive community on this passage. They all read the variant *amarṣāt* for *amarṣaḥ*. The interpretation, as expressed by Ck and Ct, is that those [critical] words, which out of anger the king has lodged in his heart, cannot be spoken by Lakṣmaṇa in the presence of Sītā. Therefore, Lakṣmaṇa has put the criticism behind him, and so it is not mentioned. (*yāni vacanāni rājñāmarṣād dhṛdi nyastāni tāni he devi mayā tavāgrato na vacanīyāny vaktum aśakyāni. ata eva mayā tasya vādaḥ pṛṣṭhīkṛto nopanyastaḥ*—so Ck; Ct similarly.) Cg's interpretation is quite similar, except that it is the anger (*amarṣaḥ*) and not the speech (*vādaḥ*) of Rāma that Lakṣmaṇa puts behind him (*ata evāmarṣaḥ pṛṣṭhataḥ nopanyastaḥ*). Cs has a different understanding of the passage. He believes that the king, because of anger (*amarṣāt*), has become a follower (*pṛṣṭhataḥ kṛtaḥ*) of it, that is to say, entirely dependent upon his anger. The words that the king spoke cannot be repeated in front of Sītā. With that in mind, Lakṣmaṇa has kept them within his own heart. Cs then quotes the interpretation

of Ct and calls upon the learned to judge between the two interpretations. (*yo rājāmarṣāt pṛṣṭhataḥ kopaparādhīnaḥ kṛtaḥ. tena rājñā yāni vacanāni proktāni tāni tavāgrato 'vacanīyāny avyavahāryāṇi. iti mayā hṛdi nyastāni sthāpitāni. nāgojibhaṭṭas tu . . . asmattadvyākhyānayor madhye saṃlagnatvālagnatve vidāṃ kurvantu vidvāṃsaḥ.*) Cr, continuing his campaign to spare Rāma all imputations of anger or impropriety toward Sītā, reverts to his earlier, rather bizarre, arguments (see notes 14 and 16 below and notes to 7.44.10,11). Cr has Lakṣmaṇa say: "Rāma was despondent upon recalling his certain future separation from you [Sītā], given your [Sītā's] efforts to go into the forest. Then, in the midst of the assembly, he heard about his good fortune [*mā*], that is to say, his success in his own victory—which was being talked about in the city and the countryside—as well as the terrible censure, that is to say, the condemnation causing the hearts of the extremely compassionate ones to tremble. Once he had informed us, that is to say, caused us to hear about that condemnation, which had as its object the *rākṣasas* devoured by Kumbhakarṇa, he went home. (*tvatkṛte tvatkartṛkavanagamanaprayatne sati saṃtaptahṛdayo niścitabhaviṣyattvadviyogasmṛtyā khinnamānaso rāmaḥ pure janapade cocyamānāṃ māṃ svavijayasaṃpattiṃ sudāruṇaṃ paramadayālūnāṃ hṛdayaprakampakam apavādaṃ kumbhakarṇabhakṣitarākṣasakarmakanindāṃ ca pariṣado madhye śrutvā nivedyāsmāñ śrāvayitvā ca gṛhaṃ gataḥ.*)" Cr continues, noting: "The sense of the word *pṛṣṭhataḥ*, 'behind,' here is 'dead,' that is to say, that which was done by his dead enemy. The meaning is '[that which was done] by that *rākṣasa*, who did not respect him.' Because of Rāma's intolerance, that is to say, his inability to endure the suffering, those deeds have been lodged by the king [i.e., Rāma] in his heart. The meaning is 'They are not talked about.' And those [deeds] must not be talked about by me [Lakṣmaṇa] or by you [Sītā] in front of, that is to say, in the presence of anybody. By this it is made clear that Rāma's intentions are impossible to comprehend even for the gods. (*pṛṣṭhato mṛtasyāpīty arthaḥ kṛtaḥ śatroḥ kiṃca pṛṣṭhataḥ kṛtaḥ svānādarakartur api rākṣasasyety arthaḥ. amarṣād duḥkhāsahanād dhetor yāni kṛtyāni rājñā rāmeṇa hṛdi nyastāni na kathitānīty arthaḥ. tāny agrataḥ kasyacit samīpe mayā na vacanīyāni vaktavyāni tava tvayā ca na vacanīyāni. etena rāmābhiprāyasyeśvarāṇām api durjñeyatvaṃ vyaktam.*)" It is also possible that Lakṣmaṇa is saying that he is suppressing any anger that he may have toward Rāma. See, too, notes to 7.42.16 and 7.43.1.

Following verse 11, D6,7,10,11,T3,4,G1,2,M1–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [871*]: "Rāma, deeply pained at heart, gave me his orders[1] and went home (*rāmaḥ saṃtaptahṛdayo māṃ niyojya gṛhaṃ gataḥ*)."

[1] "gave me his orders" *māṃ niyojya*: Literally, "having enjoined me." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *māṃ* [*mā*—D6, NSP, Gita Press, VSP] *nivedya*, "having informed me." For Cr's comments on this, see above.

13. "Although you were shown to be innocent in my presence" *sā tvam . . . nirdoṣā mama saṃnidhau*: Literally, "she, you, without fault in my presence." Ct explains, "Although you were declared to be without fault in my presence by Agni, etc. (*yady api tvaṃ mama saṃnidhāv agnyādibhir nirdoṣā khyāpitā*)." See *Yuddhakāṇḍa sargas* 104–106, where Sītā undergoes the *agniparīkṣā* and the gods declare her purity (esp. 6.106.1–9). See, too, notes to 7.44.6 and notes.

"who is fearful of the criticism of the people" *paurāpavādabhītena*: Cr's interpretation of the verse is, of course, at odds with that of the other commentators. He understands the term *nirdoṣā* to mean that Sītā is eternally free from contact with any flaw *or* fault. He breaks the sequence *paurāpavādabhītena* rather fancifully into *paura-āpavād abhītena* (by the not-frightened one . . . because of the previous purification). He understands: "The word *paura* means 'previously.' The meaning is 'That [purification] that was

previously petitioned [by you, i.e., Sītā].' The word *āpavaḥ* means 'purification,' that is to say, the sight of the sages, which is the agent of the purification of all. And because of that [previously petitioned purification] the lord of men, Rāma, was permanently without fear and so abandoned [you, i.e., Sītā] in [my, i.e., Lakṣmaṇa's] presence. Therefore [you, i.e., Sītā] should not take it, that is to say, should not understand, that [Lakṣmaṇa], having understood Rāma's intention to be otherwise, failed to speak out, etc. (*nirdoṣā sarvakālaṃ doṣasaṃsargarahitā tvaṃ paurāpavādāt pauraḥ pūrvaṃ prārthita ity arthaḥ. ya āpavaḥ sarvapāvanakārakamunidarśanam ity arthaḥ. tasmād dhetor abhītena sarvakālaṃ bhayarahitena nṛpatinā rāmeṇa mama saṃnidhau tyaktāto 'nyathāyaṃ rāmābhiprāyaṃ jñātvā na vadatītyādi na grāhyaṃ jñātavyam.*)"

"You should not understand it in any other way" *grāhyam . . . na te 'nyathā*: Literally, "it is not to be taken by you otherwise." Ck, Cg, and Ct understand the word "otherwise (*anyathā*)" to mean that Rāma might have acted out of an idea that she was really guilty (*anyathā vāstavadoṣabuddhyā*—so Ct; Ck and Cg similarly).

14. "And so, taking cognizance of the king's command, as well as your reported pregnancy-longing in this regard" *rājñaḥ śāsanam ājñāya tavaivaṃ kila daurhṛdam*: Literally, "having thus acknowledged the king's order [and] your reported pregnancy-longing *or* pregnancy." Ck and Cg understand the term *daurhṛdam* in its sense of "fetus *or* pregnancy" and note that the desire of a pregnant woman must be fulfilled. (*tad evaṃ kila daurhṛdaṃ garbhaḥ. garbhiṇyā abhilaṣitam avaśyaṃ kāryam*—so Cg; Ck similarly.) Ct has a similar explanation. However, he does not specify in which sense he understands *daurhṛdam*. Ct understands the gerund *ājñāya* to mean "having known that a pregnant woman's craving must be fulfilled. (*daurhṛdaṃ cājñāya. garbhiṇyā abhilaṣitam avaśyaṃ kāryam iti jñātvety arthaḥ.*)" Cs understands that *daurhṛdam* is a sign of pregnancy and that the reason Sītā is being abandoned on the outskirts of the ashram is because of Rāma's taking into consideration the fact that more than one person (i.e., mother and child) will need to be nourished. (*āśramānteṣv anena tatrāpi naikapoṣakatā tasya saṃmateti dhvanayati. daurhṛdaṃ garbhalakṣaṇam.*) Ck understands similarly that Lakṣmaṇa drops Sītā off at the outskirts of the ashram, which is inhabited, in order to carry out what is necessary for that [pregnancy] (*tatkṛtyapravṛttyuṣiteṣv āśramāntareṣu*). Cr again has a unique reading. In his view, *daurhṛdam* refers to Rāma's inscrutable intention. Cr argues that according to his order, Lakṣmaṇa has come to leave Sītā, that is, to settle her on the periphery of Vālmīki's ashram (*daurhṛdaṃ durjñeyābhiprāyaṃ rājñaḥ śāsanam ādāyāgatena mayāśramānteṣu vālmīkyāśramaparabhāge tvaṃ tyaktavyā saṃsthāpyā bhaviṣyasi*). See notes to 7.44.17. V1,B2,D1,3,4,10,11, and GPP, NSP, and Gita Press read *ādāya*, "having accepted," for *ājñāya*, "having understood." G1,2,M1,3,10, and KK and VSP read *tavedam*, "this of yours," for *tavaivam*, "thus of yours," while V3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *tathaiva*, "in just this way." See 7.41.22 and notes on the *dohada*, "pregnancy longing."

16. Cr sees this verse as expressing Lakṣmaṇa's reassurance to Sītā, who is worried as to how she will be able to live there alone. The fact that Vālmīki was such a close friend of Daśaratha suggests, Cr believes, that Sītā will have no need of any other companionship. (*nanv ekākinyā mama katham iha sthitir ity ata āha—rājña iti. vālmīkir me pituḥ paramako 'tyuttamaḥ sakhaitena tatra na sāhāyyāntarāpekṣeti sūcitam.*) See notes to 7.44.17. Compare notes to 7.48.11.

"The" *eṣaḥ*: Literally, "this [one]." D7,10,11,T3,G2, and GPP, NSP, and Gita Press read instead the emphatic, *eva*, "indeed," while T1,2,G3,M3, and KK and VSP read instead *iṣṭaḥ*, "dear *or* cherished."

"the greatest" *paramakaḥ*: Ck, Ct, and Cs all remark that the suffix *ka* is indicative of compassion (*paramaka ity anukampāyāṃ kan*—so Ct; Ck and Cs similarly). Cs adds that one should understand that Vālmīki was a worthy recipient of Daśaratha's compassion

and that this was fitting because Daśaratha was a king. (*paramako daśarathānukampāpātraṃ. kann ayam anukampāyām. daśarathasya rājatvād upapannam idaṃ mantavyam.*)

17. "Resorting to the shade of the feet" *pādacchāyām upāgamya*: Literally, "having approached the foot-shade." Ct understands the phrase to mean "resorting to the soles [lit., 'roots'] of the feet." The meaning, he observes, is that Sītā should become the sage's dependent. (*asya pādacchāyāṃ pādamūlam upāgamya. etatpāratantryaṃ prāpyety arthaḥ.*)

"devoted to fasting" *upavāsaparā*: According to Cr, this means restricting oneself to foods that are appropriate for a woman utterly devoted to her husband (*pativratocitabhojanaparā*).

18. "Living the life of a completely devoted wife" *pativratātvam āsthāya*: Literally, "having resorted to the state of totally devoted wife."

"holding Rāma always in your heart" *rāmaṃ kṛtvā sadā hṛdi*: Literally, "having placed Rāma in your heart."

"conducting yourself in this way" *tathā kṛtvā*: Literally, "having acted thus."

Sarga 47

1. "she was devastated and she collapsed" *paraṃ viṣādam āgamya . . . nipapāta ha*: Literally, "having come to extreme despair, she fell."

2. "her eyes filled with tears" *bāṣpavyākulitekṣaṇā*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *bāṣpaparyākulekṣaṇā*. Ck and Ct suggest adding the phrase "having regained consciousness" (*saṃjñāṃ prāpyeti śeṣaḥ*). Cg notes that the compound suggests the recovery of consciousness (*anena punaḥ saṃjñāprāptiḥ sūcitā*).

3. "a veritable incarnation of suffering" *duḥkhamūrtiḥ*: Literally, "the embodiment of suffering." We follow Ck, who understands, "having a form of misery that has been embodied (*mūrtikṛtaduḥkhākāraiva*)." Ct glosses, "the aggregation of all misery (*sakaladuḥkhasamūhaḥ*)." Compare *UttaRāC* 1.47, where Rāma expresses a similar emotion.

4. "What sin did I commit previously, or whom did I separate from his wife that I . . ." *kiṃ nu pāpaṃ kṛtaṃ pūrvaṃ ko vā dārair viyojitaḥ / yāham*: Literally, "What sin indeed was done previously? Or who was separated from a wife? I who . . ." The verse is slightly elliptical, as no agent is specified in the first half, nor is there any clear syntactic subordination of the second line. Like most translators consulted, we have fleshed out the verse. In keeping with a common trope, Sītā is most likely referring to sins she may have committed in a previous life. See 5.23.18 and 485*, following notes to 6.23.27.

"a virtuous wife" *satī*: Literally, "a chaste *or* virtuous woman." Ck, Ct, and Cr gloss, "a faithful *or* devoted wife (*pativratā*)." The term *satī* in this context occurs elsewhere in Vālmīki's *Rāmāyaṇa* at 2.7.4; 2.27.8; 2.54.10; 4.19.7; 4.20.14; 5.12.47; 5.19.6; 5.35.63; 7.47.4; 7.48.8,18. See, too, notes to verse 18 below.

5. "living in that hardship, I endured it" *anurudhyāpi . . . duḥkhe viparivartinī*: Literally, "even having overcome, [I was] one who moved about in suffering." Ck and Ct understand *duḥkhe*, "suffering," to refer to the hardships of forest life (*vanavāsaduḥkhe*). They and Cg gloss "having overcome (*anurudhya*)" as "having endured (*soḍhvā*)." Ck and Ct both supply the phrase "I enjoyed life in the ashram (*āśrame vāsaṃ arocayam iti śeṣaḥ*—so Ct; Ck similarly)." Cr reads the verse in a unique way. He glosses it as follows: "Earlier, that is, previously, following Rāma's footsteps, I made my residence in the ashram, that is to say, the dwelling place of sages in non-misery, that is, in happiness, which is the opposite of misery." By this, Cr argues, it is suggested that even seeming misery is

happiness when in union with Rāma. (*purā pūrvaṃ rāmapādānuvartiny aham āśrame munīnāṃ nivāsasthāne vāsam anurudhya kṛtvāpy aduḥkhe duḥkhavirodhinī sukha ity artha eva parivartinī vidyamānābhavam iti śeṣaḥ. etena rāmasaṃyoge prātibhāsikaṃ duḥkham api sukham eveti sūcitam.*) Ñ2,D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *vi-* (of *viparivartinī*). See notes to 7.43.1.

6. "dear boy" *saumya*: Literally, "O gentle [one]."

"am I to live" *sā . . . vatsyāmi*: Literally, "she, I will live."

"cut off from everyone" *vijanīkṛtā*: Literally, "rendered devoid of people." Ck, Cg, and Ct gloss, "devoid of my loved ones (*iṣṭajanarahitā*—so Cg and Ct; Ck similarly)." Cr glosses, "made to attain the state of being devoid of Rāma, the source of happiness (*sukhasaṃpādakarāmarāhityaṃ prāpitā*)." Cs understands, "deprived of my protector, my lord, etc. (*trayakanayakādihīnā*)."

"my sorrows" *duḥkham*: Literally, "sorrow."

7. "And what" *kiṃca*: B4,D6,7,10,11,T3,4,G1,M1,10, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṃ nu*, "what indeed?"

"to the sages when they ask" *muniṣu*: Literally, "among the sages." The verse is elliptical. We follow the general opinion of the commentators that a form of the verb √*pracch*, "to ask," must be supplied. Cr suggests, for example, "among the *munis*, that is, in the midst of the *munis*. The phrase 'who are asking' needs to be supplied. (*pṛcchatsv iti śeṣo muniṣu munimadhye.*)"

"what wrong I have done to the king" *kiṃ mayāpakṛtaṃ nṛpe*: D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *karma cāsat kṛtaṃ prabho*, "and [what] evil action was done, O lord?" D6,7,T4 read *vāsat kṛtaṃ ca kim*, "or what evil action was done." KK (1905 and 1913, 7.48.7) and VSP (7.48.7) read *vā sat kṛtam ca kim*, "or what virtuous action was done." The critical apparatus, however, notes KK's reading as *cāsat kṛtaṃ ca kim*. No commentator addresses this variant. In general, one would not expect Sītā to address her younger brother-in-law as *prabho*, "lord." Cs is the only commentator to note the term. He offers several explanations. The first is that she simply cries out in her distress. In the second interpretation, he does allow that it could refer to Lakṣmaṇa. As a third alternative, he notes that *prabho* is given as among the names used in the vocative to invoke or call upon Rāma. (*prabho iti khedena lakṣmaṇasya vā. svāmin nāma sujña śiromaṇe prabho iti rāmasya vā saṃbodhanam.*)

"and for what reason" *kasmin vā kāraṇe*: Literally, "and in regard to what cause." KK and VSP read instead *kasmiṃścit*, "in regard to some cause." The variant is not noted in the critical apparatus.

8. "this very day" *adyaiva*: Cg understands this expression to mean that Sītā may well take her life after the birth of her children (*adyaivety anena prasavānantaraṃ tu tyājyam evety arthaḥ*).

"waters of the Jāhnavī" *jāhnavījale*: Literally, "in the water of the Jāhnavī." Compare *UttaRāC* 3.2.4–8, where the river goddess Tamasā says that upon her abandonment by Lakṣmaṇa and the onset of her labor pains, Sītā threw herself into the Ganges. See, too, S. Goldman 2014.

"for then my husband's royal lineage would be cut off" *rājavaṃśas tu bhartur me parihāsyate*: Ck, Cg, and Ct explain that the verb *parihāsyate*, literally, "it would decrease *or* fail," needs to be understood to mean "is cut off (*vicchidyate*)." They explain that this is because Sītā is pregnant with Rāma's child (children). (*rājavaṃśa iti. rājasaṃtānaḥ parihāsyate. vicchidyata ity arthaḥ. mayi garbhasya vidyamānatvād iti bhāvaḥ*—so Ct; Ck and Cg similarly.) Ck and Cg add that Sītā must sustain or support her body [during the pregnancy] (*mayā deho dhartavya iti bhāvaḥ*—so Cg; Ck similarly). Cr understands the verb here to be a causal form of the verb *pari* + √*has*, "to laugh *or* ridicule," and not *pari* + √*hā*, "to decrease *or* fail." He sees that the consequence of Sītā's potential suicide

would be that Rāma's royal lineage would become the object of ridicule, as people would mock him, wondering how his wife came to die. (*me bhartū rājavaṃśaḥ parihāsyate katham etasya patnī mṛtety ityādy uktvā parihāsaṃ kariṣyatīty arthaḥ.*) See notes to 7.43.1. Cg reports a variant reading, not noted in the critical apparatus, that lends itself to a reading similar to that of Cr. If Cg understands that the present indicative (*laṭ*) *parihāsyati* must be read as the imperative (*loṭ*) *parihasatu*, in this case, the variant would mean: "I would not abandon [my life] so that [people] would not mock [my] lord Rāghava, alone, in his lineage [lit., 'would not mock Rāghava in [my] lord's lineage']." Cg's explanation of this line is that Sītā feels that she ought to end her life in the waters of the Ganges that very day because of Rāma's cruelty. Nonetheless, she will not do so. The reason for this is that people should not mock Rāghava alone in his [otherwise] stainless lineage. The phrase *mā parihāsyati* [must be read as] *mā parihasatu*, "let [no one] mock [him]." The transposition [of forms] is irregular. The real meaning is that were she to commit suicide, Rāma would have to bear the criticism based on his having killed a woman. (*tyajeyaṃ rāghavaṃ vaṃśe bhartur mā parihāsyatīti pāṭhaḥ. rāmakṛtakrauryād adyaiva jāhnavījale jīvas tyaktavyaḥ. tathāpi taṃ na tyajeyam. kuto bhartur vaṃśe niṣkalaṅke rāghavam ekaṃ mā parihāsyati mā parihasatu. vyatyayas tv ārṣaḥ. jīvitatyāge strīhatyāmūlo 'pavādo rāmasya syād iti bhāvaḥ.*)

9. "as you are ordered" *yathājñām*: T1 and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *yathājñam*.

"Leave me" *tyaja mām*: Ñ,V1,3,B1,2,D9, and GPP, NSP, and Gita Press read instead the irregular *tyajya mām*, "having abandoned me."

"You must abide by the instructions of the king." *nideśe sthīyatāṃ rājñaḥ*: Literally, "It is to be remained in the king's command." Cs, perhaps concerned at the redundancy of this expression in the light of the first *pāda*, takes the phrase to mean that Lakṣmaṇa should by all means remain in his own country, that is to say, in Ayodhyā. Cs also reads the phrase to mean that Lakṣmaṇa should obey Sītā's instructions, just as he does his lord's. Her instructions are made clear in the expression "now listen, etc." (*nideśe nitarāṃ svakāvāsapradeśe 'yodhyāyām iti yāvat. sthīyatāṃ yathā patyus tathā mama nideśe 'pi kiṃcit sthīyatām. tam eva nideśaṃ vyanakti śṛṇv ityādinā.*)

10. Ck, Cg, and Ct all note that the words and gestures that Lakṣmaṇa is to employ in the royal court are those of Sītā herself. As Ct puts it: "It should be done in the capacity of my representative (*matpratinidhitayeti bhāvaḥ*). Ck and Cg note that one should supply the phrase "on my behalf (*madartham iti śeṣaḥ*)." Cs reads the verse somewhat differently. Cs takes Sītā's instructions to Lakṣmaṇa to say that she, i.e., Sītā, having bowed to the feet with respect to the king, inquires after his welfare (*pārthivaṃ rāmaṃ prati caraṇāv āvandya kuśalaṃ pṛṣṭavatīti brūhi*).

"with your hands extended and cupped in reverence . . . affectionately" *prāñjaliḥ pragraheṇa*: Literally, "having hands cupped in reverence, with a stretching forth [of hands]." The word *pragraheṇa*, "stretching forth *or* holding in front," is marked as uncertain by the editors of the critical edition. Ñ1,B1,3,D10,11,M4, and GPP, NSP, Gita Press, KK, and VSP read instead the compound *prāñjalipragraheṇa*, which is probably best taken as "stretching forth hands that are cupped in reverence." Ct and Cs understand somewhat differently. They take the compound as an adjective modifying *śirasā*, "with the head," in *pāda* c, giving the sense "with your head that is endowed with an attached cupping of the hands in reverence (*añjalipragraheṇāñjalisamāsajjanena sahitena śirasā*—so Cs; Ct similarly)." Compare notes to 7.50.7; 7.73.13; and 7.90.15, where the term *pragraha* is once again used in a similar context with *prāñjaliḥ*.

"your head . . . bowed to the feet" *śirasā vandya caraṇau*: Literally, "having honored the two feet with the head." KK and VSP read instead the synonymous *śirasāvandya*, which is the reading of Cg and Cs.

"of my mothers-in-law" *śvaśrūṇām*: Cs explicitly notes that this refers to the three (*tiṣṛṇām*) [wives of the late king Daśaratha], i.e., Kausalyā, Kaikeyī, and Sumitrā.

"you must inquire . . . saying" *brūhi*: Literally, "you must say." The following will be the words of Sītā that Lakṣmaṇa is supposed to tell Rāma on her behalf.

Following verse 10, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ,V1,3,B1,2,4,D1,2,4,5,9, and Gorresio substitute for 10cd, and B3,D3 insert after 10ab, a passage of one line [884*]: "You should bow with your head[1] to all of those [mothers-in-law], Lakṣmaṇa (*śirasā vandanaṃ kuryāḥ sarvāsām eva lakṣmaṇa*)."

[1] "You should bow with your head" *śirasā vandanaṃ kuryāḥ*: Literally, "you should make reverence with your head." V1,3,D2,4,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *śirasābhinato brūyāḥ*, "Bowing with your head, you should say."

Following 884*, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP (first time) continue, while D6,T,G, M1–5,7–10 insert, a passage of one line [886*]: "And you must tell the king, who is intent on righteousness . . . [1] (*vaktavyaś caiva nṛpatir dharmeṇa susamāhitaḥ*)."

[1] "And you must tell the king, who is intent on righteousness . . ." *vaktavyaś caiva nṛpatir dharmeṇa susamāhitaḥ*: This is the reading of the second occurrence [which follows 885*]. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read a slight variant for the first occurrence: *vaktavyaś cāpi nṛpatir dharmeṣu susamāhitaḥ*, "Moreover, you must tell the king, who is intent on righteous actions . . ."

Following 886* (first occurrence), D7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while D6,T,G,1,3,M1–5,7–10 insert following verse 10, a passage of five lines [885*]: "For you know,[1] Rāghava, that Sītā is in reality pure and that she is filled with the highest devotion and always well-disposed toward you.[1–2] You abandoned me, hero, out of fear of infamy among the people[2] since what might be said about you might arise from criticism.[3][3–4] It is for me to spare you from it,[4] for you are my highest refuge.[5]"

[1] "For you know" *jāniṣe hi*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the *parasmaipada* form *jānāsi ca*, "and you know."

[2] "out of fear of infamy among the people" *prajāsv ayaśa*[*o*?]*bhīruṇā*: Literally, "being fearful of infamy among the people." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ayaśobhīruṇā jane*, "being fearful of infamy in reference to the people." Cs breaks up the words to read *ayaśobhīruṇā ajane*. He then uses *ajane* as an adjective to modify an implied *vane*, lending the sense "in a desolate forest." He then reads this with the word *tyaktā*, in the sense "[I am] abandoned in a desolate forest [by you,] who were fearful of infamy (*ayaśobhiruṇā ajane vane tyaktā*)."

[3] "might arise from criticism" *apavādasamutthitam*: Literally, "arising from criticism." D7,10,11, and GPP, NSP, and Gita Press read instead *apavādaḥ samutthitaḥ*, "criticism, which has arisen." Cr, who remains in denial with regard to the criticism leveled against Rāma, has a unique and rather tortuous explanation of the line. He understands the term *apavādaḥ*, "scandal *or* criticism," to be somehow a massively truncated compound made up of the words *apāpa*, "innocent," and *vāda*, "speech," which he interprets to mean "effort." Thus he understands the phrase "criticism has arisen" to mean that an effort must be undertaken to avoid Rāma's kissing of the lower lip, etc., of innocent Sītā. Therefore, Cr goes on, Rāma abandons Sītā in a deserted place because of his fear of ill fame in the form of people saying of him that he has done something improper. Therefore, so that he

may achieve his desired ends, Sītā has to spare him these reproaches because of his excellent conduct, etc. In this way, people will not criticize him for his kissing her, etc. (*te 'pavādo 'pāpamadadhararasapānādyabhāvāya vādo yatnaḥ samutthitaḥ kartavyatvena prāptaḥ. ata evāyaśobhīruṇāyaśaso 'kartavyaṃ kṛtam iti duṣkīrtibhīruṇā tvayājane deśe 'haṃ tyaktātaḥ syāt tavābhīṣṭasiddhir bhavet. tatra hetur yat te 'vacanīyaṃ sauśīlyādinā vaktavyādharapānādyabhāvādi tan mayāpi parihartavyaṃ.*) See notes to 7.43.1.

[4] "It is for me to spare you from it" *mayā hi parihartavyam*: Literally, "It is to be avoided *or* spared by me." Cs attempts to explain the mechanism whereby Sītā will spare Rāma from infamy. He expresses Sītā's thinking as follows: "Let the infamy, in the form of statements like 'Sītā has performed impermissible actions' fall on me alone, but let it not be used of you [i.e., Rāma] simply because of your connection with me (*sītā kṛtāvihitavyāpāreti mamaivāpayaśo bhavatu na bhavatu matsaṃgitāprayuktam apayaśas ta iti tatparihṛtiprakāro bodhyaḥ.*)"

Following 885*, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP (second time) insert a passage of one line [886*]: "And you must tell the king, who is intent on righteousness . . . (*vaktavyaś caiva nṛpatir dharmeṇa susamāhitaḥ* /)." See above.

11. "always" *nityadā*: The syllable *-dā* is marked as uncertain by the editors of the critical edition.

"would be" *syāt*: Literally, "it would be." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *te*, "your."

"this" *eṣā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmāt*. This would lend the second half of the verse the following sense: "For this is your greatest righteousness, and from it [would arise] unsurpassed glory *or* fame."

12. "I do not grieve for my own body, bull among men. But, your majesty, you must act righteously toward the people in such a way that you avoid their criticism, O delight of the Raghus." *yat tvaṃ paurajanaṃ rājan dharmeṇa samavāpnuyāḥ / ahaṃ tu nānuśocāmi svaśarīraṃ nararṣabha / yathāpavādaṃ paurāṇāṃ tathaiva raghunandana* //: The verse, which consists of three lines in the critical edition, is elliptical, jumbled, and difficult to construe. A literal rendering would be: "In that you should obtain the people of the city through righteousness, your majesty; but I do not grieve for my own body, bull among men; just as there is criticism among the townsmen, in that very same way, delight of the Raghus." The commentators struggle to make sense of this confused passage, and we have perforce followed them. We take the term *samavāpnuyāḥ*, "you should reach *or* obtain," in the sense of "you should act *or* behave." Ck and Ct flesh out the last line and gloss it as follows: "You must act, delight of the Raghus, in such a way that the condition of the people precludes criticism (*yathā paurāṇām apavādaṃ parihṛtya sthitir bhavati tathaiva raghunandana vartasveti śeṣaḥ*—so Ct; Ck similarly)." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *yat tu paurajane rājan dharmeṇa samavāpnuyāt* for *yat tvaṃ paurajanaṃ rājan dharmeṇa samavāpnuyāḥ*. This lends the line the sense "And in that one should act in accordance with righteousness with respect to the people, your majesty." Ct takes the subject of the third person optative (*vidhi liṅ*) *samavāpnuyāt* to be "you, sir (*bhavān*)," a reference to Rāma. KK and VSP read instead the nominative singular masculine *paurajanaḥ*, in which case the people themselves become the subject and the line becomes even more obscure contextually. The meaning with this variant becomes "In that people should act in accordance with righteousness, your majesty." This variant is not noted in the critical apparatus, and no commentator consulted remarks on it.

Following verse 12, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [888*]: "For a husband is a woman's divinity;[1] a husband is her friend; a husband is her refuge.[2] Therefore, one must especially please one's husband

even at the cost of one's life.[3][1–2] And that, in my words, is what you are to tell Rāma, who knows righteousness.[4] Now, having observed that I am pregnant,[5] go.[3–4]"

[1] "divinity" *daivatam*: D6,7,10,11,T3,4,G1, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *devatā*, "divinity."

[2] "refuge" *gatiḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *guruḥ*, "*guru*."

[3] "Therefore, one must especially please one's husband even at the cost of one's life." *prāṇair api priyaṃ kāryaṃ bhartus tasmād viśeṣataḥ*: Literally, "Therefore, even with one's life breaths, something pleasing is to be done for a husband especially." D6,7,10,11, T1,2,G2,3,M3,8, and GPP, NSP, Gita Press, KK, and VSP transpose the words *kāryam* and *tasmāt*.

[4] "who knows righteousness" *dharmasaṃgaraḥ*: The expression is somewhat obscure. And it is not clear whether it refers to Rāma or what Sītā wishes Lakṣmaṇa to tell him. In the former case, which we have chosen, *saṃgaraḥ* must be taken in its lexical sense of "knowledge" and read as a *bahuvrīhi* in the sense of "who possesses knowledge of *dharma*." In the latter case, it could be rendered as "in agreement with *dharma*." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mama saṃgrahaḥ*. This, too, can be read in two ways: either as referring to Rāma in the sense of "Rāma my all-in-all" or referring to Sītā's speech as "my gist *or* summary." Cs understands the latter meaning, glossing, "the summary of her communication of her instructions (*ājñāvijñāpanāsaṃkṣepaḥ*)." Ck and Ct similarly gloss, "the summary of the message that is to be addressed by me to Rāma (*mayā rāmaṃ prati vaktavyasaṃdeśasya saṃgraha ity arthaḥ*)."

[5] "having observed that I am pregnant" *nirīkṣya mā . . . ṛtukālātivartinīm*: Literally, "having observed me who have passed beyond my period of ovulation *or* menstrual period." As Ck, Cg, Ct, and Cr point out, this appears to be a circumlocution for pregnancy. They gloss, "characterized by signs of pregnancy (*garbhalakṣaṇavatīm*—Ck, Cg, and Ct; Cr similarly)." Ck and Ct argue that Sītā says this in order to stop the persistent criticism (*punaś cāpavādaprasaktivyāvṛttyā*—so Ck). Ct adds that the criticism emanates from Rāma, etc. (*punā rāmādikṛtāpavādaprasaktinivṛttaya iti bhāvaḥ*). Cs indicates that in asking Lakṣmaṇa to testify that she is visibly pregnant, she is saying that one should let previous criticisms [i.e., about her living in the house of another man] be, but that henceforward there should be no repeated infamy. Cs, quoting 7.46.14 above (*rājñaḥ śāsanam ādāya tathaiva kila daurhṛdam*), further notes that although Sītā realizes that Lakṣmaṇa already knows that she is pregnant, we are to understand that she speaks in this fashion to once again reinforce this knowledge. (*purāprāptāpavādas tv astu. punaḥ punar ayaśo na saṃpādanīyam iti bhāvaḥ . . . yady api sītā māṃ gurviṇīṃ lakṣmaṇo jñātavān iti jñātavatī rājñaḥ śāsanam ādāya tathaiva kila daurhṛdam ity ukte. tathāpi punar dārḍhyāya tathoktavatīti jñeyam.*)

Following 888*, line 3, KK (in brackets numbered as 7.48.18cd; not noted in the critical apparatus) inserts, while M4,5 continue following 888*, a passage of one line [889*]: "And once more, overwhelmed by the force of grief,[1] she addressed Saumitri (*punar apy āha saumitriṃ śokavegapariplutā*)."

[1] "overwhelmed by the force of grief" *śokavegapariplutā*: KK reads instead the synonymous *śokavegasamāplutā*.

13. "bowed his head to the ground" *śirasā dharaṇīṃ gatvā*: Literally, "having gone to the earth with his head." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read

instead *śirasā vandya dharaṇīm*, "having honored the earth with his head." Cr expands the expression, glossing, "the earth near Sītā's feet," for *dharaṇīm*, "earth" (*dharaṇīṃ sītācaraṇasamīpabhūmim*). Compare the similar expression at 7.43.10 and notes.

14. "Then, after making a respectful circumambulation, he" *pradakṣiṇaṃ ca kṛtvā sa*: Literally, "And having made a a respectful circumambulation." Ñ1,V3,B1,2,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *pradakṣiṇaṃ ca tāṃ kṛtvā*, "And having respectfully circumambulated her."

"weeping loudly" *rudann eva mahāsvanam*: Literally, "weeping a great sound *or* weeping loudly." Ñ,V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *mahāsvanaḥ*, "he of great sound *or* possessing a great sound," for *mahāsvanam*. This would lend the passage the sense "he, possessing a loud sound, wept."

"he . . . boarded" *āruroha*: Literally, "he ascended *or* mounted." G1 and KK and VSP read instead *āruhya ca*, "and having boarded."

Following 14ab, D6,7,10,11,G1,2,M1,5, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [890*]: "After brooding for a moment, he said to her: 'What are you saying[1] to me, lovely lady? I have never before looked at your figure. I have only seen your feet, blameless woman.[1–2] How then am I to look upon you here in the forest when you are apart from Rāma?' And having said this, he bowed to her respectfully and once again boarded the boat.[3–4]"

[1] "What are you saying" *kim . . . vakṣyasi*: Literally, "What will you say?" Ct and Cs attribute Lakṣmaṇa's use of the wrong tense here to his being in the grip of sorrow. Ct adds that for that reason it is not a grammatical fault. (*kiṃ vadasīty arthaḥ. śokavaśāt kālāntare prayogo na doṣāya.*) Cr takes the future tense at its full value and claims that its usage suggests Lakṣmaṇa's fear of some anticipated harsh speech on the part of Sītā (*etena saṃbhāvitasītādurukter bhītiḥ sūcitā*).

15. "he reached the northern bank" *sa gatvā cottaraṃ kūlam*: Literally, "and he, having gone to the northern bank." V1,D5–7,10,11,T1,2,G3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *tīram*, "bank," for *kūlam*.

"crushed under a great burden of grief" *śokabhārasamanvitaḥ*: Literally, "endowed with a burden of grief."

"almost unconscious" *samūḍha iva*: Literally, "as if stupefied."

16. "Lakṣmaṇa then set forth" *lakṣmaṇaḥ prayayau*: It should be noted that Lakṣmaṇa apparently does not leave immediately. See 7.49.1 and notes, where Lakṣmaṇa watches until Sītā is taken into Vālmīki's ashram.

"turning around . . . to gaze at" *apāvṛtya . . . dṛṣṭvā*: Literally, "having turned around . . . having looked at." D6,7,10,11,G2,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *parāvṛtya*, "having turned back," for *apāvṛtya*.

"who, like a woman without a protector, was clutching herself" *anāthavat / veṣṭantīm*: Literally, "wrapping [herself] like one without a lord." Ct takes a theological approach to the adverb *anāthavat*. He glosses, "like someone without a lord," but explains that this means "not actually without a lord," because, as he claims, Sītā is, in fact, the bodily form of absolute consciousness. (*anāthavad anātheva na tu vastuto 'nāthā. pūrṇacidghanasvarūpatvād iti bhāvaḥ.*) The root √*veṣṭ* can mean either "to twist *or* writhe" or "to wrap *or* enclose." In our opinion, the context supports the view that Sītā is huddled, clutching her arms about her as one might expect of a woman abandoned in a fearsome, deserted forest. One might also reasonably understand that Sītā was rolling [in the dust] on the ground like grieving women of Rāvaṇa's *antaḥpuram*. See 6.98.2 and notes. D5–7,10,11,

and GPP, NSP, Gita Press, KK, and VSP read instead the less appealing *ceṣṭantīm*, "moving about *or* struggling."

17. "She gazed again and again at the distant carriage and Lakṣmaṇa, and as she watched, terrified, grief overwhelmed her." *durasthaṃ ratham ālokya lakṣmaṇaṃ ca muhur muhuḥ / nirīkṣamāṇām udvignāṃ sītāṃ śokaḥ samāviśat //*: Literally, "Grief fully entered *or* possessed terrified Sītā, who was gazing, having looked again and again at the distant chariot and Lakṣmaṇa." D10,11 and GPP, NSP, Gita Press, KK, and VSP read instead *tūdvignām*, "and *or* but . . . terrified," for *udvignām*, "terrified."

18. "the virtuous . . . woman . . . not seeing anyone to protect her . . . given over to her suffering" *nātham apaśyatī satī . . . duḥkhaparāyaṇā satī*: Literally, "the virtuous woman not seeing a protector . . . being one who has suffering as her principal object." The phrase *nātham apaśyatī* could also be taken to mean "not seeing her lord," i.e., Rāma. To avoid redundancy, we have taken the first occurrence of the term *satī* nominally in its sense of "virtuous *or* chaste woman" and the second as a participle, "[she] being." See notes to verse 4 above.

"glorious woman" *yaśodharā*: Literally, "[she] maintaining fame *or* glory." Ct glosses, "possessing glory through her devotion to her husband (*pātivratyayaśovatī*)." Cr glosses, "to whom all women are inferior in glory (*yaśasādharāḥ sakalanāryo yasyāḥ sā sītā*)."

"now wretched" *tapasvinī*: Literally, "possessed of suffering." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the redundant *yaśasvinī*, "glorious."

"in the woods, which resounded with the cries of peacocks" *barhiṇanādite vane*: Literally, "in the woods resounding with peacocks." The plaintive cries of peacocks, which are typically repeated by one bird after the other, provide a striking backdrop to the wailing of forlorn Sītā.

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 48

1. "Seeing Sītā crying, the sages' sons, who were nearby" *sītāṃ tu rudatīṃ dṛṣṭvā ye tatra munidārakāḥ*: Literally, "But, having seen weeping Sītā, those sons of the *munis* [who were] there." D5–7,10,11, and GPP, NSP, and Gita Press read *te*, "they *or* those," for *ye*, "those who." KK and VSP read instead *sītāṃ rudantīṃ dṛṣṭvā tāṃ tatra vai munidārakāḥ*, "Having see her, Sītā, weeping, the sons of the *munis*, there indeed."

"of profound intellect" *agryadhīḥ*: Literally, "of excellent *or* foremost mind *or* thought." D7,10–12,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *ugradhīḥ*, "of fierce intellect." This, in turn, is glossed by Ct as "whose mind was focused on fierce austerities (*ugratapoviṣayabuddhiḥ*)."

2. "all" *sarve*: Cs feels that the poet specifies that all of the boys report to Vālmīki to eliminate any chance of falsehood or error on the part of any of them (*sarve 'nṛtatvabhramabhraṃśārtham*). D7,T1,2,G3,M1,3, and KK, and VSP read instead *sarvam*, lending the line the sense "The sons of the sages informed that great seer all about the sound of her weeping."

3. "a woman such as we have never seen before" *adṛṣṭapūrvā*: Literally, "a not previously seen [one]."

"perhaps the wife of some great man" *kasyāpy eṣā mahātmanaḥ / patnī*: Literally, "she [is] the wife of some great one." Since the boys have no real knowledge of Sītā's identity and are, presumably, unfamiliar with worldly affairs, we assume that their remark is intended to be speculative.

"with strangled cries" *vikṛtasvarā*: Literally, "having distorted tones *or* sounds." The sequence *-svarā* is marked as uncertain by the editors of the critical edition. D6,7,10,

11,G,M1,2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead *vikṛtānanā*, "having a contorted face."

4. "You should see her . . . She looks like some goddess" *paśyemāṃ devatām iva*: Literally, "See her, who is like a divinity." D7,10,11, and GPP, NSP, and Gita Press read *paśyes tvam*, "you should *or* must see," while KK and VSP read *paśya tvam*, "you must see," for *paśyemāṃ*, "see her."

"For we do not think she is a mortal, and we should welcome her fittingly." *na hy enāṃ mānuṣīṃ vidmaḥ satkriyāsyāḥ prayujyatām*: Literally, "For we do not think this one a human. For [lit., 'of'] her a *satkriyā*, or hospitable reception, must be performed." NSP omits 4cd–6, while GPP reads 4cd–6, in brackets, unnumbered, between 7.49.5 and 7.49.6.

Following 4ab, D6,7,10,11,S (except M6) insert a passage of three lines [896*]: "And on the bank[1] of the river, blessed one, we saw a fine lady in distress. She was weeping and entirely given over to profound grief.[2] Alone and despondent, like someone without a protector, she does not deserve suffering and grief.[3]"

[1] "And on the bank" *tīre tu*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tu tīre* by transposition.

[2] "given over to profound grief" *dṛḍhaśokaparāyaṇā*: D6,7,10,11,M2,4,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛḍhaṃ śokaparāyaṇā*, "profoundly given over to grief."

[3] "she does not deserve suffering and grief" *anarhā duḥkhaśokābhyām*: We follow Cr, who proposes reading the instrumental dual as a genitive (*duḥkhaśokābhyāṃ duḥkhaśokayor anarhāyogyā*). Ck, Cg, Cm, and Ct all, however, propose reading the adjective separately and supply the term "of suffering" (*anarheti duḥkhasyeti śeṣaḥ*—so Ck and Cg; Cm and Ct similarly).

Following verse 4, these same editions and manuscripts insert a passage of two lines [897*]: "She is not far from the ashram, and it is clear that she has come for refuge.[1] That virtuous woman is seeking a protector, blessed one, please protect her.[2] (*āśramasyāvidūre ca vyaktaṃ sā śaraṇaṃ gatā / trātāraṃ icchate sādhvī bhagavaṃs trātum arhasi //*)"

[1] "it is clear that she has come for refuge" *vyaktaṃ sā śaraṇaṃ gatā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tvām iyaṃ śaraṇaṃ gatā*, "lending the *pāda* the sense "she has come to you for refuge."

[2] "please protect her" *trātum arhasi*: Literally, "you are worthy to protect *or* you please protect."

5. D11 and NSP omit 4cd–6, while GPP reads 4cd–6 in brackets, unnumbered, between verses 7.49.5 and 7.49.6.

"those words of theirs" *teṣāṃ tad vacanam*: Literally, "that speech of those." D6,7,10,G2,M8,10, and GPP, Gita Press, KK, and VSP read *tu*, "and *or* but," for *tat*, "that," lending the phrase the sense "and their speech."

"who had obtained special insight through asceticism" *tapasā labdhacakṣuṣmān*: Literally, "one possessed of an acquired sight through asceticism." The compound is *sāpekṣa*, that is to say, it suffers from the flaw of having a prior member of the compound [*labdha*] syntactically construe with an outside referent [*tapasā*]. Cr explains that Vālmīki possesses a sight that he has obtained through the power of asceticism, a sight that gives him the capacity to see everything (*tapasā tapobalena labdhaṃ cakṣuḥ sakaladarśanasāmarthyaṃ tadvān vālmīkiḥ*). This fits the common epic trope according to which ascetics acquire supranormal vision or knowledge through the practice of asceticism.

"reached certainty in his mind" *buddhyā niścitya*: Literally, "having determined with his mind." Cr explains that Vālmīki ascertains correctly, that is to say, through his mind, that is to say, through his own knowledge obtained through asceticism (*buddhyā tapolabdhasvajñānena niścitya tattvena jñātvā*). The idea here, although it is not explicitly stated, is that through his supranormal knowledge, Vālmīki determines that the woman the boys have been describing is Sītā.

Following verse 5, V2,D6,7,10, and Gita Press, GPP (in brackets, unnumbered, between 7.49.5 and 7.49.6), KK (7.49.8ab), and VSP (7.49.8ab) insert, while Ś,Ñ,V1,3,B4,D1–5, 8,9,12,T3,4 substitute for 6ab, a passage of one line [899*]: "Seeing him departing, his disciples followed the brahman-seer (*taṃ prayāntam abhiprekṣya śiṣyā brahmarṣim anvayuḥ*)."[1]

[1] D6,7,10, Gita Press, GPP (in brackets, unnumbered, between 7.49.5 and 7.49.6), KK (7.49.8ab), and VSP (7.49.8ab) read instead *taṃ prayāntam abhipretya śiṣyā hy enaṃ mahāmatim*, "Having approached that one of great intellect who was departing, the disciples . . ."

6. D11 and NSP omit 4cd–6, while GPP reads 4cd–6, in brackets, unnumbered, between 7.49.5 and 7.49.6.

"When he had almost reached" *abhipretya kiṃcid*: Literally, "having approached to a certain extent *or* somewhat."

"the great sage" *mahāmuniḥ*: D6,7,10, Gita Press, GPP (in brackets, unnumbered, between 7.49.5 and 7.49.6), KK (7.49.8c), and VSP (7.49.8c) read instead *mahāmatiḥ*, "the one of great intellect."

"a . . . guest-offering" *arghyam*: For a list of the various articles of food and drink traditionally offered to a respected or venerable visitor, see 16*, note 1, following notes to 7.1.10.

"stood on" *āśritaḥ*: Literally, "rested on *or* had recourse to." V1,3,D1–3,7,10, and Gita Press, GPP (in brackets, unnumbered, between 7.49.5 and 7.49.6), KK (7.49.9b), and VSP (7.49.9b) read instead *āgamat*, "he came to *or* he arrived at."

7. "who was crushed under the weight of her grief" *śokabhārārtām*: Literally, "afflicted with the weight of sorrow."

"gentle words" *madhurāṃ vāṇīm*: Literally, "pleasant *or* sweet words."

"with his ebullient spirit" *tejasā*: We normally render the term as "blazing energy." Given the context here, however, it seems that Vālmīki's softer side is intended as he tries to cheer the despondent queen.

8. "virtuous" *satī*: Ś,Ñ2,V2,B,D6–8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *priyā*, "beloved." See notes to 7.47.4. See, too, verse 18 below.

9. "Through my pious meditation" *dharmasamādhinā*: Literally, "through *dharma*-concentration." The precise meaning of the term is not clear. The commentators interpret somewhat differently. Ck glosses, "meditation for the purpose of *dharma* (*dharmāya samādhis tathā*)." Cm understands, "through the fruition of meditation that was recalled through *dharma* (*dharmasaṃsmṛtadhyānaparipākenety arthaḥ*)." Ct glosses, "through the fruition of meditation acquired through *dharma* produced by *yoga* (*yogajadharmalabdhadhyānaparipākena*)." Cr, continuing his devotionalist reading, takes the compound as a *bahuvrīhi* modifying the pronoun *mayā*, "by me." He glosses, "by me, who possess concentration, that is to say, single-pointed mental focus, on that supreme action, which has the form of service to your [i.e., Sītā's] feet according to my own *dharma* (*svadharme bhavatpādasevārūpaparamakarmaṇi samādhiś cittaikāgryaṃ yasya tena mayā*)."

"I recognized you, even as you were coming" *āyānty evāsi vijñātā mayā*: Literally,

"Even while coming you are known by me." Ś,Ñ1,V1,3,B3,D1–5,8–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *cāsi*, "and you are," for *evāsi*, "even as you are."

"and . . . the entire reason" *kāraṇaṃ caiva sarvam*: Literally, "and indeed the entire reason." As the commentators generally note, the elliptical expression refers to the reason for Sītā's arrival (*āgamanakāraṇam ity arthaḥ*—so Ck and Cg; Ct and Cr similarly).

"in my heart" *hṛdayena*: Literally, "by the heart." Ct glosses, "The meaning is 'through meditation' (*dhyānenety bhāvaḥ*)." Cr understands, "through my mind, which has been purified by mediation on you (*tvaddhyānapūtamanasā*)."

Following verse 9, D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [901*]: "I know the truth about you,[1] illustrious lady. For, I also know everything that goes on in the triple world. (*tava caiva mahābhāge viditaṃ mama tattvataḥ / sarvaṃ ca viditaṃ mahyaṃ trailokye yad dhi vartate //*)"

[1] "I know the truth about you" *tava . . . viditaṃ mama tattvataḥ*: Literally, "of you it is known truthfully by [lit., 'of'] me." Ct glosses, "Truthfully means truth, that is, truth about you in the form of your being of a pure nature. That is known of me, that is to say, by me. (*tattvatas tattvaṃ tava tattvaṃ śuddhabhāvatvarūpaṃ mama mayā viditam.*)"

10. "that you are without sin" *apāpām . . . tvām*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read *te* for *tvām*. Ck, Ct, and Cr struggle with the awkward *te*, simply glossing *tvām*. Cr glosses, "I know that you are without sin, that is to say, that you are one who removes sin simply through being seen (*te tvām apāpām avalokanamātreṇa pāpanivartikāṃ vedmi*)."

"As you are of a pure nature" *viśuddhabhāvā*: Ñ2,V,B,D1–4,9,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *visrabdhā* (D1–4,9, Gorresio, *viśrabdhā*) *bhava*, "be trusting." Cr, the only commentator to take note of this variant, glosses, "You should be endowed with confidence with regard to Rāma's love (*rāmaprītiviṣayakaviśvāsayuktā bhava*)."

11. "there are some ascetic women engaged in austerities" *tāpasyas tapasi sthitāḥ*: Literally, "ascetic women who are fixed [lit., 'stand'] in asceticism." Cr understands that the specific ascetic practice [of the women] has as its reason the gaining of Sītā's *darśana* (*tapasi tvaddarśanahetukatapaścaraṇe*). Cs understands the whole discussion of the ascetic women to be Vālmīki's way of dispelling Sītā's anxiety that since she has now been approached by a man, that is to say, by Vālmīki, and she is distressed [i.e., vulnerable] once more, just as before [i.e., when she was abducted by Rāvaṇa in the form of an ascetic], she will have no recourse. (*tāpasyas tapasi sthitā yoṣitaḥ. anena puruṣasya tava samīpopagateḥ punar api pūrvata eva śrāntāyāḥ kā gatir iti śaṅkā nirākṛtā.*)

"my child" *vatse*: Cr believes that the use of this term of endearment suggests Vālmīki's extremely close friendship with Janaka, which, he notes, is not in contradiction with his previously stated friendship with Daśaratha (*vatsa ity uktyā janakena sahaitasya mahatī maitrīti sūcitā taddvāraiva daśarathena maitrīti pūrveṇa na virodhaḥ*). See notes to 7.46.16.

"as . . . their own child" *yathā vatsam*: Literally, "as a child." Ck and Ct both understand, "like a son (*yathā vatsaṃ putraṃ yathā*—so Ck; Ct similarly)."

12. "You should be no more despondent than if you were returning home." *yathā svagṛham abhyetya viṣādaṃ caiva mā kṛthāḥ*: Literally, "just as having reached your own home, you should not make despondency." Ck, Cg, and Ct flesh out the elliptical expression, supplying a finite verb: "Just as you live when you have reached your own home, in the very same way you should live—those words are to be supplied (*yathā svagṛham abhyetya tiṣṭhasi tathaiva tiṣṭheti śeṣaḥ*—so Ct; Ck and Cg similarly)."

13. "she bowed her head to his feet" *śirasā vandya caraṇau*: Literally, "having honored the two feet with the head."

14. "She followed him to where the ascetic women, composed and constantly engaged in righteousness, dwelt." *anvayād yatra tāpasyo dharmanityāḥ samāhitāḥ*: Literally, "She followed where the ascetic women, constant in *dharma* [and] composed, [were]." D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP omit this line (14cd).

15. "And . . . followed by Vaidehī, then" *vaidehyānugataṃ tadā*: Literally, "followed by Vaidehī, then." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vaidehyā munipatnayaḥ*, "[Vālmīki] with Vaidehī . . . the wives of the sages [came forward]."

16. "It has been a long time since you have come, lord." *cirasyāgamanaṃ prabho*: Literally, "the coming is after a long time, O lord." D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *ca te*, "and your [coming]," for *prabho*, "O lord."

"all . . . you" *sarvās tvām*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tvāṃ sarvāḥ* by transposition.

"Now please tell us" *ucyatām*: Literally, "Let it be said *or* told."

18. "virtuous" *satī*: See notes to 7.47.4. See, too, verse 8 above.

"Although she is without sin" *apāpā*: Literally, "sinless." Cr, continuing his devotionalist reading, glosses, "she who removes the sins of those who worship her (*apāpā sevakānāṃ pāpanivartikā*)." See S. Goldman 2014 on the reception of Sītā by the ascetic women.

19. "You venerable ladies" *bhavatyaḥ*: Ś,D2,5,6,8,9,G1,2, and Lahore, KK, and VSP read instead the synonymous and expected *bhavantyaḥ*.

"because of the respect owing to my words" *gauravān mama vākyasya*: Literally, "because of the weight or venerableness of my speech." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *gauravān mama vākyāc ca*. This lends the phrase the sense "because of [her] venerableness and my words." Our interpretation of this variant follows the gloss of Cr, who understands, "because of the venerableness through her having been born in an extremely noble family, etc., and because of my words (*gauravād atipraśastavaṃśotpannatvādinā gurutvān mama vākyāc ca*)." This interpretation, in which the *gaurava* belongs to Sītā, is also followed by Raghunathan (1982, vol. 3, p. 526), who renders, "because of her status and dignity." It is conceivable that the poet uses the term *gauravam* to mean "pregnancy." The term *gurviṇī* refers to a pregnant woman, and this could be taken as a euphemism for Sītā's condition here. A number of northern manuscripts and the text of Gorresio substitute the term *strībhāvāt*, "because of her being a woman *or* her woman's condition." The term seems somewhat otiose for Vālmīki to specify Sītā's gender for the ascetic women, so this, too, may be an indirect reference to her pregnancy. Dutt (1894, p. 1730), Roussel (1903, vol. 3, p. 549), Shastri (1959, vol. 3, p. 532), Gita Press (1998, vol. 2, p. 832), and Benoît (1999, p. 1341), reading the variant, all understand that the *gaurava* belongs to Vālmīki or his words.

20. "after comforting" *parisāntvya*: D10,11,G,M1,2,4,5,7–10, and GPP, NSP, and Gita Press read instead *paridāya*, "having deposited *or* given over," while KK and VSP read *praṇidhāya*, "having deposited." Ck, Cg, and Ct, regardless of their variant, all gloss, "having given her into the hands of the ascetic women (*tāpasīnāṃ haste dattvā*)." Cr similarly glosses, "having delivered [her] to the wives (*patnībhyo grāhayitvā*)."

At the end of his translation of this *sarga* (7.49 of GPP), Shastri (1959, vol. 3, pp. 532–33), alone among the translators consulted, includes a series of what appear to *āśirvādas*, or blessings, concerning Rāma and some of the other characters in the *Rāmāyaṇa*. He introduces these by saying, "The following Traditional Verses appear here in the original text." We find no reference to this passage in any of the editions that we have consulted.

Sarga 49

1. "he felt terrible anguish" *saṃtāpam akarod ghoram*: Literally, "he made terrible pain." Ś1,D5–7,10–12, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃtāpam agamad ghoram*, "he went to terrible pain." See 7.50.18 and notes, where the same idiom is used.

"as he watched Sītā Maithilī" *dṛṣṭvā tu maithilīṃ sītām*: Literally, "having seen Sītā Maithilī." When we last saw Lakṣmaṇa, at 7.47.16, he was turning around to see Sītā as he traveled back to Ayodhyā. Now, however, it appears that he had stayed back to watch her interaction with Vālmīki. Ct claims that Lakṣmaṇa had remained on the northern bank, and from there he was able to see Vālmīki take Sītā in (*udakkūle sthitvā vālmīki-kartṛkasītāpraveśadarśanam*). Cr notes that the fact that Lakṣmaṇa sees Sītā being taken in suggests that all this time he has been watching her from afar (*etena tāvatkālaṃ lakṣmaṇo dūrataḥ paśyann atiṣṭhad iti sūcitam*). See 7.47.16 and notes.

"being taken into the ashram" *āśramaṃ saṃpraveṣitām*: Literally, "[she] who had been caused to enter the ashram." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the locative singular *āśrame*, "[she who had been caused to enter] into the ashram."

2. "that prince of immense blazing energy" *mahātejāḥ*: Literally, "the one of immense blazing energy."

"his counselor and charioteer, Sumantra" *sumantraṃ mantrasārathim*: Literally, "Sumantra, the counsel-charioteer." The compound *mantrasārathim* is an odd one and is, no doubt, reflective of the poet's fondness for epithets that echo characters' names (see, for example, 7.16.27; 7.43.2; and notes). The compound is thus an echo and a play on the name Sumantra, which means "he of good counsel." Ck, Cg, and Ct gloss, "a charioteer who serves as a companion in counsel (*mantrasahāyabhūtaṃ sārathim*—so Ct; Ck and Cg similarly)." Cr observes that there is equal grammatical governance of the character's status as a counselor and a charioteer (*mantritvasamānādhikaraṇasārathitvaviśiṣṭaṃ sumantram*).

"Just imagine wise Rāma's suffering on account of Sītā's pain." *sītāsaṃtāpajaṃ duḥkhaṃ paśya rāmasya dhīmataḥ*: Literally, "Look at wise Rāma's suffering born of Sītā's pain." The commentators differ somewhat in how they understand Rāma's suffering. Ck, in our transcription of his commentary, appears to ascribe the suffering both to his separation from Sītā and to her pain (*sītāviyogasītāsaṃtāpajam ity arthaḥ*). The critical apparatus, quoting Ck, whom the editors of the critical edition conflate with Cg and Ct, drops the second occurrence of the name Sītā. Cg and Ct understand that the suffering (*duḥkham*) is born from the pain of separation from Sītā (*sītāvirahasaṃtāpajam*—so Cg; Ct similarly). The ascription of Rāma's suffering to the perception of Sītā's pain is articulated by Cr, who glosses, "Rāma's suffering produced from his imagining [lit., 'memory of'] Sītā's pain caused by separation (*viyogajanitasītāsaṃtāpasmṛtijanitaṃ rāmasya duḥkham*). The word *dhīmataḥ*, "of wise [Rāma]," is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,G,M1–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead *sārathe*, "O charioteer."

3. "than this" *ataḥ*: Ś1,Ñ2,V3,B3,4,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "than that."

4. "separation from Vaidehī" *vinābhāvam* / *vaidehyā . . . sārdham*: Literally, "separation together with Vaidehī." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *nityam*, "always," for *sārdham*, "together with." This, then, best construes with the last clause, lending it the sense "Fate is always impossible to avert."

5. "must submit to fate" *daivam anuvartate*: Literally, "he follows *or* conforms to fate." V3,D10,11,T1,2,G,M1,3,5,8,10, and GPP, NSP, and Gita Press read *paryupāsate*, "he re-

spects *or* waits upon," for *anuvartate*, "he follows." Ct glosses *paryupāsate* with *anuvartate*. Ck, Cg, and Ct observe that this means that Rāma is unable to avert it [fate] (*na tu tan nirasituṃ śaknotīty arthaḥ*—Cg and Ct; Ck similarly). Cr argues that this suggests that Rāghava is the protector of all limits (*etena rāghavasya sarvamaryādāpālakatvaṃ sūcitam*).

6. "because of . . . words" *vākyaiḥ*: Ś,Ñ,V,B,D2–12,T3,4,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the ablative singular *vākyāt*, "from *or* because of the speech."

"my" *mama*: Ś,Ñ,V1,3,D2–12,T3,4,M1, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *rāmaḥ*, "Rāma [dwelt]."

"he dwelt" *uṣitaḥ*: B2,D6,7,10,11,T1,2,G2,3,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the gerund *uṣitvā*, "having dwelt." In this reading, the verse has no finite verb.

"very fearsome" *sudāruṇe*: Ś,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the redundant *mahāvane*, "in the great wilderness."

"for nine years and five" *navavarṣāṇi pañca ca*: This curious way of referring to the fourteen years of Rāma's exile is a favorite expression of the poet in the *Ayodhyākāṇḍa*, where he uses it at least six times. See 2.9.23; 2.10.28; 2.16.24; 2.21.14; 2.34.31; 2.73.8; and 3.45.13, where the same or similar phrases are used.

7. "Still much more painful than that" *tato duḥkhataraṃ bhūyaḥ*: Ct believes that Sītā's banishment is more painful than Rāma's because her banishment [unlike his] was for an unlimited time (*aparimitakālatvād duḥkhataraṃ sītāvipravāsanam*). Cr attempts to deflect criticism from Sītā [and Rāma]. He understands *vacanam*, here, "criticism *or* gossip," to refer, in fact, to her banishment, which, since it will continue for a long time, is more painful than Rāma's exile in the forest (*sītāyā vacanam ucyamānaṃ bhūyo bahukālakaṃ sītāyā vipravāsanaṃ tato vanavāsaduḥkhād bhūyo duḥkhataram*).

"It seems cruel to me." *nṛśaṃsaṃ pratibhāti me*: Lakṣmaṇa is referring to Rāma's cruelty to Sītā. Ct glosses, "In that he was the author of Sītā's banishment, it seems rather cruel (*sītāvipravāsanaṃ yat kṛtavāṃs tan nṛśaṃsaṃ krūrakalpam iti bhāti*)." Ck and Cg appear to regard Sītā's banishment as a cruel but necessary duty on Rāma's part (*tataḥ sītāyā vipravāsanaṃ nṛśaṃsaṃ krūrakṛtyam iti pratibhāti*).

8. "Moreover, charioteer, what practice of righteousness has been accomplished in subjecting Maithilī to this act—so destructive to one's reputation—at the instigation of the townsmen with their baseless allegations?" *ko nu dharmāśrayaḥ sūta karmaṇy asmin yaśohare / maithilīṃ prati saṃprāptaḥ paurair hīnārthavādibhiḥ* //: The verse is rather difficult to render, since its syntax is somewhat disordered and many of its key terms are highly polysemic. A more or less literal rendering might be: "Indeed, what connection to *dharma* is attained, charioteer, in this action that is destructive to glory, with reference to Maithilī by means of accusations by the people of the city, who are making allegations that have deficient substance?" Our rendition of the translation relies somewhat on the construction proposed by Ck, Cg, and Ct, who take the phrase *karmaṇi yaśohare* as an elliptical *sati saptamī* meaning "When such an act so conducive to infamy, that is to say, the action in the form of the abandonment of Sītā, has been performed (*apayaśaskare 'smin karmaṇi sītāparityāgarūpakarmaṇy anuṣṭhite sati*—so Cg; Ck and Ct similarly). These commentators also understand that *saṃprāptaḥ* is a *bhūte kṛdanta* of which Rāma is the unexpressed *kartṛ*. For them, the question is that, in doing such a thing, what practice of *dharma* will Rāma have performed (*ko nu dharmāśrayo dharmaparigraho rāmeṇa saṃprāptaḥ*—so Cg; Ck and Ct similarly)? Cg takes Lakṣmaṇa's point to be that, far from performing any act of righteousness, in abandoning a virtuous woman, an act of unrighteousness would take place (*praty uta sādhvītyāgād adharma eva syād iti bhāvaḥ*). Ck and Ct are more specific. They argue that since a virtuous woman is the

very foundation of righteousness, to abandon one is to destroy righteousness in its entirety. (*dharmāṇāṃ satstrīmūlatvāt. tattyāge sarvo 'pi dharmo nāśita evety arthaḥ.*) Cs believes that Rāma has committed an act of unrighteousness in that he has sent away the woman he married after previously uttering the [wedding] vow [not to transgress against the bride]: "In righteousness and in property [etc.]" (*ko nu dharmāśrayaḥ prāpto dharme cārthe ceti saṃkalpapūrvakaṃ vivāhitāpavāhiteti na dharmo rāmasyeti bhāvaḥ*). The vow "*dharme cārthe ca kāme ca imāṃ nāticarāmi*" is the first of seven that a couple makes as they take the first of the seven steps of the *saptapadī* during the Hindu wedding ceremony. Cr typically has a unique reading of the verse, one that absolves Rāma completely of any blame or even agency in the abandonment of Sītā. According to him, the term *hīnārthavādibhiḥ* means that the people are talking about Lakṣmaṇa, who is the agent of this inglorious action, and therefore it is he who is deprived of *artha*, that is to say, it is he who is deficient in goals (*hīnārtha*), in the sense that he is now deprived of Sītā, who is the means of the accomplishment of all ends or goals. Therefore, he is approached by the people with respect to Maithilī in that they question him about his account of Sītā's abandonment. (*hīnārthavādibhir yaśohare 'smin maithilītyāgarūpe karmaṇi vidyamāna etatkarmakartety arthaḥ. ata evārthena nikhilārthasādhakasītayā hino 'yaṃ lakṣmaṇa iti vādibhiḥ pauraiḥ samanuprāpto 'haṃ maithilīṃ prati maithilītyāgavṛttāntapraśna ity arthaḥ.*) GPP, NSP, and Gita Press read *samanuprāptaḥ*, "is acquired *or* is gained," for *prati saṃprāptaḥ*, "with reference to . . . is acquired." The variant is not noted in the critical apparatus. Cr is the only commentator who clearly follows this reading, although in his commentary he adds the word *prati*, "toward, with reference to."

"what practice of righteousness" *ko nu dharmāśrayaḥ*: Literally, "what, indeed, is the basis of *or* sanction for *dharma*?" Ck, Cg, and Ct all gloss, "What is this performance of *dharma* (*dharmaparigrahaḥ*)?" Cr understands, "What [basis of *dharma*] shall I say (*kiṃ vakṣyāmīty arthaḥ*)?"

"in subjecting . . . this act so destructive to one's reputation" *karmaṇy asmin yaśohare*: Literally, "in this act, which destroys glory *or* fame." Ck, Cg, and Ct gloss, "This act productive of infamy in the form of [people saying], 'He abandoned a virtuous woman in the forest' (*yaśohare sādhvīṃ vane visṛṣṭavān ity apayaśaskare 'smin karmaṇi*)."

9. "various words" *bahudhā vācaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *vāco bahudhā* by transposition.

"he cupped his hands in reverence" *prāñjalir bhūtvā*: Literally, "having become one whose hands are cupped in reverence." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śraddhayā prājñaḥ*, "the wise one in confidence *or* with trust." The translators who share this variant offer a variety of interpretations. Dutt (1894, p. 1731) renders, "the wise Sumantra reverentially replied." Roussel (1903, vol. 3, p. 550) offers, "*Sumantra, plein de loyauté et de sagesse.*" In this interpretation, he appears to be followed by Shastri (1959, vol. 3, p. 534), who translates, "the loyal and sagacious Sumantra," and Benoît (1999, p. 1342), who offers, "*Sumantra . . . en sa loyale sagesse.*" Raghunathan (1982, vol. 3, p. 526) uniquely understands, "Sumantra, who had won wisdom through faith." Gita Press (1998, vol. 2, p. 833) avoids the term *śraddhayā*, translating merely, "Sumantra, the wise one." We believe, however, that the phrase "in confidence" is an appropriate rendering of *śraddhayā* here since, as will be made clear in verses 14–15 below, the matter that Sumantra is about to disclose was not intended to be repeated either in public or even to Lakṣmaṇa.

10. "all this was foretold" *dṛṣṭam etat*: Literally, "this was seen." We have forced the language somewhat to cover the fact that the brahmans would have had to make an announcement of what they had foreseen. In a similar vein, Cr glosses, "was made known *or* announced (*bodhitam*)." Cs notes that the brahmans would have perceived these future events through the power of their asceticism and also would have proclaimed them.

(*dṛṣṭaṃ tapaḥsāmarthyena. śrāvitaṃ ca.*) As Ct points out, what the sages foresaw was the banishment of Sītā, etc., which will be discussed in the following verses (*etat sītāvipravāsanādi vakṣyamāṇaṃ viprair dṛṣṭam eva*). Cg, anticipating the following verses, understands that Sumantra is saying that what was foreseen in the presence of Daśaratha was that unfortunate Rāma would be largely miserable and, having foreseen this, they told it to Sumantra (*purā tava pitur agrato 'lpabhāgyavān rāmo duḥkhaprāyo bhaviṣyatīty etad dṛṣṭaṃ dṛṣṭvā mahyam uktam ity arthaḥ*).

11. "will be unhappy for the most part and will experience little happiness" *bhaviṣyati . . . duḥkhaprāyo 'lpasaukhyavān*: Literally, "he will be one for whom unhappiness is the general condition . . . [and] one who possess little happiness." D10,11, and GPP, NSP, and Gita Press read *visaukhyabhāk*, "will be one who enjoys *or* experiences the absence of happiness," for *alpasaukhyavān*, "one who possesses little happiness," while KK and VSP read instead [*a*]*pi saukhyabhāk*, "even though he is an enjoyer of happiness." Cr, not unexpectedly, attempts to minimize or localize Rāma's suffering. He explains that *visaukhyabhāk*, "enjoying the absence of happiness," should be understood to mean that even though he will enjoy extraordinary happiness, he will, because of the separation from his loved ones, be largely unhappy, that is to say, he will appear like one who is unhappy. This is certain. (*visaukhyabhāg viśeṣasukhabhoktāpi rāmaḥ priyair viprayogaṃ prāpsyata ata eva rāmo 'pi duḥkhaprāyo duḥkhisadṛśo bhaviṣyati dṛḍhaṃ niścitam etat.*)

"will abandon you and Maithilī as well as Śatrughna and Bharata" *tvāṃ caiva maithilīṃ caiva śatrughnabharatau tathā / saṃtyajiṣyati*: The commentators differ somewhat as to the circumstances under which Rāma can be said to abandon his various relatives. According to Ct, the abandonment of Lakṣmaṇa will take place when he has to go out [into exile] because of [Rāma's] conversation with Durvāsas (*Uttarakāṇḍa sargas* 95–96). The abandonment of Śatrughna and Bharata occurs when Rāma appoints them to establish the kingdoms of Mathurā (Madhura) (*Uttarakāṇḍa sarga* 55) and the *gandharvas* [Gāndhāra] (*Uttarakāṇḍa sarga* 91), respectively. (*durvāsaḥsaṃbhāṣaṇanimittake niryāṇakāle lakṣmaṇatyāgaḥ. śatrughnabharatayos tu mathurārājyagandharvarājyayoḥ karaṇāya pratiṣṭhāpanam eva tyāgaḥ.*) Cs believes that the abandonment of Bharata and Śatrughna took place when Rāma himself was banished to the forest. He notes that the abandonment of Sītā is the one they are currently discussing, while the abandonment of Lakṣmaṇa is his final abandonment, i.e., death, which follows on his abandonment, i.e., banishment because of Durvāsas. Cs then quotes Ct's commentary and observes that it is poorly stated since it does not conform to the theme of abandonment that causes suffering. (*bharataśatrughnayos tyāgo vanavāsasamaye. tvāṃ maithilīṃ ca maithilyāḥ prastutas tyāgaḥ. lakṣmaṇasya svasmāt pūrvaṃ durvāsaso 'ntas tyāgāt tyāgaḥ. yat tu nāgojibhaṭṭena śatrughnabharatayos tu madhurārājyagandharvarājyayoḥ karaṇāya pratiṣṭhāpanaṃ tyāga ity uktam. paraṃtu tad duruktam. duḥkhakaratyāgaprastāvānanuguṇatvāt.*) Ck gives an explanation of the abandonment of Bharata and Śatrughna that is similar to that of Ct, except that he assigns Bharata to the kingdom of Ayodhyā rather than to that of the *gandharvas*. He follows with an esoteric explanation according to which the two were established by means of a radiant kingship, owing to their being manifestations of Brahmā Virāṭ. As for Sītā and Lakṣmaṇa, Ck argues that they are universal sovereigns because they quintessentially consist of blazing energy. Therefore, they are pure in both essence and purpose. Then, when there is a departure to his own world, [that is] the Brahmaloka, on the part of him [i.e., Rāma] who is by his inherent nature the universal ruler, there is an abandonment of those two [that is, of Sītā and Lakṣmaṇa]. That is the esoteric matter that is to be expressed. That is the meaning. (*śatrughnabharatayor madhurāyodhyayoḥ pratiṣṭhāpya niryāṇam eva tayos tyāgaḥ. anayor vairājatvā*[?]*rci*[*ī*?]*rājyena pratiṣṭhāpanaṃ. sītālakṣmaṇau saṃrājau tejastattvatvāt. atas*

tayor api śuddhārthasattvaṃ. svatattvasvarāṭsvapadabrahmalokaniryāṇe tyāga ity abhidheyam idam iti rahasyam ity arthaḥ.) Ñ2,V2,B1,D5,10,11, and GPP, NSP, and Gita Press read instead *sa tyajiṣyati*, "he will abandon," for *saṃtyajiṣyati*, "[he] will relinquish altogether."

D5,G1,M1,2,4–9, and KK and VSP read *ubhau*, "both," for *tathā*, "as well." This is also the reading of Cv.

Pādas ef are a close variant of 7.50.13cd.

Following 11ab, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [912*]: "And, great-armed prince,[1] he will surely[2] experience separation from his loved ones (*prāpsyate ca mahābāho viprayogaṃ priyair dhruvam*)."

[1] "great-armed prince" *mahābāho*: Literally, "O great-armed [one]." D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *mahābāhuḥ*, "the great-armed [one]."

[2] "surely" *dhruvam*: D7,10,11, and GPP, NSP, and Gita Press read instead *drutam*, "soon *or* shortly."

12. "And . . . I really should not tell . . . you" *na tv idaṃ tvayi vaktavyam*: Literally, "and this should not be told to you." Ck, Cm, Ct, and Cr all gloss "by you (*tvayā*)" for *tvayi*, "to [lit., 'in reference to'] you (*tvayi*)." This lends the line the sense "and you should not tell this even to Bharata." This interpretation, no doubt, is a result of these commentators reading the sequence *vo 'vyāhṛtam*, "[the king] did not tell you," as *vo vyāhṛtam*, "[the king] told you." (See below.) Obviously it would make no sense, given this reading, for Sumantra to say that he should not tell Lakṣmaṇa what Lakṣmaṇa had already been told by the king. D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead a slightly different word order: *idaṃ tvayi na vaktavyam*.

"those words . . . which the king himself did not tell you" *rājñā vo 'vyāhṛtaṃ vākyam*: Literally, "what the king did not tell you." As several of the commentators point out, the king mentioned here would be the former king, Daśaratha. Ck and Cm note that what was told was concerning Rāma and the others (*rājñā daśarathena vo yuṣmān rāmādīn prati vyāhṛtaṃ vākyam*). GPP, NSP, Gita Press, KK, and VSP all read the sequence as *rājñā vo vyāhṛtaṃ vākyam*. Ck, Cg, Cm, Ct, Cr, and Cs, like the printed editions, read the sequence as *rājñā vo vyāhṛtaṃ vākyam*, "what the king told you." Cs notes that the words of Durvāsas were not to be divulged to the princes until this time because they would only make them unhappy. (*he saumitre tvayi bharate 'pi na vaktavyam. asvāsthyāpādakatvāt. durvāsā yad uvāca vo yuṣmadviṣaye yad vyāhṛtaṃ rājñā tat tad idam.*) Among the commentators consulted, only Cv explicitly identifies the reading *vyāhṛtam* as a variant and prefers the division of the words (*padaccheda*) as found in the critical edition. (*vyāhṛtam iti pāṭhaḥ. avyāhṛtam iti padacchedaḥ.*)

"uttered by Durvāsas" *durvāsā yad uvāca ha*: Literally, "what, indeed, Durvāsas, said." The well-known irascible seer Durvāsas was evidently the spokesman for the otherwise unnamed group of brahman soothsayers mentioned in verse 10 above.

13. In terms of the social history of class, it is interesting to note that although the text itself is silent on the subject, the principal concern of the majority of the commentators on this verse is how a relatively low-caste *sūta* like Sumantra could have come to know of the contents of a private communication between a great seer and the king. Ck prefaces his comments with the following introduction: " 'How did you come to know of the words of Durvāsas?' Sumantra's presumptive reply to this question is that he was in the presence of King Daśaratha and was not ejected from the meeting. (*nanu durvāsovacanaṃ tvayā katham avagatam ity atrāhaṃ . . . daśarathasamīpe 'ham āsthito 'bhūvaṃ tadā mama caiva saṃnidhau mām aniṣkāsyety arthaḥ.*)" Ct has a similar comment, but he

uses the slightly more euphemistic phrase *mām anutthāpyaiva*, "without having me get up," in place of Ck's more explicit term *aniṣkāsya*, "not having ejected." Cg merely poses the question as to how Sumantra came to know of the sage's prediction (*durvāsaso vacanaṃ kathaṃ tvayāgatam ity atrāha . . .*). Cs poses a similar question and remarks that Sumantra's inclusion suggests both Daśaratha's immense compassion and Sumantra's trustworthiness (*kathaṃ kathanaṃ durvāsodaśarathayos tvayā śrutam . . . etena purukaruṇāpadatayā svasyāptatvaṃ sūcitaṃ bhavati*). This issue is perhaps reflected in the various commentators' representations of how many people are privy to the secret prediction. According to Cg, Ct, and Cs, only three people have thus far been privy to this information. The three would be Daśaratha, Vasiṣṭha, and, of course, Durvāsas himself. In other words, according to these commentators, Sumantra does not include himself among the [important] people who know about this. (*etāvat paryantaṃ trayāṇām eva tad avagama iti bhāvaḥ*—so Cs; Cg and Ct similarly.) Only Ck thinks of including Sumantra among those who know (*evaṃ ca puruṣacatuṣṭayam etat vṛttāntaparijñam ity uktaṃ bhavati*)." On the status of *sūtas* in the epic literature, see Dayal 2009, 2011.

"in . . . presence and that of the great king" *mahārājasamīpe*: Literally, "in the presence of the great king." Ŝ1,D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahājanasamīpe*, "in the presence of the great man." Ck and Ct analyze the compound *mahājanaḥ* as "he who has great people, that is, Daśaratha (*mahānto janā yasya daśarathasya tasya . . . saṃnidhau*)." Cg simply glosses, "The meaning is 'in the presence of Daśaratha' (*daśarathasamīpa ity arthaḥ*)." Cs glosses the term *mahājanaḥ* as "a person worthy of reverence, that is, a king (*mahājanaḥ pūjāyogyo jano rājā*)."

14. "you must never divulge this to anyone" *na kvacid evaṃ te vaktavyaṃ janasaṃnidhau*: Literally, "It must not be spoken by you in this fashion at any time in the presence of people."

15. "Mindful of that" *tatsusamāhitaḥ*: Literally, "intent upon that." Ct and Cs gloss, "I will be one whose mind is heedful *or* attentive (*sāvadhānacitto bhaviṣyāmīti*)." D6,7,T2, G1,3,M1,3,6,8, and KK and VSP read instead *tatsusamāhitam*, in which case the adjective must modify Daśaratha's words. Cg glosses, "entirely secret (*samyagguptam*)."

"it was my intention" *iti me . . . darśanam*: Literally, "such [was] my view." Normally, the terms means "sight, view, *or* opinion." We take the word *darśanam* in its sense of "intention," as do Ct and Cs, who gloss, "firm intention *or* determination (*saṃkalpaḥ*)." Cg glosses, "*matam*," which no doubt is used in the same sense here. Cr understands, "resolution *or* resolve (*niścayaḥ*)."

"gentle prince" *saumya*: Literally, "O gentle [one]."

16. "However, by no means should I leave this unsaid in your presence" *sarvathā nāsty avaktavyaṃ mayā . . . tavāgrataḥ*: Literally, "by all means, it is not to be unspoken by me before you." The reading of the critical edition, with its double negative indicating that Sumantra really must divulge this information to Lakṣmaṇa, is confined to only M manuscripts (M2,6,7,10). A few northern manuscripts (Ñ1,2V1,B4,D1–4) and Gorresio's edition (7.52.19) have no negative, yielding, like the double negative of the critical edition, the sense that Sumantra must divulge this information to Lakṣmaṇa (*sarvathā tv eva vaktavyaṃ mayā saumya tavāgrataḥ* = Gorresio 7.52.19). Gorresio (1870, pp. 178–79) renders, "*Ma io debbo pur ora manifestar qui tutto al tuo cospetto*." All other manuscripts and editions consulted read the line as a negative, showing Sumantra as violating his intention not to speak of these matters. D10,11,T1,2,G3,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvathaiva na vaktavyam mayā . . . tavāgrataḥ*, lending the line the sense "By no means should it be spoken about by me before you."

"if you really want to hear it" *yadi te śravaṇe śraddhā*: Literally, "if there is of you curiosity *or* strong desire in respect to hearing." The word *śraddhā* normally means "faith *or* trust." But in this particular context, the term must be taken in its sense of "curiosity

or strong desire." For the identical usage, see 7.51-3*.1 (= App. I, No. 8, line 83) and notes. The translators consulted are divided. Gorresio (1870, p. 179), who translates, "*Se tu desideri udire*"; Dutt (1894, p. 1732), who offers, "for thy curiosity hath been greatly excited"; and Gita Press (1998, vol. 2, p. 834), which reads, "but if you are eager (to know)," all interpret as we do. Roussel (1903, vol. 3, p. 551) stretches the semantic range of *śraddhā*, "trust," to mean "trustworthiness, discretion." He renders, "*si je puis me fier à ta discrétion*." In this he has been followed by Shastri (1959, vol. 3, p. 534), who offers, "if I can trust thy discretion," and Benoît (1999, p. 1343), who translates, "*considérant que je puis avoir confiance en toi*." Cr remarks on the awkward issue of why, after vowing to adhere to the orders of the king, Sumantra is violating them. Cr's interpretation is that, although he has vowed not to falsify the king's orders, he does so by all means, without hesitation, before Lakṣmaṇa. As Cr argues here, the suggestion is that the king's command is only meant to exclude potential listeners who are not endowed with faith in what they might hear. The secret, however, can be divulged in the presence of those who are extremely faithful. (*ata eva tavāgrato 'pi mayā sarvathāvicāreṇāpīty arthaḥ. na vaktavyaṃ yadi śravaṇe te śraddhā tadā śruyatām etenāpi śraddhālusaṃnidhau vaktavyam eveti rājājñā sūcitā.*) Cg understands that Sumantra is forbidden to divulge the king's secret only if Lakṣmaṇa is untrustworthy. (*na vaktavyam iti. rājarahasyam iti śeṣaḥ. tavātiśraddhārahitasya.*) Ck and Ct observe that Sumantra's intention here is that since Lakṣmaṇa is supremely trustworthy and is the king's son, revealing the secret to him for the purpose of dispelling the suffering of one who is suffering is not wrong, despite the late king's prohibition on divulging the secret before anyone (*lakṣmaṇasya paramāptatvād rājaputratvāc ca janasaṃnidhāv eva narendreṇa pratiṣedhāc ca duḥkhitaduḥkhanivāraṇāya* [Ct only] *rahasyaprakaṭaṇe 'pi na doṣa iti sumantrāśayaḥ*—so Ct; Ck similarly).

17. "at that time" *purā*: Literally, "long ago *or* earlier."

"told me" *aham . . . śrāvitaḥ*: Literally, "I was caused to hear." Ñ1,V1,2,B1,4,D8,10,11, and GPP, NSP, and Gita Press read instead *śrāvitam*, in which case the adjective must be taken as "communicated *or* caused to be heard," modifying *rahasyam*, "secret."

"even so" *tac cāpi*: Ñ2,V2,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tathāpi*, "even so."

"fate" *daivam*: Ck, Cg, and Ct (quoting Ck) understand the term to refer to the force of one's prior actions (*prācīnaṃ karma*—so Cg; similarly Ck and Ct). Cr, however, understands the term to refer to the ineluctable desire of the Supreme Spirit, which he then takes as the object of the verb *udāhariṣyāmi*, "I will tell" (*taṃ duratikramaṃ daivaṃ paramātmecchām udāhariṣyāmi*).

Following verse 17, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [918*]: "[a fate] by means of which such a thing so filled with suffering and grief[1] has come about (*yenedam īdṛśaṃ prāptaṃ duḥkhaśokasamanvitam*)."

[1] "so filled with suffering and grief" *duḥkhaśokasamanvitam*: D6,7,10,11,G1,2,M3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *duḥkhaṃ śokasamanvitam*, lending the line the sense "suffering about accompanied by grief."

Following 918*, D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [919*]: "By you it should not [be divulged] even before Bharata or in the presence of Śatrughna (*tvayā bharatasyāgre śatrughnasyāpi saṃnidhau*)."

18. "he then said these words to the charioteer" *sūtaṃ vākyam athābravīt*: Literally, "he now spoke speech to the charioteer." D6,7,10,11 (in margin), and GPP, NSP, and Gita Press read instead *sūtaṃ taṃ vākyam abravīt*, "he spoke speech to that charioteer."

Sarga 50

2. Vasiṣṭha will allude to the following account of Durvāsas's prophecy to Daśaratha when he attempts to console Rāma at 7.96.8–11.

"the great sage" *mahāmuniḥ*: The compound is marked as uncertain by the editors of the critical edition.

"passed the rainy season" *sa vārṣikyam uvāsa ha*: Literally, "he dwelt for the rainy season." Ś1,D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *vārṣikyaṃ samuvāsa ha*. As Ck, Cg, and Ct note, Durvāsas is staying in the ashram in observance of the four-month-long period of restriction during the rainy season (*vārṣikyaṃ varṣāsu bhavaṃ cāturmāsyaniyamam uddiśyovāsa*—so Ck and Ct; Cg similarly). Cv merely notes that this is the four-month-long period [of the rainy season] (*cāturmāsyam*). Ct continues, remarking that Durvāsas stays in one place in observance of the four-month-long prohibition on travel for ascetics during the rainy season (*yatīnāṃ varṣākāle bhramaṇaniṣedhād vārṣikamāsacatuṣṭayam ekatraiva sthitavān ity arthaḥ*).

3. "of immense blazing energy" *mahātejāḥ*: The term *-tejāḥ* is marked as uncertain by the editors of the critical edition.

"his . . . *purohita*" *purodhasam*: Literally, "the *purohita*." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *purohitam*. We render the term *purodhas* with its more commonly encountered synonym *purohita*.

4. "to the left of Vasiṣṭha" *vasiṣṭhasya savye pārśve*: Literally, "at the left side of Vasiṣṭha." Ś2 (first time),V2,B4,D6,7,9–11,T1,3,4, and GPP, NSP, Gita Press, KK, and VSP read the synonymous compound *savyapārśve*," at the left side," for *savye pārśve*.

"humbly saluted" *vinītas tv abhyavādayat*: Literally, "and he, humble, respectfully greeted." D10,11, and GPP and NSP read instead the dual, *vinītāv abhyavādayat*, "he respectfully greeted the two humble [sages]." In this case, the adjective applies to the sages, which, given the all-but-invariable epic trope of the king's deference to the ascetic sage, seems highly improbable. KK and VSP read instead *vinīto hy abhyavādayat*, "indeed, he, humble, respectfully greeted." This variant is not noted in the critical apparatus.

5. "he stayed" *so 'py āste*: Literally, "he, too, remained." D7,10,11,G2,M1,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *uvāsa*, "he dwelt."

6. "around midday" *madhyādityagate 'hani*: Literally, "when the day had gone to the middle-sun." Cg glosses, "when the day was connected with the sun that had gone to the middle; this amounts to saying 'midday' (*madhyādityagate madhyagatādityayukta ity arthaḥ. madhyāhna iti phalitārthaḥ—so Cg; Cv and Ct similarly*)." Ck understands somewhat similarly but additionally analyzes the compound as a *bahuvrīhi* (*madhyaṃ gata ādityo yasya tan madhyādityagatam*).

7. "with his hands extended and cupped in reverence" *prāñjaliḥ pragrahaḥ*: Literally, "cupping his hands in reverence [and] extending [them]." The polysemic term *pragraha*, as at 7.47.10, is awkward to construe in the present context. The commentators offer a variety of glosses on the term *pragrahaḥ*, "extended." Ck, Cm, and Ct gloss, "with his arms raised (*ūrdhvabāhuḥ*)." Cr takes the word as a kind of compound consisting of an abbreviated adjective *pra* from *prakṛṣṭa*, "excellent," and the word *graha*, which he takes to mean "knowledge." Thus he takes *pragraha* as a *bahuvrīhi* compound in the sense "the one who possesses excellent knowledge, that is to say, Daśaratha." (*prakṛṣṭo graho jñānaṃ yasya sa nṛpo daśarathaḥ.*) Cg, whose interpretation seems to be at least contextually apposite, glosses, "with humility (*savinayaḥ*)." This phrase is used elsewhere in the *Uttarakāṇḍa* in the sense given here (see 7.47.10; 7.73.13; 7.90.15; and notes).

8. "how long" *kiṃpramāṇena*: Literally, "by what extent *or* measure?" The sequence *-māṇena* is marked as uncertain by the editors of the critical edition. Cr glosses, "up until

what time (*kiyatkālaparyantam ity arthaḥ*)?" Ct understands that Daśaratha is asking whether his lineage will last only through the lifetime of his sons or whether it will extend beyond that (*kiṃpramāṇeṇa matputraparyantaṃ tato 'py adhikaṃ vā*).

KK and VSP read the word *kim* as a separate interrogative marker. Cg glosses the term *kim* with the interrogative marker *uta* and explains, "The meaning is 'Will there be a greater extension than this?' (*kiṃ pramāṇeṇa. uta tato 'py adhikapramāṇenety arthaḥ*)."

9. "In keeping with my desire . . . please tell me" *kāmyayā . . . brūhi*: Literally, "according to desire, speak." The term *kāmyayā*, "by wish *or* desire," is ambiguous here as it can either refer to Daśaratha's desire to hear Durvāsas' prediction or serve as a polite encouragement to Durvāsas to speak if he so desires. We have followed the former interpretation in keeping with the interpretation of Cr, who glosses, "Through my desire, that is to say, through my wish, please tell the destiny of my lineage (*mama kāmyayecchayā mama vaṃśasya gatiṃ brūhi*)." Raghunathan (1982, vol. 3, p. 528) translates, "Please tell me of the future of my family; I am eager to know," Gita Press (1998, vol. 2, p. 835) translates, "I wish you may speak (predict)," and Benoît (1999, p. 1343) understands, "*Satisfais ma curiosité, en me révélant ce que sera l'avenir de notre dynastie.*" Gorresio (7.53.10) reads the slight variant *kāmaṃ me . . . brūhi*, which he (1870, p. 180) renders as "*Dimmi di grazia.*" Roussel (1903, vol. 3, p. 552), possibly influenced by Gorresio, translates, "*Aie la bonté . . . de me dire.*" Shastri (1959, vol. 3, p. 535) simply follows Roussel, rendering, "Be so good as to tell me." Dutt (1894, p. 1733) ignores the term.

"What does the future hold for my lineage?" *vaṃśasyāsya gatiṃ mama*: Literally, "the progress *or* course of my lineage."

10. "the words that were spoken by King Daśaratha" *vyāhṛtaṃ vākyaṃ rājño daśarathasya*: Literally, "the words of King Daśaratha that were spoken."

Following verse 10, Ś1,D5–7,9–11,S (except M6) insert a passage of eighteen lines [App. I, No. 7]: "Listen your majesty, to what happened long ago. At that time, during the war between the gods and *asuras*, the *daityas*, being slaughtered[1] by the gods, took shelter with Bhṛgu's wife.[1–2] Given shelter by her, they dwelt there at that time, free from fear.[2][3] Seeing that they had been taken in by her, the foremost of the gods[3] was furious, and, with his sharp-edged discus, he cut off the head of Bhṛgu's wife.[4][4–5] Then, seeing that his wife had been slain, the foremost of the Bhṛgu clan,[5] furious, immediately cursed Viṣṇu, the destroyer of enemy hosts:[6][6–7] 'Since, you, Janārdana, distracted with anger, killed my wife, who should not have been killed,[7] you shall therefore be born in the world of men.[8–9] And there you shall experience separation from your wife for many years.[8]'[10] But, his mind afflicted because of his curse, he meditated in his innermost heart.[9][11] Oppressed by that curse, Bhṛgu praised that god.[12] Propitiated by his austerities, the god, who is loving toward his devotees, said:[13] 'And in order to please the worlds, having accepted the curse, I set you free.[10]'[14] Cursed in this fashion by Bhṛgu in a previous birth, that god of immense blazing energy has become your son, foremost of kings.[15–16] Famed as 'Rāma,' in the three worlds, O crusher of pride, he will reap the great fruit of Bhṛgu's curse.[17–18]"

[1] "being slaughtered" *hanyamānāḥ*: Ś1,D5,7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *bhartsyamānāḥ* (Cv—*bhartsyamānam*?), "being menaced *or* threatened."

[2] "free from fear" *nirbhayāḥ*: Ś1,D5,6,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read the nearly synonymous *abhayāḥ*, "fearless."

[3] "the foremost of the gods" *surottamaḥ*: Ś1,D5–7,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sureśvaraḥ*, "the lord of the gods." The reference is to Viṣṇu.

[4] "Bhṛgu's wife" *bhṛgupatnīm*: As Ct points out, this is the mother of the *daityas*' own *purohita* (Uśanas Kāvya or Śukrācārya). The story of her rescue and revival of the

slaughtered *asuras* in the absence of her son, her subsequent beheading by Viṣṇu, and Bhṛgu's curse of Viṣṇu to undergo a series of *avatāras* is borrowed here from a purāṇic sources such as *MatsyaP* 47.94–113, *PadmaP* (ĀnSS) 2(*Bhūkhaṇḍa*).121. Here the story is condensed and modified to focus specifically on the life and suffering of the *Rāmāvatara*. See notes to 7.42.6–7. See, too, R. Goldman 1971; 1977, pp. 40–41, 80–81; and 1982.

[5] "the foremost of the Bhṛgu clan" *bhṛgukulodvahaḥ*: Literally, "the upholder *or* propagator of the Bhṛgu race *or* family." In this context, this would be Bhṛgu himself.

[6] "the destroyer of enemy hosts" *ripubalārdanam*: D7,10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *ripukulārdanam*, "the destroyer of troops of enemies."

[7] "you . . . killed" *hy avadhīḥ*: Ś1,D5–7,10,11,T,G,M3,8, and GPP, NSP, Gita Press, KK, and VSP read instead the verb *avadhīḥ* (*vyavadhīḥ*—Cv) without the pleonastic particle *hi*.

[8] Following line 10, M5 and KK (in brackets, numbered as 7.51.17) and VSP (in brackets, numbered as 7.51.16) insert a passage of one line [1*]: "When he had thus pronounced that curse, recalling regretfully that it was Viṣṇu, he was disturbed[a] (*evaṃ śapaṃ bhṛgur dattvā viṣṇoḥ smṛtvā ca vivyathe*)."

[a] "recalling regretfully that it was Viṣṇu, he was disturbed" *viṣṇoḥ smṛtvā ca vivyathe*: KK and VSP read *vaibhavam*, "grandeur *or* greatness," for *vivyathe*, lending the phrase the sense "and having remembered Viṣṇu's grandeur."

[9] "But, his mind afflicted because of his curse . . . in his innermost heart" *śāpābhihatacetās tu ātmanā*: Note the hiatus. KK and VSP read instead *śāpābhihatacetāḥ saḥ*, "he, with mind afflicted because of the curse, for *śāpābhihatacetās tu*, "but his mind afflicted because of the curse." This variant is not noted in the critical apparatus. GPP, NSP, Gita Press, KK, and VSP read *svātmanā*, "his own innermost heart," for *ātmanā*. This variant is not noted in the critical apparatus.

Following line 11, D6,T1,2,G1,3,M3, and KK (in brackets, numbered as 7.51.17–21) insert a passage of twelve lines [2*]: "And again, that seer, infatuated with arrogance, resorted to a curse.[a][1] Ignorant of Viṣṇu's power, he fainted because of that curse. He was unconscious for a long time, shrouded in the blinding darkness of that curse.[2–3] And upon seeing him,[b] the seven seers were filled with compassion because of their devotion.[c][4] Unable to escape his own curse,[d] Bhṛgu arose once more and faintly said: 'Protect me from this curse, most excellent seers,[e] since you are standing before me.'[5–6] And when those supreme seers had heard Bhṛgu's words, they said to him:[7] 'With hymns of praise, O you of excellent vows, you must throw yourself at the feet of Nārāyaṇa, who is praised night and day by Brahmā, Īśa, Śakra, and the rest, who themselves are worthy of praise.'[8–9] Propitiated by Bhṛgu, Viṣṇu came to Bhṛgu at once.[f][10] 'Have no fear, Bhṛgu. The words of you, a twice-born sage, can never be false.[g] In freeing you from the curse, I have accepted it.[h][11–12]' "

[a] "infatuated with arrogance, resorted to a curse" *yayau śāpam . . . durmadadurmadaḥ*: Literally, "he, intoxicated *or* arrogant with intoxication *or* arrogance, went to a curse." KK reads instead *yayau tāpam*, "he experienced anguish." This variant is not noted in the critical apparatus.

[b] "And . . . him" *cainam*: D6,G3, and KK read instead *caivam*, "And thus."

[c] "because of their devotion" *bhaktibhiḥ*: Literally, "through devotions." G1,3, and KK read instead *bhaktitaḥ*, "because of *or* from devotion."

[d] "Unable to escape his own curse" *saktaśāpaḥ*: Literally, "having an attached curse." G1,3, and KK read instead *tyaktaśāpaḥ*, "one by whom a curse had been released (i.e., uttered)."

[e] "Protect me . . . most excellent seers" *rakṣadhvam ṛṣayaḥ śreṣṭhāḥ*: Literally, "protect, O most excellent seers." G1,3, and KK read instead *rakṣadhvaṃ māṃ muniśreṣṭhāḥ*, "protect me, O foremost of sages."

[f] "at once" *tvaritam*: KK reads instead *prāha tam*. This lends the half line the sense "came and said to that Bhṛgu." This variant is not noted in the critical apparatus.

[g] "The words of you, a twice-born sage, can never be false." *anṛtaṃ vākyaṃ nābhaviṣyad dvijasya te*: Literally, "The speech of you, a twice-born one, would not be false." KK reads *anṛtaṃ vākyaṃ na bhaviṣyati te dvija*, "the speech of you, O twice-born [one], will not be false." This variant is not noted in the critical apparatus.

[h] "In freeing you from the curse, I have accepted it." *saṃmocayitvā śāpāt tvām aham enaṃ gṛhītavān*: KK reads instead *saṃmocayasi pāpān mām aham enaṃ gṛhītavān*, "You are freeing me from this sin [of killing a woman], and so I have accepted it [the curse]." This variant is not noted in the critical apparatus.

[10] "And in order to please the worlds, having accepted the curse, I set you free." *lokānāṃ saṃpriyārthaṃ tu taṃ śāpaṃ gṛhya muktavān*: T1,G2,M1,10, and KK, and VSP read instead *lokānāṃ saṃhitārthaṃ tu taṃ śāpaṃ grāhyam uktavān*, "For the benefit of the world, I declare that this curse must be accepted." Ck, Cg, and Ct analyze the rather opaque term *saṃhitārtham* as "for the sake of producing proper [*sam*] benefit [*hita*] for the worlds in the form of the destruction of Rāvaṇa (*lokānāṃ saṃhitārthaṃ samyagrāvaṇavadharūpahitasaṃpādanārtham*—so Cg; Ck and Ct similarly)." Ct provides an interesting discussion of this verse. Like the other commentators, he understands that Viṣṇu will accept the curse for the benefit of the world through the destruction of Rāvaṇa, etc. His discussion of the curse, which occurred in a previous birth, however, adds a new dimension to this episode. Like Ck and Cg, he understands the previous birth to have been a prior incarnation of Viṣṇu as Upendra, the son of Kaśyapa [i.e., the *vāmanāvatāra*, or dwarf incarnation]. But he also understands the statement that he [Viṣṇu] was cursed by Bhṛgu in a previous life to refer to a future curse by a seer of that *gotra*. But here, too, according to Ct, it is suggested that the reference is to this particular embodiment of the Lord, i.e., as Rāma. Ct then quotes what he claims is a passage from the *Padmapurāṇa* according to which Rāma summons Lakṣmaṇa and imparts to him the secret concerning the abandonment of Sītā. He then tells Lakṣmaṇa that he himself had been cursed by a Bhṛgu, that is to say, by Vālmīki, and that this curse was the reason for his abandonment of Sītā and not [the gossip of] the people. Ct notes that it is said that Vālmīki is a member of the Bhṛgu lineage because of his being known as Prācetasa. Ct concludes by remarking that he himself has discussed this matter at length in the introduction to the poem in his comments to *Bālakāṇḍa* 2.14 [*mā niṣāda*]. [There, in subjecting Vālmīki's curse to a variety of interpretations, Ct argues that Vālmīki is cursing Viṣṇu to suffer prolonged separation from his wife for having killed one of the pair of mating *krauñca* birds *or* one of the pair of Rāvaṇa and Mandodarī.] (*lokānāṃ bhūrādīnām. saṃpriyārthaṃ samyagrāvaṇavadhādirūpapriyasaṃpādanārtham. taṃ śāpaṃ manuṣyatvādiprāpakaṃ gṛhyam aṅgīkāryam eva svasyoktavān. iti śapta uktaprakāreṇa śaptaḥ pūrvajanmani kaśyapaputrarūpopendrāvatāre. atra pūrvajanmani bhṛguṇā śapta ity uktvā tadvaṃśyarṣiśāpo bhāvī. atrāpi śarīre bhagavataḥ sūcitaḥ. sa pādme darśitaḥ—āhūya lakṣmaṇaṃ prāha rāmo rājīvalocanaḥ / śṛṇu me vacanaṃ guhyaṃ sītāsaṃtyāgakāraṇam // vālmīkinātha bhṛguṇā śapto 'smi kila lakṣmaṇa / tasmād enāṃ tyajāmy adya jano naivātra kāraṇam // iti. vālmīker api prācetasatvād bhṛguvaṃśyatvena bhṛghutvam astīti vadanti. etac ca*

nirūpitaṃ bālakāṇḍe vistareṇāsmābhir granthopakrame mā niṣāda iti śloke.) The passage quoted by Ct is not found in either the ĀnSS or the VSP version of the *Padmapurāṇa*. In fact, the *Padma* twice mentions the separation. In one passage Rāma blames the people of Ayodhyā (1.36.10 ĀnSS), and in the other Rāma merely says that Sītā has abandoned him (*māṃ tyaktvā*—5.36.117–118 ĀnSS). See *Bālakāṇḍa* 2.14 and notes. See, too, R. Goldman 1976. Cr, as usual in this *kāṇḍa*, has an elaborate reinterpretation designed to spare Rāma any negative experiences, including, in this case, the curse of Bhṛgu, which Cr argues was actually directed at Bharata. He argues that it was Viṣṇu who was famed in the three worlds (line 17) in his form as Bharata, who became Daśaratha's son near the time of Rāma's birth. He makes this out by reading "*rāma iti*" in line 17 as *rāme iti*. Cr derives his authority for this from a verse he quotes without attribution. The verse says that Bharata is the lord of Vaikuṇṭha and Lakṣmaṇa is the lord of the ocean of milk (presumably in the form of Śeṣa), while Śatrughna himself is [the lord of] the earth, and all of them have come to serve Rāma. Therefore, Rāma will receive the great fruit created by Bhṛgu's curse in that he will be the ruler of the visible (i.e., earthly) Ayodhyā for a long time. By this is suggested that in order to enjoy, that is, take, the suffering of Bharata caused by the curse of Bhṛgu directed at the latter, Rāma underwent exile in the Daṇḍaka forest and abandoned Sītā. (*pūrvajanmani janmanaḥ pūrvasamaye bhṛguṇā śapto viṣṇur uktavān iti hetos triṣu lokeṣv abhivikhyāto viṣṇur bharata ity artho rāme rāmajanmasaṃnidhau tava putratvam ihāyodhyāyāṃ gataḥ prāptas tatra pramāṇaṃ—vaikuṇṭheśas tu bharataḥ kṣīrābdhīśas tu lakṣmaṇaḥ / śatrughnas tu svayaṃ bhūmā rāmasevārtham āgatāḥ // ityādy ata eva bhṛguśāpakṛtaṃ mahat phalaṃ prāpsyate rāmas tu dīrghakālaṃ bahukālaparyantam ayodhyādhipatiḥ prakaṭāyodhyāpālako bhaviṣyati. etena bharatoddeśyakabhṛguśāpahetukabharataduḥkhabhogārtham api rāmasya daṇḍakāraṇyavivāsanaṃ sītātyāgaś ceti sūcitam.*) See notes to 7.43.1.

11. "his younger brothers" *asya cānujāḥ*: Literally, "and his younger brothers." Ś1,2,D5,6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *asya ye 'nugāḥ*, "and those who are his followers."

Following 11ab, T1,2,M3, and KK (in brackets, between 7.51.26ab and cd) and VSP (in brackets, between 7.51.22ab and cd) insert a passage of one line [926*]: "And he will experience separation from his wife there for a long time (*tatra patnīviyogaṃ ca dīrghakālaṃ gamiṣyati* /)."

[1] "he will experience separation from his wife" *patnīviyogam . . . gamiṣyati*: Literally, "he will go to separation from his wife."

12. Ś,V1,D1,2,4–12,S omit this verse. The grounds for admitting this verse to the critical text are unclear. Following the principles established for the critical edition, this verse should be relegated to the apparatus. See Introduction, "Text," pp. 199–205. See Bhatt 1960, p. xxxiv, for the principles established for the construction of the critical text. Compare, for example, the textual evidence for 927* below, following notes to verse 14.

Pādas bc are a close variant of 7.49.11ef.

13. This verse = 1.1.76. See *Bālakāṇḍa* 1.76 and notes.

"for eleven thousand years" *daśa varṣasahasrāṇi daśa varṣaśatāni ca*: Literally, "for ten thousand years and one thousand years." On the vexed issue of the length of Rāma's reign, see 6.116.82,90; 7.41.17; and notes.

"the Brahmaloka" *brahmalokam*: The idea that Rāma, at the conclusion of his incarnation, will go to the Brahmaloka has puzzled commentators and has given rise to various theories about the Vaiṣṇava nature of Rāma among scholars, who saw this verse as evidence that Rāma was not originally identified with Viṣṇu (see R. Goldman 1984, p. 43).

Commentators explain the fact that Viṣṇu goes or appears to go to the Brahmaloka in various ways. Ck and Ct argue that by *brahmaloka* is meant the world of Hiraṇyagarbha (*brahmalokaṃ hiraṇyagarbhasya lokam ity arthaḥ*—so Ck). Ct continues and identifies this with Vaikuṇṭha, or the heaven of Viṣṇu, which he claims is one and the same place. (*brahmalokaṃ hiraṇyagarbhasya lokaṃ vaikuṇṭham. tasyāpi hiraṇyagarbhalokaika-deśatvam iti bhāva*—so Ct). Cr simply glosses, "Sāketa (*sāketam*)," which is a name for the heavenly city of Ayodhyā, where Rāma rules eternally. Cs offers three interpretations of the term. First, he sees the compound *brahmalokam* as actually consisting of two words: *brahman*, "Brahman (the Supreme Spirit)," and *loka*, "world." In this interpretation, the term *brahman* refers to Rāma because of his being non-different from the Supreme Spirit (*brahman*). The word "world" refers to Rāma's own world, that is, Vaikuṇṭha. In Cs's second interpretation, the compound refers to the world of the four-faced deity Brahmā. Cs supports this second interpretation with a quote from the master (i.e., Madhva), to the effect that the Supreme Lord (i.e., Viṣṇu) was lauded in the assembly of Brahmā. In the third interpretation, the term refers to the "place" of the universal Supreme Spirit (*brahman*). This interpretation is supported by a citation that appears to be a continuation of the first (Madhva's *MBhTN* 9.116cd–117ab). (*brahmalokam iti padadvayam. brahma tadabhinno rāmaḥ. lokaṃ svalokaṃ vaikuṇṭham. brahmaṇaś caturmukhasya lokam iti vā. 'dvitīyayā brahmasadasy adhīśvaras tenārcita ity ācāryokteḥ brahmaṇaḥ svasya lokam' iti vā. athāparayā nijālaye. tṛtīyarūpeṇa nijaṃ padaṃ prabhuṃ vrajantam ityādi taduttaratadukteḥ.*)

14. "Kākutstha" *kākutsthaḥ*: Ś1,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the redundant *bahuśaḥ*, "many." Cs, the only commentator to attempt to resolve the redundancy, glosses, "whose felicity is complete (*pūrṇasukhaḥ*)."

"conqueror of enemy citadels" *parapuraṃjayaḥ*: Ś1,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *paramadurjayaḥ*, "supremely invincible."

"*aśvamedhas*" *hayamedhaiḥ*: The term *hayamedha*, "horse sacrifice," is a common alternative to the term *aśvamedha*. See 1.11.8; 1.17.1; 7.75.3; 7.76.21; 7.77.19; 7.81.17,20; and 7.83.9,10. On the *aśvamedha*, see notes to 7.75.2.

"he will establish many royal lineages" *rājavaṃśān . . . bahūn saṃsthāpayiṣyati*: Ct notes that Rāma will accomplish this through the sons of Lakṣmaṇa, etc. This, Ct argues, virtually indicates that Rāma's sons will also be long-lived. (*lakṣmaṇādiputradvāreti bhāvaḥ. etena rāmaputrāṇām api cirajīvitvam uktaprāyam eva.*) Cs understands that Rāma will establish many other royal lineages, each in its own kingdom; otherwise, he says, this is an esoteric discourse. Cs also glosses the term *rājavaṃśān* as "lineages of the king, that is to say, of you, i.e., Daśaratha. And those lineages will be generated by the sons of Bharata, etc. (*rājavaṃśān itararājavaṃśān bahūn saṃsthāpayiṣyati svasvarājye. athavā pārokṣyena nirdeśo 'yam. rājñas tava vaṃśān bharatādisutadvārā.*)"

Following verse 14, Ś1,D5–7,10,11,T,G,M1–7,9,10 and GPP, NSP, Gita Press, KK, and VSP insert, while M8 inserts before 11, a passage of one line [927*]: "And Rāghava will have two sons with Sītā (*dvau putrau tu bhaviṣyete sītāyāṃ rāghavasya tu*)."

Following 927*, D5,M3, and KK and VSP (M3, KK, and VSP transpose lines 1 and 2) insert, while Ś,Ñ,V1,3,B1,2,D1–4,6–12,T,G,M1,2,4–10 insert following verse 17, a passage of two lines [930*]: "And according to the words of the sage, Rāghava will consecrate the two sons of Sītā, but elsewhere, not in Ayodhyā[1] (*sītāyāś ca tataḥ putrāv abhiṣekṣyati rāghavaḥ / anyatra na tv ayodhyāyāṃ munes tu vacanaṃ yathā //*)."

[1] "And according to the words of the sage, Rāghava will consecrate the two sons of Sītā, but elsewhere, not in Ayodhyā." *sītāyāś ca tataḥ putrāv abhiṣekṣyati rāghavaḥ / anyatra na tv ayodhyāyāṃ munes tu vacanaṃ yathā //*: On Rāma's establishing Lava and Kuśa in cities other than Ayodhyā, see 7.97.17–19 and 7.98.3–6. M3 and KK and VSP

transpose lines 1 and 2 and read the lines together with 927* ["And Rāghava will have two sons with Sītā (*dvau putrau tu bhaviṣyete sītāyāṃ rāghavasya tu*)"]. KK (7.51.29–30) reads this as one and a half *ślokas* and VSP (7.51.25), as a three-line verse. M3 and KK and VSP read *satyam etan na saṃśayaḥ* for *munes tu vacanaṃ yathā*, "And according to the words of the sage." The three lines taken together with the transposition then yield the somewhat different sense "And Rāghava will have two sons with Sītā [927*] but not in Ayodhyā, somewhere else. This is the truth, there is no doubt.[930*, line 2] Then Rāghava will consecrate the two sons of Sītā.[930*, line 1]"

15. "that sage . . . of . . . tremendous radiance" *mahādyutiḥ*: Literally, "that one of tremendous radiance." GPP, NSP, Gita Press, KK, and VSP read instead *mahāmuniḥ*, "the great sage." This variant is not noted in the critical apparatus.

"the" *asya*: Ś1,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āha*, "he said."

16. "Then . . . sage" *munau . . . tadā*: Ś,D6,7,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP transpose these two words.

"those two great sages" *mahātmānau*: Literally, "the two great [ones]."

17. "All this will not prove otherwise." *nānyathā tad bhaviṣyati*: Literally, "that will not be otherwise."

Following verse 17, Ś,Ñ,V1,3,B1,2,D1–4,6–12,T,G,M1,2,4–10, insert, while D5,M3, and KK and VSP (M3 and KK and VSP transpose lines) insert following verse 927*, a passage of two lines [930*]. See notes to verse 14 above.

18. "Such being the case" *evaṃ gate*: Literally, "when it has gone thus." Cr glosses, "when this is understood (*evaṃ gate jñāte sati*)."

"you must not be tormented" *na saṃtāpaṃ gantum arhasi*: Literally, "you must not go to pain." Ś1,Ñ2,V2,3,B,D1–7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *kartum* for *gantum*, lending the phrase the literal meaning "you must not make pain." See 7.49.1 and notes, where the same idiom is used.

"Rāghava" *rāghava*: The word is marked as uncertain by the editors of the critical edition.

19. "When Lakṣmaṇa had heard" *tac chrutvā*: Literally, "having heard that." Ś1,D6,7, 10,11,G2,M8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *śrutvā tu*, "And having heard." See Cr's comments below.

"he experienced unequaled delight" *praharṣam atulaṃ lebhe*: Cr notes that we should supply the name "Lakṣmaṇa" as the subject here and then goes on to argue that in saying Lakṣmaṇa experienced delight, the poet suggests that Lakṣmaṇa realizes that the grief displayed by Rāma and Sītā is not real because through their omniscience they would have known that all of this was inevitable. This, in turn, Cr continues, suggests that Lakṣmaṇa is happy because of their happiness. (*atulaṃ praharṣaṃ lebhe lakṣmaṇa iti śeṣaḥ praharṣaṃ lebha ity anena sītārāmayoḥ sarvajñatvād etaj jñānasyāpy āvaśyakatvena tayor vāstavaḥ śoko nāstīti sūcitam. tena lakṣmaṇasya tatsukhasukhitvaṃ vyañjitam.*)

20. "the two" *tayoḥ*: Ś,D6,7,10,11,T1,2,G3,M3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "then."

"the sun set" *astam arko gataḥ*: Literally, "the sun went to setting *or* to the western mountain." Ś1,D6,7,10,11,M1,6, and GPP, NSP, Gita Press, KK, and VSP read instead *astam arke gate*, "when the sun had set." See, too, 7.26.1; 7.36.42; 7.72.21; and notes.

"beside the Gomatī" *gomatyām*: Literally, "at *or* on the Gomatī." The reading is marked as uncertain by the editors of the critical edition. Ś1,Ñ,V,B1,3,4,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *keśinyām*, "on *or* at the Keśinī." Cr understands this to be the name of a river that is near the Gomatī (*keśinyāṃ tadabhidhanadītīre*

gomatīsamīpa ity arthaḥ). Ck, in his comments to 7.51.1, identifies the Keśinī (v.l. Kaiśikī) as "some river (*kācin nadī*)." Ct quotes Ck to this effect (*keśinī kācin nadīti katakaḥ*). Cs, in his comments to 7.51.1, notes: "Some people say that the Keśinī is the name of a river, while others say that it is the name of a village (*keśinīti kecana nadīṃ kecana grāmaṃ ca pracakṣate*)." Concerning the Gomatī River, see notes to 7.45.17.

Sarga 51

1. "beside the Gomatī" *gomatyām*: Ś1,Ñ,V1,2,B,1,2,4,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *keśinyām*, "beside the Keśinī." There is no apparent reason why the variant *gomatyām* has not been marked as uncertain, as it was in 7.50.20, where the textual evidence is nearly identical. Concerning the Gomatī River, see notes to 7.45.17.

3. "thinking": The verse provides no term to mark the quotation. The word has been added for the sake of readability.

"Once I get there" *ahaṃ gataḥ*: Literally, "I who have gone." Cr reads the dangling participle with Saumitri so that the two terms frame the entire verse. He glosses, "When Saumitri had reached Ayodhyā (*gato 'yodhyāṃ prāptaḥ*)."

5. "the foremost of men" *narottamaḥ*: D5,T1,2,G3,M1,3, and KK and VSP read instead *rathottamāt*, "from that splendid chariot," which would then construe with the gerund *avatīrya*, "having descended."

"his face downcast, his mind distressed" *avāṅmukho dīnamanāḥ*: On the use of these two adjectives together, see notes to 7.43.11.

"unhindered" *anivāritaḥ*: Compare 7.43.3 and notes for a similar usage.

7. "Rāma's feet" *caraṇau tasya*: Literally, "his two feet."

"and then composing himself" *susamāhitāḥ*: Literally, "well composed."

8. "I have abandoned" *visṛjya*: Literally, "having abandoned."

"as was specified" *yathoddiṣṭe*: Literally, "as was instructed." The participle *uddiṣṭe* agrees with the locative *āśrame*, "in *or* near the ashram."

"beautiful" *śubhe*: KK and VSP read instead *śucau*, "pure *or* holy."

"Now I have returned again" *punar asmy āgataḥ*: Literally, "I am [one who has] come again." Ś1,Ñ2,V1,2,B1,2,4,D5–7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read [*punar*] *api*, "once again," for *punar asmi*, "again I am."

Following 8cd, Ś1,Ñ2,V2,B,D6,7,10,11,T1, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [933*]: "and [having abandoned] her—the illustrious one of pure conduct—there at the outskirts of the ashram (*tatra tāṃ ca śubhācārām āśramānte yaśasvinīm*)."

9. "the course of fate" *kālasya gatiḥ*: Literally, "the movement of time *or* fate." Here the polysemic term *kāla* is best taken in its sense of "fate *or* destiny."

"men like you . . . never grieve" *tvadvidhā na . . . śocanti*: Literally, "those of your kind do not grieve."

"strong" *sattvavantaḥ*: Ś1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the somewhat redundant *buddhimantaḥ*, "intelligent."

10. This verse is found in many other places. See, for example, 2.98.16 and notes. See, too, notes to 7.96.2. See also *MBh* 11.2.3; 12.27.29; 12.317.20; and 14.44.18. See also *GaruḍaP* 1.115.6; *Nāradīyapurāṇa* 1.61.36; *Avadānaśataka* 92.1; *Divyāvadāna* 17.6–7; 63.16–17; 428.25–26; and *Saṅgabhedavastu* 1.57; etc. See Kane 1973, vol. 4, p. 237.

Following verse 10, Ś1,D5–7,10,11,S insert a passage of two lines [934*]: "Therefore, one should not be overly attached to one's sons, one's wives, one's friends, and one's

wealth, for separation from them is certain (*tasmāt putreṣu dāreṣu mitreṣu ca dhaneṣu ca / nātiprasaṅgaḥ kartavyo viprayogo hi tair dhruvam //*)."

11. The commentators interpret their reading of the verse along the standard lines of discourse on self-control. Ct believes that the verse is intended to teach Rāma that through a reflection of his true [divine] nature [he would see that] he should not grieve (*nijasvarūpaparyālocanāyāpi śoko na kārya iti*). He sums up the sense of the verse as follows: "O Kākutstha, you are able to control all the worlds, that is to say, in your form as the innermost spirit, you are able to discipline; what then need be said of your ability to restrain your grief? (*he kākutstha, sarvalokāṃś ca vinetuṃ antaryāmirūpeṇa śikṣituṃ samarthas tvam ātmanaḥ śokaṃ nivārayituṃ samartha iti kiṃ vaktavyam*)." Ck and Cg understand the message to be that Rāma is able to ward off the suffering of worldly life (*sāṃsārikaduḥkhād vārayitum ity arthaḥ*). Cv, who reads *vijetum* with the critical edition (see below), glosses, "'*vijetum*' means 'to ignore,' and it amounts to saying 'to abandon (*vijetum upekṣituṃ tyaktum iti yāvat*).'"

"Through your mind alone, you are able to conquer yourself by yourself" *śaktas tvam ātmanātmānaṃ vijetuṃ manasaiva hi*: Ś1,D10,11,G1, and GPP, NSP, and Gita Press read instead *śaktas tvam ātmanātmānaṃ vinetuṃ manasā manaḥ*, "You are able to discipline the self with the self and the mind with the mind." T1,3,G2,3,M3,5,10, and KK, and VSP read *vinetum*, "to discipline," for *vijetum*, "to conquer."

"What then to say about suffering such as this?" *kiṃ punar duḥkham īdṛśam*: Literally, "how much more [easily] such suffering?" Ś1,D6,7,10,11,T3,4,G2,M8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṃ punaḥ śokam ātmanaḥ* (*ātmajam* G2,M8,10, Ck), "how much more [your] own sorrow."

12. Following 12ab, Ś1,V2,B,D5–7,10,11,T1,2,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [936*]: "That same criticism of you will assuredly return, Rāghava (*apavādaḥ sa kila te punar eṣyati rāghava*)."

Following verse 12, Ś1,Ñ,V1,3,D1–7,9–11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [939*]: "That malicious rumor in the city, your majesty, will arise [again] without a doubt (*so 'pavādaḥ pure rājan bhaviṣyati na saṃśayaḥ*)."

Several of the commentators, reading 12cd ("on account of which Maithilī was abandoned out of fear of malicious rumors, your majesty [*yad arthaṃ maithilī tyaktā apavādabhayān nṛpa*]") with 939*, understand the idea to be that malicious rumors, the fear of which led to Rāma's abandoning Sītā, will only come back to haunt him in a different form if it is perceived that he is now grieving for her. Ct, who slightly paraphrases a portion of Ck's commentary, puts it most clearly and succinctly. He explains: "O king, the purpose for which you, fearful of malicious rumors, abandoned Sītā, that is, in order to quell those rumors, those very rumors, O king, will arise in a different form. That is to say, that [people will say]: 'Having abandoned that woman who lived in the house of another man, he now constantly mourns for her.' Of this, there is no doubt. As Kataka (Ck) explains: 'In the city, that is, in the city of the gods, etc., there will be this criticism: "Like some common person, Rāma abandoned a woman even though 1) she was pregnant, 2) Agni, etc., had testified to her innocence, and 3) he himself had witnessed her purification." All of that [should be] disregarded because it does not lead to the abandonment of sorrow.' (*he nṛpa! apavādabhayād bhītena tvayā yadarthaṃ yadapavādanivṛttaye sītā tyaktā so 'pavādaḥ. he rājan! paragṛhoṣitāṃ striyaṃ tyaktvā sarvadā tām evānuśocatīti prakārāntareṇa sa bhaviṣyati nātra saṃśayaḥ. yat tu katakenāgnyādinā śuddhatvenoktāṃ svayaṃ dṛṣṭaśuddhiṃ garbhiṇīm api rāmaḥ prākṛtavad visṛṣṭavān iti pure devādipure 'pavādo bhaviṣyatīti vyākhyātaṃ tat tu śokatyāgānupapādakatayopekṣitam*)."

13. "this feeble mental state" *imāṃ durbalāṃ buddhim*: Literally, "this weak mind *or* intellect." Ct glosses, "Give up the mental attitude of grief (*śokabuddhiṃ tyaja*)." Ck un-

derstands that the term *buddhi* here refers to Rāma's intense suffering. The meaning, he explains, is that Rāma should have no mental state of suffering that has as its foundation the rumors of the people (*imāṃ buddhim iti duṣpīḍā nāsya* [*duṣpīḍām asya*?] *lokavādamūladuḥkhabuddhim ity arthaḥ*). The grammar of Ck in the transcription available to us is awkward to construe. The critical editors propose emending Ck to make the grammar more transparent. Thus, they suggest reading *duṣpīḍām asya* for *duṣpīḍā nāsya*, lending Ck's gloss the sense "The meaning of the expression 'this mental state (*imāṃ buddhim*)' is 'his mental state,' which is extremely painful (*duṣpīdām*), and which has suffering that has as its foundation the rumors of the people." Ñ2,B1–3, and KK and VSP read instead the virtually synonymous pronoun *enām* for *imām*, "this."

"You must not torment yourself." *saṃtāpaṃ mā kuruṣva*: Literally, "Do not make pain." See 7.49.1; 7.50.18; and notes, where similar phrases are used.

14. "And" *tu*: Ś1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saḥ*, "he."

"Saumitri, who was so loving to his friends" *saumitriṃ mitravatsalam*: This is yet another example of the echoing etymological epithets of which the poet is so fond. For a similar epithet, see 7.45.4–5. For other alliterative epithets of Lakṣmaṇa, see notes to 7.43.2. Ś1,Ñ,B2,3,D2,6,7,10,11,G1,2,M2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *mitravatsalaḥ*, which then modifies Rāma.

15. "Lakṣmaṇa, best of men . . . hero" *naraśreṣṭha . . . lakṣmaṇa . . . vīra*: Ct, apropos this verse, and Cm, apropos verse 16, note the plethora of vocatives directed toward Lakṣmaṇa and attribute it to an abundance of respect (*he lakṣmaṇa! vīra saumya lakṣmaṇety ādareṇa bahuśaḥ saṃbodhanam*—so Cm and Ct). Cs goes to some lengths to explain the precise connotation of each of the three vocatives with which Rāma addresses Lakṣmaṇa. He says that the term *naraśreṣṭha*, "best of men," suggests Rāma's respect for Lakṣmaṇa as a result of the return of his own natural state of mind by means of Lakṣmaṇa's use of worldly wisdom [in verses 9–13]. The use of the name Lakṣmaṇa suggests his [Lakṣmaṇa's] immediate connection to the cause of [Rāma's] cheerfulness through being his brother. The term *vīra*, "hero," suggests that [in acting] together with Rāma, Lakṣmaṇa's heroic skill was demonstrated through his causing the death of Indrajit, etc., because of his being the cause of the carrying out of whatever he was told [to do]. Thus, Cs concludes, the triad of vocative expressions is truly meaningful. (*naraśreṣṭhety anena lokadṛṣṭyā svabuddhipratyāvartanagauravaṃ sūcayati. lakṣmaṇeti bhrātṛtvena svasaumukhyakaraṇānubandhaḥ sūcyate. vīrety anena svena sahendrajidādivadhakaraṇapradarśitavīryadākṣiṇyam uktānuṣṭhānahetutayā sūcitam. ataḥ sārthakaṃ saṃbodhanatrayam.*)

"with regard to my command as to what had to be done" *mama kāryānuśāsane*: Cg glosses, "what you did in the form of abandonment on the bank of the Ganges (*gaṅgātīratyāgarūpe tvatkṛte*)." Ct glosses, "with respect to the carrying out of what needed to be done for the protection of the people (*prajārakṣaṇakāryasyānuṣṭhāne*)."

16. "You have brought me happiness, gentle brother" *nirvṛtiś ca kṛtā saumya*: Literally, "happiness has been made, gentle [one]." Cg glosses *nirvṛtiḥ* as "happiness (*sukham*)." The words *kṛtā* and *saumya* are marked as uncertain by the editors of the critical edition. Ś1,Ñ,B1,3,V1,3,D1,3–7,10,11,T3,4, and Gorresio, GPP, NSP, and Gita Press read instead *nivṛttiś cāgatā saumya*, "cessation *or* repose has come, gentle [one]," while M6 and KK and VSP read *nirvṛtiś cāgatā saumya*, "happiness has come, gentle [one]." Ck and Ct want to understand that "the cessation (*nivṛttiḥ*)" is the cessation of the mental state of suffering (*duḥkhabuddher iti śeṣaḥ*—so Ck)." Cs understands the line somewhat idiosyncratically. He breaks up the sequence *cāgatā* as *ca agatā*, "and has not come," and interprets *nivṛttiḥ* as "separation from Sītā." Thus he interprets: "Cessation, that is, separation from Sītā, has not come, that is, has not reached me, that is to say, that she is still close

by. Therefore, [my] torment is banished. (*nivṛttiḥ sītāvirahaḥ. agatā māṃ na prāptā. sā samīpe vartata eva. ataḥ saṃtāpaś ca nirākṛtāḥ.*)"

"by your very sweet words" *bhavadvākyaiḥ sumadhuraiḥ*: Ś1,Ñ2,B1,3,D1,3,4,9,T3,4, M2,4, and GPP, NSP, Gita Press, KK, and VSP read *suruciraiḥ*, "very splendid *or* charming," for *sumadhuraiḥ*, "very sweet."

Sarga 51-1 = Appendix I, No. 8, lines 1–48*

Sargas 51.1*–51.7* have been relegated to Appendix I, No. 8, lines 1–302, by the editor of the critical edition. These lines are found in all recensions collated for the critical edition and all printed editions consulted. Therefore, we have emended the critical text and included the passage, broken into *sargas* as it appears in the Appendix. It should be noted that Ś1 reads lines 1–64, but they are written in a different hand, while Ś2 and Ś3 omit lines 1–58. D8 and D12 omit lines 1–63. If all of the Ś manuscripts were to omit these first lines, there would be no doubt about their exclusion from the critical text. But Ś1 technically shows them, and one might argue that since they are represented in Ś, they should be included. On the other hand, this argument is weakened by the fact that they are written in a second hand and because "Ś2 is superior in value than Ś1" (Shah 1975, p. 5). Thus, a more conservative interpretation would relegate these 58 lines to an appendix. Compare, however, the evidence found in the apparatus for *sarga* 51, which shows identical evidence (Ś1 reads in second hand, while Ś2,3,D8,12 omit; this evidence is also identical for 7.50.17–20), but there are no doubts raised as to its inclusion in the critical text. However, lines 63–82, describing Nṛga's cave-palace, are known to all manuscripts and editions and should properly be included in the critical text. See S. Goldman 2015a and 2015b and Introduction, "Text," pp. 212–13.

Sarga 51.1* = App. I, No. 8, lines 1–48 = Lahore 7.55.1–25; Gorresio 7.55; GPP, NSP, Gita Press, KK, and VSP 7.53.

The story of King Nṛga occurs also at *Mahābhārata* 13.69.1–33 and *Bhāgavatapurāṇa* 10.64.1–30. See S. Goldman 2015a and Introduction, "Text," p. 213. See, too, Brockington 1984, pp. 231–32, note 9, and *MBh* 13.6.38c, 69; 13.71.2; 14.93.47.

2. "especially in these days" *asmin kāle viśeśataḥ*: Literally, "at this time especially." Note the pessimistic tone of Rāma's discourse, which seems quite at variance with the notion of the utopian era of the *Rāmarājya* as mentioned in the *Bāla-* and *Yuddhakāṇḍas* (see 1.1.71–74 and 6.116.82–90). The *Uttarakāṇḍa*, too, has a brief description of the *Rāmarājya* (7.40.13–17). See, too, Introduction, "Work," pp. 145–46, where the perfection of Rāma's kingship is discussed. Cr glosses, "in these times that give rise to the appearance of misfortunes (*asmin vipattyābhāsasaṃpādake kāle*)." Cs has an unusual interpretation of the adverb *viśeṣataḥ*. He takes it to mean that such companions as Lakṣmaṇa are hard to find with the exception of "the bird (*vi*) and Śeṣa," that is to say, Garuḍa and the great serpent Śeṣa. These are taken together because of their equality. As an alternative, he notes that Rāma makes this comment because of Lakṣmaṇa's being [an incarnation of] Śeṣa. (*viśeṣato garuḍaśeṣau vinā durlabha iti vā. samatvād viparigrahaḥ. śeṣatvāl lakṣmaṇasyaivam uktir vā.*)

"wide-eyed and highly intelligent Lakṣmaṇa" *mahābuddhe lakṣmaṇāyatalocana*: Ś1,Ñ2,V2,3,B,D3,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *mahābuddhir mama saumya mano 'nugaḥ*, "[as] greatly intelligent and agreeable [lit., 'conformable to (my) mind'] [as you], gentle [one]," while KK and VSP read instead *mahābuddhe mama saumya mano 'nugaḥ*, "[as] agreeable [as you], greatly intelligent and gentle one."

3. "Now" *tu*: Literally, "And *or* But." Ś1,Ñ2,V2,3,B,D3,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the contextually synonymous *ca*, "And."

"listen to" *niśāmaya*: Literally, "cause to hear *or* announce." As Cr notes, we must take the causative here in the sense of the simplex. He glosses, "Listen (*śṛṇu*)."

"gentle brother" *saumya*: Literally, "gentle one." Ś1,Ñ2,V2,3,B3,4,D3,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṃcit*, "something."

4. "Four days have passed" *catvāro divasāḥ*: Literally, "four days." We follow the suggestion of Ck, Ct, and Cs in supplying the participle *gatāḥ*, "have gone *or* passed."

"gentle brother" *saumya*: Literally, "O gentle [one]."

"during which I have not issued" *akurvato 'sya*: Literally, "of this one [i.e., me] not doing *or* while this one [i.e., I] am not acting." Ś1,Ñ,V1,2,B1–3,D1–7,9–11,T3,4,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *ātmanepada* participle *akurvāṇasya*.

"any instructions as to what needs to be done" *kāryānuśāsanam*: Ś1,Ñ,V1,3,D1–4,6,7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *kāryaṃ paurajanasya ca*, "and . . . the business of the people of the city and the countryside." Although it is not mentioned in the text or any of the commentaries, we are doubtless to understand that Rāma has withdrawn himself from the affairs of state as a result of his distress over the loss of Sītā during the four days of Lakṣmaṇa's absence. See Introduction, "Structure," pp. 139–41.

5. "and" *ca*: D5,M6, and GPP, NSP, and Gita Press read instead *vā*, "or."

6. "will . . . be hurled" *pātyate*: Literally, "he is caused to fall." Ś1,Ñ2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *patitaḥ*, "[is] fallen."

"after death" *sa mṛtaḥ*: Literally, "he, dead." Ś1,B2,D10,11,M8, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃvṛte*, "enclosed *or* shut up." Ck understands the term to be the name of the particular hell in question, Saṃvṛta (*saṃvṛtākhye*). Ct glosses, "devoid of even the touch of wind (*vāyusparśahīne*)." Cs glosses, "having no way out (*anutthāne*)." Cg notes the critical reading as a variant.

7. "a great chariot-warrior" *mahārathaḥ*: Ś1,Ñ2,V2,B,D5–7,10,11,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahāyaśāḥ*, "immensely illustrious."

"on earth" *pṛthivyām*: Ś1,Ñ,V,B,D1–4,6,7,9–11,T2,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *babhūva*, "he was."

8. "Now, on one occasion at Puṣkara that foremost of kings gave to the brahmans ten million cows, adorned with gold, together with their calves." *sa kadācid gavāṃ koṭiṃ savatsāṃ rukmabhūṣitām / brāhmaṇebhyo nṛpavaraḥ pradadau puṣkareṣv iha //*: Ś1,Ñ2,V2,B1–3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa kadācid gavāṃ koṭīḥ savatsāḥ svarṇabhūṣitāḥ / nṛdevo bhūmidevebhyaḥ puṣkareṣu dadau nṛpaḥ /*: "On one occasion at Puṣkara that god among men, the king, gave to those gods on earth tens of millions of cows, adorned with gold, together with their calves." Ct addresses the unusual plural *puṣkareṣu* by glossing, "at the pilgrimage sites at Puṣkara (*puṣkaratīrtheṣu*)." Cs glosses, "at that and other places of pilgrimage (*tadāditīrthakṣetreṣu*)." "gods on earth (*bhūmideva*)" is a kenning for brahmans.

9. "At that time, there was a poor brahman, a keeper of the sacred fires, who lived by gleaning. His cow, a good milker, wandered off, together with her calf, through mingling with other cows." *tataḥ saṅgād gatā dhenuḥ savatsā bahudohanā / brāhmaṇasyāhitāgnes tu daridrasyoñcchavartinaḥ /*: Literally, "Then a cow—belonging to a poor brahman, who maintained the sacred fires and lived by gleaning—milking abundantly, together with a calf, went through contact with [other cows]."

"a good milker" *bahudohanā*: Literally, "milking abundantly." Ś1,Ñ2,V2,B1,2,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sparśitānagha*, "offered [lit., 'caused to be touched'] . . . O sinless one." Ct glosses *sparśitā* as "given to a brahman (*brāhmaṇāya dattā*)." See notes to verse 14 below.

10. "his lost cow" *vinaṣṭāṃ*: Literally, "the disappeared [one]." Ś1,Ñ2,V2,B,D5,10,11,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *naṣṭāṃ gām*, "the disappeared *or* lost cow."

"here and there" *tatra tatra ca*: Literally, "there and there." Ś1,D6,7,10,11, and GPP, NSP, Gita Press, read instead the emphatic particle *ha* for *ca*, "and."

"even after many, many years" *saṃvatsaragaṇān bahūn*: Literally, "for many multitudes of years."

11. "Kanakhala" *kanakhalam*: According to Cg, this is the name of a village (*kanakhalākhyagrāmam*)." Cr, however, identifies it as a place inside Haridvāra (*haridvārāntargatakṣetram*).

"he saw . . . his own cow" *sa dadarśa svakāṃ dhenum*: Literally, "he saw his own milch cow." D7,10,11, and GPP, NSP, and Gita Press read instead *dadṛśe tāṃ svikāṃ dhenum*, "He saw his own milch cow." KK and VSP read instead the somewhat redundant *dadarśa gāṃ svakāṃ dhenum*, "He saw his own cow, a milch cow."

"whose calf had grown up" *jīrṇavatsām*: Literally, "having an aged *or* decrepit calf." Since the cow is in good health and the brahman still wants her back, we understand that the calf has simply matured. But see verse 22 below, where the cow is described as "feeble."

12. "the twice-born brahman" *sa dvijaḥ*: Literally, "the twice-born [one]." Ś1,D6,7, 10,11,T1,2,4,M3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *brāhmaṇaḥ*, "the brahman."

"Then" *tu*: Literally, "And *or* But." Ś1,Ñ2,V,B2,D7,10,11,T4,M2,4,5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *ca*, "and."

13. "that twice-born brahman" *sa dvijaḥ*: Literally, "the twice-born [one]."

"who was like fire" *analopamam*: Literally, "like Anala." Ś1,D6,7,10,11,T1,2,4,G,M1, 3–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *pāvakopamam*, "like Pāvaka."

Following verse 13cd (= line 26), Ś1,D6,7,10,11,T23,4,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [8*]: "But the brahman who had been keeping her also hurriedly followed the cow (*yo 'pi pālayate vipraḥ so 'pi gām anvagād drutam*)."

14. "And as that twice-born brahman went along, he said to the seer" *gatvā tam ṛṣim ācaṣṭe . . . sa dvijaḥ*: Unless one reads the insert 8* (see notes to 13 above), the text does not make clear the identities of the twice-born one and the seer, respectively. However, the context is that the twice-born is the one pursuing the seer, who was the original owner of the disputed cow. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *gatvā ca tam ṛṣiṃ caṣṭe*, "having gone, he said to that seer." D6,7,10,11,T1,3,4,G1,3,M3–5,8, and GPP, NSP, Gita Press, KK, and VSP read *satvaraḥ*, "quickly," for *sa dvijaḥ*, "that twice-born [one]."

"She was given to me by that lion among kings, Nṛga, during a donation." *sparśitā rājasiṃhena tasmin dāne nṛgeṇa ha*: Ś1,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *sparśitā rājasiṃhena mama dattā ṇṛgeṇa ha*, "offered by that lion among kings, Nṛga, she was given to me." See notes to verse 9 above.

16. "and yet not receiving an audience with Nṛga" *aprāpya nṛgadarśanam*: Literally, "not having obtained the sight of Nṛga." Ś1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *na prāptau nṛgaśāsanam*, "and they did not receive a ruling from Nṛga."

17. "outstanding twice-born brahmans" *dvijasattamau*: Literally, "those two foremost among twice-born [ones]."

"these terrible words" *vākyaṃ ghorābhisaṃhitam*: Literally, "speech that was uttered terrifyingly."

18. "you do not grant an audience to those who are petitioners" *arthinām . . . tvaṃ naiṣi darśanam*: Literally, "You do not come to a meeting *or* viewing of petitioners."

19. "For a long time . . . having become a lizard, you will live in a burrow" *śvabhre tvaṃ kṛkalībhūto dīrghakālaṃ bhaviṣyasi*: Literally, "having become a lizard, you will be in a burrow for a long time." KK and VSP read instead *śvabhre 'smin kṛkalāso vai dīr-*

gḥakālaṃ vasiṣyasi, "in that burrow, a lizard, indeed you will dwell for a long time." Ś1,Ñ,V,B2–4,D2–5,9–11, and Gorresio, GPP, NSP, and Gita Press read *nivatsyasi*, "you will dwell," for *bhaviṣyasi*, "you will be."

20. "shall be born" *utpatsyati ca*: Literally, "And he shall be born." Ś1,D10,11,M6, and KK and VSP read instead *utpatsyate hi*, "Indeed, he shall be born."

21. "he shall liberate you" *sa te mokṣayitā*: Literally, "he is the liberator of you."

"from this curse uttered by the twice-born brahmans" *śāpāt . . . dvijeritāt*: Literally, "from this curse uttered by the twice-born [ones]." D1–4,6,7,9, and Gita Press, KK, and VSP read *bhaviṣyati*, "he will be," for *dvijeritāt*, "[from the curse] uttered by the twice-born [ones]," yielding the line the sense "He will be the liberator of you from this curse." Ś1,D10,11,T4, and GPP and NSP read *bhaviṣyasi*, "you will be," for *dvijeritāt*. According to Ct, one must understand *bhaviṣyasi* to be an elliptical statement that Nṛga will remain a lizard until the time of the Kṛṣṇāvatāra (*tasmāc ca tvaṃ bhaviṣyasi. kṛkalāsa iti śeṣaḥ.*) Cr glosses this awkward reading as "you will obtain" and adds the words "a divine form" (*tvaṃ bhaviṣyasi prāpsyasi divyarūpam iti śeṣaḥ*).

Following 21cd (= line 42), Ś1,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [13*, lines 1–2]: "And when the Kali Yuga arrives, two mighty [heroes], Nara and Nārāyaṇa, will be born for the sake of removing a burden[1] (*bhārāvataraṇārthaṃ hi naranārāyaṇāv ubhau / utpatsyete mahāvīryau kalau yuga upasthite //*)."

[1] This is a clear reference to the central thematic of the *Mahābhārata*, where Arjuna and Kṛṣṇa, along with the other Pāṇḍavas, etc., relieve the earth of its burden of rapacious, demonic kings. This is one of the extremely rare allusions to Kṛṣṇa in the *Vālmīki Rāmāyaṇa*. See, for example, 6.105.25 and notes.

22. "that old and feeble cow" *tāṃ gām . . . durbalāṃ vṛddhām*: Compare verse 11 above, where the cow is said to be in good health (*nirāmayām*).

"to some other brahman" *brāhmaṇāya*: Literally, "to a brahman."

24. "For does not a king obtain the fruit of an affair that is well transacted?" *sukṛtasya hi kāryasya phalaṃ nāvaiti pārthivaḥ*: Literally, "For a king does not go to the fruit of an affair that is well conducted." As it stands, the statement seems counterintuitive, since one would expect that the king does indeed benefit from taking care of his subjects' concerns properly. We are inclined to follow Ct and Cr, who take Rāma's comment here to be an example of *kāku*, that is, the use of the tone of voice to give a different, even radically opposite, sense to an utterance. Thus Ct glosses: "[The fruit] of an affair, that is to say, something that must be done, that is well conducted, that is to say, the duty of the protection of the people. The king does not obtain the fruit of that. This is [an example of] *kāku*. The meaning is 'He does receive it.' (*kāryasya kartavyasya sukṛtasya prajāpālanadharmasya phalaṃ pārthivo nāvaiti. kākuḥ. prāpnoty evety arthaḥ*—so Ct; Cr similarly.)" We understand that Rāma would have inflected his voice to indicate that he is asking a rhetorical question.

Following 24cd (= line 42), Ś1,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [16*]: "Therefore go, Saumitri, and wait for [those] people [who] have something they want done (*tasmād gaccha pratīkṣasva saumitre kāryavāñ janaḥ /*)."[1]

[1] The syntax is highly elliptical. It is fleshed out by Ct and Cr. Ct glosses, "Whoever may come, wait for them, standing at the doorway; those words should be supplied (*ka āyāti, tat pratīkṣasva dvāri sthitveti śeṣaḥ*)."

Sarga 51-2 = Appendix I, No. 8, lines 49–82*

App. I, No. 8, lines 49–82 = Lahore 7.55.26–42; Gorresio 7.56; GPP, NSP, Gita Press, KK, and VSP 7.54.

1. Compare 51-4*.1 (= lines 124–125), which are virtually identical with the exception of "who grasped their essential meaning (*paramārthavit*)," which is replaced there by the expression "slayer of enemy heroes (*paravīrahā*)" in 51-4*cd (= line 124). See 51-4*.1 and notes.

"who grasped their essential meaning" *paramārthavit*: The expression occurs only one other time in the *Rāmāyaṇa*. At *Yuddhakāṇḍa* 3.1, it refers to Rāma as he grasps the significance of Sugrīva's words. There, Cg takes the term to be expressive of Rāma's ability to grasp the essence of anything (*sāragrāhitvam*). The term is found only once in the *Mahābhārata* (*MBh* 1.101.22), where it is used more generally of the sage Aṇīmāṇḍavya in the sense of "knowing the highest truth."

"of brightly blazing energy" *dīptatejasam*: Cs observes that this adjective suggests that Rāma is no longer despondent from brooding over the fact that Sītā is gone (*anena sītāvītatācintātāntir neti sūcyate*).

2. "pronounced . . . a very grave curse" *śāpa īritaḥ* / *mahān*: Literally, "a great curse was uttered." Ñ2,B1–3,D1,4–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *īdṛśaḥ*, "such [a grave curse]," for *īritaḥ*, "uttered." Cs explains that the curse was "so great in that it could not be avoided by anyone other than the Lord himself (*īdṛśo mahān bhagavaditarāśakyaparihāratvena*)."

3. "that bull among men" *puruṣarṣabhaḥ*: Ñ2,V2,3,B2–4,D1,4,6,7,10,11,T1,2,3 (second time),G,M1–5,7,8 and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *puruṣarṣabha*, "O bull among men," which then refers to Rāma.

"those two twice-born brahmans" *dvijau*: Literally, "the two twice-born [ones]."

4. "gentle brother" *saumya*: Literally, "gentle [one]."

"how that king . . . acted" *yathā sa rājā*: Literally, "in what manner that king." The syntax of the sentence is incomplete, as it lacks a finite verb or equivalent. Cg, Ct, and Cr all add *uvāca*, lending the phrase the sense "in what manner he spoke (*yathovāca tathā śṛṇv iti śeṣaḥ*—so Cr; Cg and Ct similarly)." We follow Ck, who adds the verb "he did *or* acted," lending the line the sense "in what manner he acted" (*akarot tac chṛṇv iti yojanā*).

5–6. "Then" *tataḥ*: Ś,V2,D6,7,10,11,T1,2,G1,3,M1,2,5,6,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *nṛgaḥ*, "Nṛga."

"townspeople" *naigamān*. The term *naigama* can refer to people learned in the vedic texts, merchants, or the general population of a town or country. Here we follow Ct and Crm, who gloss, "townsfolk (*paurān*—so Cr; Ct similarly)." For a discussion of this term see notes to 7.55.5.

"along with his *purohita*" *sapurodhasaḥ*: Literally, "together with the *purodhas*." The term is a common variant of *purohita*, "the household priest." We use the latter term for the sake of consistency.

7. "Now . . . brahmans" *viprau*: The word "now" has been added to make clear that the two divine brahman seers are different from the two brahmans who cursed Nṛga. Ś,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhadrau*, "blessed."

"Nārada and Parvata" *nāradaḥ parvataś caiva*: These two figures have not been introduced, at least by name, previously in the episode, nor have we heard anything about them. It appears that Ct and Cr are probably correct in taking Nārada and Parvata to be the two well-known *devarṣis* of that name, who are often mentioned together as companions in the *Mahābhārata*. (*MBh* 1.178.7,12; 3.51.12; 3.91.17; 3.134.8; 12.274.10; 12.281.15; 12.310.19; etc.) Ct's reconstruction is that the two sages happened to come

there and informed Nṛga of the curse that had been placed upon him by the two brahmans, and thus alerted him to the great danger he faced. However, Ct seems to be not entirely certain of his analysis and offers as an alternative that these are the names of the two brahmans themselves, in which case, he argues, the king would have become aware of the curse through meditation. (*nāradaparvatau munī yadṛcchayā samāgatya dvijendraprayuktasya śāpasya nivedanena mama mahadbhayam dattvoktvā . . . yadvā tau brāhmaṇāv etau tatsaṃjñau. tatprayuktaśāpajñānaṃ ca rājño dhyāneneti bodhyaṃ.*) Cr simply understands the two to be the seers Nārada and Parvata (*nāradaḥ parvataś carṣī*).

"having alerted me to the great danger facing me" *mama dattvā mahadbhayam*: Literally, "having given me great danger." Ct, as noted above, and Cr understand that the seers inform Nṛga of his peril. Cr understands, " 'great danger' means 'the curse given by the two brahmans'; 'having given' means 'having caused me to hear' (*brāhmaṇābhyāṃ dattaṃ śāpam ity artho dattvā śrāvayitvā*)."

"the highest heaven" *tribhuvanam*: Literally, "the triple world." Ck, Cg, and Ct all gloss, "the Brahmaloka (*brahmalokam*)." Ck and Ct add that this is the "third world (*tribhuvanaṃ tṛtīyaṃ bhuvanaṃ brahmalokam*)." Cr takes it to refer to the world of the three [divinities], Brahmā and the rest (*tribhuvanaṃ trayānāṃ brahmādīnāṃ bhuvanaṃ lokam*).

"having become as the wind" *vāyubhūtau*: Literally, "having become wind *or* air." Ct understands this obscure expression to mean that the two seers were as exceedingly swift as the wind (*vāyuvadativegau*). Cs glosses, "unattached (*asaṅgau*)." Compare 7.51-4*.4 (= line 131); 7.51-5*.15,16 (= lines 201–203); and notes.

8. "the . . . here and now" *sa ihādya*: Literally, "he . . . here today." Ś,D7,10,11,T3,4,M9, and GPP, NSP, and Gita Press read instead *sa cehādya*, "and he . . . here today." KK and VSP read instead *sa devo 'dya*, "he . . . [as] king [lit., 'god'] today." This lends the passage the sense "You must consecrate the prince named Vasu as king today." This variant is not noted in the critical apparatus.

"And" *caiva*: Ś,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *ca yat*, "and which."

"approved by the artisans" *śilpisaṃmatam*: Ś3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śilpibhir mama*, "[Let a burrow be fashioned] by my artisans *or* by the artisans for me."

Following 8cd (= line 64), Ś,Ñ,V1,3,B2,4,D1–5,7–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [26*]: "where I will expiate[1] the curse issued by the brahmans (*yatrāhaṃ kṣapayiṣyāmi śāpaṃ brāhmaṇaniḥsṛtam* /)."

[1] "I will expiate" *kṣapayiṣyāmi*: Literally, "I will pass *or* bring to an end." D7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃkṣayiṣyāmi*, "I will exhaust [the curse]."

9. "proof against the rainy season . . . proof against the cold season" *varṣaghnam . . . himaghnam*: Literally, "destroying the rain *or* rainy season . . . destroying the cold season *or* the snow."

"during the summer" *graiṣmikam*: Literally, "that is suitable for the summer." V1,D6,7,10,11,T,G2,3,M1,2,5,8,10 (*graiṣmaghnam*), and GPP, NSP, Gita Press, KK, and VSP read instead *grīṣmaghnam*, "destroying the heat *or* hot season," i.e., proof against the hot season.

10. "let . . . be planted thickly around them" *viropyantām . . . gulminaḥ*: Literally, "let those clustered [plants] be planted around." Ck, Cg, Cm, and Ct all gloss, "forest trees (*kakṣavṛkṣāḥ*)."

"fruit trees, bearing many different kinds of flavors, as well as flowering creepers" *phalavantaś ca ye vṛkṣāḥ puṣpavatyaś ca yā latāḥ /. . . bahvāsvādāḥ*: Despite the syntax, which places the adjective *bahvāsvādāḥ*, "bearing many different kinds of flavors," after *latāḥ*, "flowering creepers," it applies best to the fruit trees alone. Gorresio, GPP, NSP, Gita Press, KK, and VSP read *chāyāvantaḥ*, "possessing shade," for *bahvāsvādāḥ*. Ck, Cg, Cm, and Ct, who share this variant, all gloss *gulminaḥ*, "clustered thickly," as "forest trees (*kakṣavṛkṣāḥ*)" (see note above). In this reading, there are three categories of plants that are to hide the entrances to Nṛga's burrows, i.e., fruit trees, flowering creepers, and shade trees. The variant *chāyāvantaḥ* is not noted in the critical apparatus.

Following 10cd (= line 68), D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2,V2,B,D3, and Gorresio continue line 2 only following 30*, a passage of two lines [29*]: "And let the entire area around those burrows be made beautiful. I will dwell here comfortably until the time [of the curse] lapses (*kriyatāṃ ramaṇīyaṃ ca śvabhrāṇāṃ sarvato diśam / sukham atra vasiṣyāmi yāvat kālasya paryayaḥ //*)."

11. "burrows" *śvabhreṣu*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kriyantām*, "let them place [lit., 'make']."

12. "saying": The verse contains no explicit transition from the narrative to the direct speech of Nṛga. We have added the word for the sake of clarity.

13. "was made to fall upon me" *me nipātitaḥ*: Ś,Ñ2,V2,B,D8,10–12,T3,4,G2,M3,8, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *mayi pātitaḥ*.

"by . . . twice-born brahmans" *dvijābhyām*: Literally, "by the two twice-born [ones]."

"for even such a minor offense" *aparādhe 'pi tādṛśe*: Literally, "in reference to such an offense." Compare verse 2 above.

14. "But you must not suffer" *mā kṛthās tvaṃ tu saṃtāpam*: Literally, "But you must not do *or* make suffering." D10,11, and GPP, NSP, and Gita Press read *tv anusaṃtāpam*, "but . . suffering," for *tvaṃ tu saṃtāpam*, "but you . . . suffering." KK and VSP read *tanusaṃtāpam* for *tvaṃ tu saṃtāpam*, lending the phrase the sense "You must not experience the slightest suffering." This variant is not noted in the critical apparatus.

"bull among men" *puruṣarṣabha*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *hi nararṣabha*, "indeed bull among men," while KK and VSP read instead [*matkṛte*] [*a*]*pi nararṣabha*, lending their line the sense "Moreover, you must not experience the slightest suffering . . . bull among men." This variant is not noted in the critical apparatus.

"For destiny, which has brought me to this misfortune, is all powerful" *kṛtāntaḥ kuśalaḥ . . . yenāsmi vyasanīkṛtaḥ*: Literally, "Fate, by which I have been made into a calamity, is capable."

15. "Everyone receives what he must receive, whether pleasure or pain, according to his deeds" *prāptavyaṃ labhate sarvaḥ sukhaṃ dukhaṃ yathākṛtam /*: For 15cd (= line 77), D6,7,10,11,T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of two lines [31*]: "One obtains those things one must obtain, one goes to those places where one must go, one attains those things one must attain, whether they be painful or pleasant (*prāptavyāny eva prāpnoti gantavyāny eva gacchati / labdhavyāny eva labhate duḥkhāni ca sukhāni ca //*)."

16. "that bull among men" *puruṣarṣabhaḥ*: Ñ,V1,3,B,1,4,D1,6,7,10–12,T1,2,G,M1–7,9, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *puruṣarṣabha*, "O bull among men," which would then refer to Lakṣmaṇa.

"Nṛga" *nṛgaḥ*: D6,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *nṛpaḥ*, "king," which is redundant with *rājā*, "king," in the same line.

17. "the command of the twice-born brahmans" *dvijājñām*: Literally, "the command of the twice-born [ones]."

"for many tens of thousands of years" *bahuvarṣagaṇāyutam*: Literally, "for ten thousand [times] many multitudes of years." Compare 7.57.19 and notes.

For verse 17 (= lines 81–82), Ñ2,B1–3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP substitute, while V2 inserts lines 3–4, following 17cd (= line 82), a passage of four lines (consisting of four *pādas*)) [35*]: "Having thus entered[1] a large burrow, adorned with jewels,[2] the great king then fulfilled the curse, which had been unleashed in anger by the two twice-born [men] (*evaṃ praviśyaiva nṛpas tadānīṃ śvabhraṃ mahadratna-vibhūṣitaṃ tat / saṃpādayāmāsa tadā mahātmā śāpaṃ dvijābhyāṃ hi ruṣā vimuktam //*)."

[1] "Having . . . entered" *praviśyaiva*: Literally, "having truly entered." Ñ,B2,D10,11, and GPP, NSP, and Gita Press read instead *praviśyeva*, "having entered, as it were."

[2] "a large burrow, adorned with jewels" *śvabhraṃ mahad ratnavibhūṣitaṃ tat*: Literally, "that large burrow, adorned with jewels." KK and VSP read instead *śvabhraṃ mahāratnavibhūṣitaṃ tat*, "that burrow adorned with large jewels."

The meter is *indravajrā*.

Sarga 51-3 = Appendix I, No. 8, lines 83–123*

App. I, No. 8, lines 83–123 = Lahore 7.56.26–42; Gorresio 7.57; GPP, NSP, Gita Press, KK, and VSP 7.55.

1. "if you desire to hear more" *yadi te śravaṇe śraddhā*: Literally, "if there is of you curiosity *or* strong desire in respect to hearing." The word *śraddhā* normally means "faith *or* trust." But in this particular context, the term must be taken in its sense of "curiosity *or* strong desire." Here, unlike at 7.49.16, where the same phrase is used, all translators consulted understand the word in the sense of "strong desire." See notes to 7.49.16.

3. "exemplary of righteousness" *paramadharmiṣṭhām*: Literally, "supremely righteous." Cr glosses, "indicative of the highest *dharma* (*paramadharmasūcikām*)."

4. "Heroic and established in righteousness" *vīro dharme ca pariniṣṭhitaḥ*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *vīrye dharme pariniṣṭhitaḥ*, "[he was] established in righteousness and heroism."

"of the extremely great Ikṣvāku" *ikṣvākoḥ sumahātmanaḥ*: D5,10,11,T1,G3,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *ikṣvākūṇāṃ mahātmanām*, "of the great Ikṣvākus." Ck and Ct gloss, "of the sons of Ikṣvāku (*ikṣvākuputrāṇām*)." In the *Rāmāyaṇa* and in some purāṇic dynastic lists, Nimi is associated with the lineage of the kings of Mithilā in Videha. His placement here in the Ikṣvāku episode is the reason cited by Shah (1975, pp. 28–29) for the relegation of this episode to the appendix. However, a king by the name of Nimi is listed as a descendant of King Ikṣvāku in numerous purāṇic accounts. See S. Goldman 2015a.

5. "near the ashram of Gautama" *abhyāśe gautamasya*: Literally, "in the vicinity of Gautama." We follow Ck, Cg, and Ct, who all understand, "the meaning is 'in [the vicinity of] his, that is to say, Gautama's, ashram' (*gautamasyeti tadāśramasyety arthaḥ*)."

6. "He himself aptly named the city 'Vaijayanta.'" *purasya sukṛtaṃ nāma vaijayantam iti svayam*: Literally, "The city's name Vaijayanta was well made by himself." The name is also that of Indra's heavenly palace. Cg notes that the name reflects the similarity to Indra's palace. (*vaijayantam indraprāsādam. sādṛśyāt tadvyapadeśaḥ.*) D6,7,10,11,T, G3,M1–3,5–7, and GPP, NSP, Gita Press, KK, and VSP read *śrutam*, "heard *or* famed," for *svayam*, "himself." This lends the line the sense "It is well known that the apt name of the city was 'Vaijayanta.'"

7. "that very great city" *sumahat puram*: Ś,Ñ2,V1,2,B3,D6,8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sumahāpuram* (*sumahāpurīm*—so Gorresio).

"I will perform a long sacrificial session." *yajeyaṃ dīrghasatreṇa* (*sic*): Literally, "I would sacrifice with a long soma sacrifice."

"This delighted his father's heart." *pituḥ prahlādayan manaḥ*: Literally, "delighting the father's heart *or* mind."

8–9. "Then that royal seer Nimi, foremost of the Ikṣvākus . . . chose Atri, Aṅgiras, and that treasure-store of austerities,[1] Bhṛgu, as well as that bull among the twice-born brahmans, Vasiṣṭha, who was the first to be born of Brahmā." *atrim aṅgirasaṃ caiva bhṛguṃ caiva taponidhim* [98] / *vasiṣṭhaṃ caiva yaḥ pūrvo brahmayonir dvijarṣabhaḥ* [99] / *varayāmāsa rājarṣir nimir ikṣvākusattamaḥ* [100] /: B1,D6,7,10,11,T3,M3, and GPP, NSP, Gita Press, KK, and VSP read lines 98–100 in a different order, i.e., 99 (= 7.51-3*.8cd), 100 (= 7.51-3*.9ab), 98 (= 7.51-3*.9cd). In addition, D6,10,11,T3,M3, and GPP, NSP, Gita Press, KK, and VSP read the following variants:

vasiṣṭhaṃ varayāmāsa pūrvaṃ brahmarṣisattamam /
[99 = 7.55.8cd = GPP, NSP, Gita Press, KK, VSP]
anantaraṃ sa rājarṣir nimir ikṣvākunandanaḥ /
[100 = 7.55.9ab = GPP, NSP, Gita Press, KK, VSP]
atrim aṅgirasaṃ caiva bhṛguṃ caiva taponidhim
[98 = 7.55.9cd = GPP, NSP, Gita Press, KK, VSP]

These variations lend the passage a somewhat different sense: "He first chose Vasiṣṭha, the foremost of brahman-seers. And after that, the royal seer Nimi, the delight of the Ikṣvākus, [chose] Atri, Aṅgiras, and that treasure-store of austerities,[1] Bhṛgu."

[1] "that treasure-store of austerities" *taponidhim*: Ñ2,V2,B1–3,M1, and Gorresio, KK and VSP read instead *tapodhanam*, "whose wealth was asceticism."

10. "the delight of royal seers" *rājarṣivardhanam*: Literally, "the increaser *or* gladdener of royal seers." B2,D6,7,10,11,T1–3,G1,3,M1,3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rājarṣisattamam*, "the foremost of royal seers."

"previously" *pūrvam*: Cs understands that Vasiṣṭha had been chosen previously "since he was a *purohita* (*purohitatvāt*)."

"Please wait until after that." *pratīkṣa tadanantaram*: Ck, Cg, and Cm understand that Vasiṣṭha is telling Nimi to wait until the conclusion of his sacrifice for Indra, after which he will return and perform the sacrifice for Nimi. (*pratīkṣa pratīkṣasveti yāvat. indrayājanasamāptiparyantaṃ māṃ pratīkṣasva. tadanantaraṃ tvāṃ yājayiṣya iti śeṣaḥ. anantaraṃ vasiṣṭhasya gamanānantaram*—so Ck; Cg and Cm similarly.) V3,D1,3,4,10,T4, and GPP, NSP, and Gita Press read instead *antaraṃ pratipālaya*, "wait for an opportunity." Ct's gloss on the variant *antaraṃ pratipālaya* is that Vasiṣṭha instructs Nimi to wait for an occasion after the completion of Indra's sacrifice, at which point the priest will return and sacrifice for Nimi. (*antaraṃ pratipālaya. indrayāgasamāptiparyantāvakāśaṃ pratipālaya pratīkṣasva. indraṃ yājayitvā tvāṃ yājayiṣya iti bhāvaḥ.*)

11. "Then the brahman Gautama took his place." *tadantaram atho vipro gautamaḥ pratyapūrayat*: Literally, "Now the brahman Gautama filled his vacancy." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *anantaraṃ mahāvipraḥ* for *tadantaram atho vipraḥ*, "now, his vacancy, the brahman," which lends the line the sense "After that, the great brahman Gautama filled in."

12. "those brahmans" *tān viprān*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read *viprāṃs tān* by transposition.

"sacrificed" *yajate*: Literally, "he sacrifices." Ś,Ñ1,V2,3,B4,D1,3,4,7,8,10–12,T3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the imperfect (*lan̄*), *ayajat*, "he sacrificed."

"not far from" *pārśve*: Literally, "on the side of *or* near."

13. "The king entered a state of consecration for five thousand years." *pañcavarṣa sahasrāṇi rājā dīkṣām upāgamat*: Gita Press, KK, and VSP read verse 12 (= lines 105 and 106) with 13 (line 107), while GPP and NSP run 13 (107) together with 14ab (line 108). Cr understands that we must read this verse (line 107) with the preceding one, understanding: "He performed his consecration, that is to say, his vow connected with that, for five thousand years, and therefore sacrificed. One and one-half constitute a single syntactic unit (*pañcavarṣasahasrāṇi dīkṣāṃ tatpratijñām akarod ata eva ayajat sārddhaśloka ekānvayī*)."

"entered" *upāgamat*: Literally, "he approached." D10,11,T3,4, and GPP, NSP, and Gita Press read instead *athākarot*, "then he made *or* performed." This lends the phrase the sense "He took consecration (*dīkṣām*)." Cr glosses, "He made *or* took a vow for that (*tatpratijñām akarot*)."

14. "the duties of the *hotṛ* priest" *hautram*: Literally, "that which pertains to the *hotṛ*." The *hotṛ* is the priest who invokes the gods with verses from the *Ṛgveda* during the vedic sacrifice. Cr glosses, "the duty *or* rite which pertain to the *hotṛ* (*hautraṃ karma*)."

15. "But when . . . saw" *apaśyat*: Literally, "he saw."

"the foremost of brahmans" *brahmasattamaḥ*: D6,7,10,11,M2,4,7,9, and GPP, NSP, Gita Press, KK, and VSP read instead *brahmaṇaḥ sutaḥ*, "the son of Brahmā."

"that sacrifice had been completed" *tam adhvaram . . . abhipūritam*: D,T3,4,M2,4,6–9, and GPP, NSP, Gita Press, KK, and VSP read instead *tadantaram . . . abhipūritam*, "that vacancy had been filled."

"with a . . . rage" *krodhena*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kopena*.

16. "he sat waiting for a while" *muhūrtaṃ samupāviśat*: Literally, "he sat down for a while."

"But as for the king, he had gone happily to sleep" *rājāpi nidrām āhṛtavān sukham*: Literally, "as for the king, he happily took sleep." D10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *rājarṣir nidrayāpahṛto bhṛśam*, "the royal seer was powerfully carried off by sleep." Ck, Cg, and Ct believe that the king fell asleep while the sacrifice was still incomplete (*asamāpta eva sattra iti bhāvaḥ*—so Ct; Ck and Cg similarly).

17. "anger flared up in great Vasiṣṭha" *manyur vasiṣṭhasya prādur āsīn mahātmanaḥ*: Literally, "the anger of great Vasiṣṭha became visible *or* arose."

18. "your body shall be devoid of consciousness" *cetanena vinābhūto dehas tv eṣā bhaviṣyati*: Literally, "this body will be devoid of consciousness." Ct understands the phrase *cetanena vinābhūtaḥ*, "devoid of consciousness," to mean "dead (*mṛta ity arthaḥ*)." D7,10,11, and GPP, NSP, and Gita Press read instead *cetanena vinābhūto dehas te pārthivaiṣyati*, "Your body, O king, will go, devoid of consciousness." This variant results in the repetition of the vocative *pārthiva*, "O king," in the verse. Ct glosses the awkward verb *eṣyati*, "it will go," of this variant with *bhaviṣyati*, "it will be *or* become." Ś,D1,5,8,12, M3, and KK and VSP read instead *cetanena vinābhūto dehas tava bhaviṣyati*, "Your body will be devoid of consciousness." Nimi will be brought back to consciousness at 7.51-5*.12

19. "the royal seer" *rājarṣiḥ*: D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *rājā tu*, "But the king."

"heard about" *śrutvā*: Literally, "having heard."

"the king" *sa rājā*: M3 and KK and VSP read instead *saṃrambhāt*, "because of [his] agitation."

20. "you . . . unleashed upon me" *muktavān mayi*: Literally, "[you] released upon me." D7,10,11,M5, and GPP, NSP, and Gita Press read instead *uktavān mama*, "you uttered in regard to [lit., 'of'] me."

"perverted by anger" *krodhena kaluṣīkṛtaḥ*: Literally, "made impure *or* tainted by anger."

21. "with its radiant splendor" *surucira*prakhyaḥ: V3,D3,10,11, and GPP, NSP, and Gita Press read instead *sa sucira*prakhyaḥ, "that [body] with its enduring splendor *or* radiance." Cs glosses, "The one of which there was previously enduring splendor, that is to say, beauty (*prāksuciraṃ prakhyā śobhā yasya saḥ*)."

Following 21cd (= line 123), D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ1 continues after 47*, Ś2,3, continue after 46*, and Ñ2,B, and Gorresio continue after 45*, a passage of four lines (consisting of four *pādas*) [48*]: "And in this way, in the grip of anger, the two of them, the king and the foremost of twice-born brahmans,[1] then cursed each other. And those two immensely powerful men, suffering from the same affliction,[2] suddenly became disembodied. (*iti roṣavaśād ubhau tadānīm anyonyaṃ śapitau nṛpadvijendrau / sahasaiva babhūvatur videhau tulyavyādhigatau mahāprabhāvau //*)"

[1] "the king and the foremost of twice-born brahmans" *nṛpadvijendrau*: Literally, "the king and the best among twice-born [ones]." The compound could also be read as "the foremost of kings and the foremost among twice-born [ones]."

[2] "And those two immensely powerful men, suffering from the same affliction" *tulyavyādhigatau mahāprabhāvau*: Literally, "those two of great power who had gone to equal affliction." Ś2,3,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tattulyādhigataprabhāvavantau*. This somewhat awkward compound is ambiguous. It can mean either "the two who possessed power [and] who had gone to [-*gata*-] mental affliction [-*ādhi*-] equal to that," or "those two who possessed power that had gone [*adhigata*] to equality with him or that." Ct attempts to explain this reading by taking the pronoun *tat* to stand for the name Brahmā. He takes the first part of the compound to mean "equal to that of Brahmā," a phrase that he then uses to describe power that was equal to that of Brahmā, which power the two possessed. That is to say, Ct concludes, the two of them possessed power equal to that of Brahmā. (*tad iti brahmanāma. brahmaṇas tulyaṃ tulyatayādhigataḥ prāpto yaḥ prabhāvas tadvantau. brahmatulyaprabhāvāv iti yāvat.*) Cs, as is so often the case, rejects Ct's interpretation, regarding it as inappropriate to the context. Instead he offers two interpretations of his own. In the first, he breaks the sequence up into two elements. The first is *gataprabhāvavantau*, "whose power was gone." The second is *tattulyādhi*, "those two who shared an equal and well-known mental affliction (*ādhi*). His second interpretation is that the two of them possessed the acquisition of mutual disembodiedness and the power to bring that about, that is to say, they possessed the well-known capability of giving one another curses. (*tattulyādhigataprabhāvavantau gataś cāsau prabhāvaś ca so 'sti yayos tau. sa lokaviditas tulyaḥ parasparam. ādhir manovyathā yayos tau. tau ca tau tau ca. nāgojibhaṭṭas tu . . . iti vyākurvan śāpataḥ parasparaṃ videhatāprāpteḥ śokamūlatayā prakaraṇānaucityaṃ saṃpāditavān iti mantavyam. tattulyādhigataprabhāvavantau tallokaprasiddhaṃ tulyādhigatam adhigatir ubhayoḥ parasparaṃ videhatāprāptis tatkārako yaḥ prabhāvo 'nyonyaśāpapradānasāmarthyaṃ tadvantāv iti vā.*)

The meter is apparently a defective example of the *triṣṭubh*.

Sarga 51-4 = Appendix I, No. 8, lines 124–171*

App. I, No. 8, lines 124–171 = Lahore 7.57; Gorresio 7.58; GPP, NSP, Gita Press, KK, and VSP 7.56.

The story of the seduction of Urvaśī by Varuṇa is known in numerous *purāṇas*. On the relations between these versions and that found in the *Uttarakāṇḍa*, see S. Goldman 2015a.

1. Compare 7.51-2*.1 (lines 49–50), which are virtually identical with the exception of the word *paravīrahā*, "the slayer of enemy heroes, which replaces *paramārthavit*, "who grasped their essential meaning," of line 49." See 7.51-2*.1 and notes.

"words" *vākyam*: Literally, "speech." Ñ1,D5–7,10,11, and GPP, NSP, and Gita Press read instead *bhūtvā*, "having become," lending the line the sense "having become one whose hands were cupped in reverence."

7.51-4*.1 (= lines 124–125) = 7.51-5*.2 (= lines 174–175).

2. "Once they had left their bodies" *nikṣiptadehau*: Literally, "those two by whom the bodies were deposited." V2,3,D5–7,10,11, and GPP, NSP, and Gita Press read instead *nikṣipya dehau*, "having abandoned the two bodies."

"how did those two . . . come to be embodied" *katham . . . dehena saṃyogaṃ jagmatuḥ*: Literally, "how did the two go to union with a body?"

"the twice-born brahman" *dvija-*: Literally, "the twice-born [one]."

3. "by Lakṣmaṇa . . . to that bull among men" *lakṣmaṇena . . . / . . . lakṣmaṇaṃ puruṣarṣabham*: Literally, "by Lakṣmaṇa . . . to Lakṣmaṇa, bull among men."

"Rāma, the delight of the Ikṣvākus" *rāma ikṣvākunandanaḥ*: Note the misprint in the critical edition (line 128). KK and VSP read instead *rāmaś cekṣvākunandanaḥ*, "and Rāma, the delight of the Ikṣvākus."

4. "those two righteous men" *dhārmikau*: Literally, "those two righteous [ones]."

"became as the wind" *vāyubhūtau*: Literally, "having become wind *or* air." The relatively unusual expression occurred earlier at 7.51-2*.7 (= line 62) above, as a description of the divine seers Nārada and Parvata when they fly up and vanish into the sky. Here the idea seems to be slightly different. We are to understand that Vasiṣṭha and Nimi, having become disembodied as a result of their mutual curses, continue to exist as ethereal spirits. Cs, the only commentator to discuss the term here, notes that they had become beings made of air, like *piśācas* and other supernatural creatures. Cs attributes this peculiar condition to the fact, as indicated in the same line, that they are both rich in austerities. (*vāyubhūtau piśācādivad vātabhūtau. evam avasthāne kāraṇam āha—tapodhanāv iti.*) The idea here is apparently that they are too pious or possessed of ascetic power to actually die. See 7.51-2*.7 (= lines 61–62); 7.51-5*.15,16 (= lines 201, 203); and notes.

5. "Vasiṣṭha, of immense blazing energy" *vasiṣṭhas tu mahātejāḥ*: Literally, "But Vasiṣṭha, of immense blazing energy." Ñ2,B1–3, and KK and VSP read instead *vasiṣṭhaḥ sumahātejāḥ*, "Vasiṣṭha, of truly immense blazing energy."

"to his father, Brahmā" *pitaraṃ prati*: Literally, "to his father." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK and VSP read instead *pitur antikam*, "[he went to] the vicinity of [his] father."

"for the sake of another body" *śarīrasya kṛte 'nyasya*: The commentators differ slightly as to how to characterize the new body Vasiṣṭha is seeking. Ct refers to it as a gross, physical body (*sthūlaśarīra-*). Cr believes that the sage is seeking a new birth (*utpattyartham*). Ck and Cg do not specify the type of body sought, glossing merely, "the sense is that it was for the sake of the acquisition of another body (*anyaśarīraprāptyartham ity arthaḥ*—so Cg; Ck similarly)." Cs glosses *anyasya*, "another," as "visible to everyone (*anyasya sarvadṛśyasya*)."

6. "wise" *dhīmataḥ*: Ś,Ñ,V,B,D,T3,4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *dharmavit*, "the knower of righteousness." The term then applies to Vasiṣṭha.

"who had become as air" *vāyubhūtaḥ*: See notes to verse 4 above.

"to Grandfather Brahmā" *pitāmaham*: Literally, "to the Grandfather."

7. "Lord, I have been rendered bodiless" *videho 'smi kṛtaḥ prabho*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *videhatvam upāgamam*, "I have gone to bodilessness."

Following 7ab (= line 136), D6,7,10,11,T (T3,4 line 1 only),G,M1,3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [49*]: "Lord of the worlds! Great God, born of a lotus![1] I have become as the wind.[2][1] All beings who are deprived of their bodies will suffer great misery, and all the duties of one who is deprived of his body come to naught.[2–3]"

[1] "Lord of the worlds . . . born of a lotus" *lokanātha . . . abjaja*: D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *devadeva . . . aṇḍaja*, "God of gods . . . born from the [cosmic] egg."

[2] "born of a lotus! I have become as the wind" *vāyubhūto 'ham abjaja*: KK and VSP read instead *aṇḍajo 'pi tvam abjajaḥ*, "although you were born of the [cosmic] egg, you are born from a lotus." On the compound *vāyubhūtaḥ*, see notes to verse 4 above.

8. "You . . . must first enter the semen discharged by Mitra and Varuṇa" *mitrāvaruṇajaṃ teja āviśa tvam*: Literally, "You must enter the blazing energy [i.e., semen] born from Mitra and Varuṇa." Ś,Ñ2,B2–4,D5,8,12, and Lahore, Gorresio, KK, and VSP read the synonymous *praviśa* for *āviśa*. Cr, reading ahead, notes that since eventually Mitra and Varuṇa will deposit semen in the same pot and the semen of the two of them will become mixed, Vasiṣṭha will be born in that sense from both of them. (*vīryayoḥ saṃmilitatvād ubhayor api ubhayajatvavyavahāra upapadyata iti dik.*) See verse 16 (= lines 154–155) and notes below; see, too, 51-5*.4 (= lines 178–179) and notes.

9. "And so you will not be born from a womb" *ayonijas tvaṃ bhavitā tatrāpi*: Literally, "in that [birth], too, you will be one who is not born from a womb." Cs characteristically resegments the sequence so as to demonstrate that Vasiṣṭha will still be Brahmā's son. He takes the syllable "*a*" in its sense of "Nārāyaṇa" and the term *yoni* in the sense of "cause." He then reads the compound as a *bahuvrīhi* in the sense of "he who has Nārāyaṇa as his cause," that is to say, Brahmā. Thus the entire compound *ayonija* means "born from me, that is, Brahmā." (*ayonijaḥ—aḥ nārāyaṇo yoniḥ kāraṇaṃ yasya so 'yoniḥ. tasmān maj jāyata iti sa tathā.*)

"you shall, once more, come under my control" *punar eṣyasi me vaśam*: Literally, "you will go to my power again." The idea, as most clearly expressed by Ct, is that even though Vasiṣṭha will now be born from the mixture of the semen of Mitra and Varuṇa, he will still be Brahmā's son and thus one of the primal sages created by that divinity to serve as the secondary Prajāpatis. (*tatrāpi mitrāvaruṇaretaḥpraveśe 'pi, me vaśaṃ matputratvena pūrvavat prajāpatitvam api prāpsyasīti bhāvaḥ.*)

10. "he made a reverential salutation and" *abhivādya*: Literally, "having reverentially saluted." KK and VSP read instead *cābhivādya*, "and having reverentially saluted," which prevents the hiatus in the original between *devena*, "by the god," and *abhivādya*, "having reverentially saluted."

"Varuṇa's abode" *varuṇālayam*: This, of course, is a reference to the ocean, as noted by Ct and Cr (*samudram*).

11. "Mitra" *mitraḥ*: Mitra is an ancient Indo-Iranian god, but he is a rather minor figure in the vedic pantheon. He is invoked alone only once in the *Ṛgveda* (3.59). More often he is linked with the more important divinity Varuṇa (see, for example, *Ṛgveda* 1.136; 1.137; 1.151–153; 5.62–72; 6.67; 7.60–66; 8.25; 10.132). There the pair is invoked as Mitrāvaruṇā. Ck, Cg, Ct, and Cr all remark that Mitra is a form of the solar divinity Sūrya. Ck and Ct are most specific, saying that he is, like some other associated solar vedic divinities such as Pūṣan and Āryaman, a type of [divine] manifestation that is located in the solar orb (*mitraḥ pūṣāryamādivat sūryamaṇḍalasthamūrtibhedaḥ*—so Ct; Ck similarly).

"was sharing Varuṇa's rule" *varuṇatvam akārayat*: It is hard to give a literal translation of this odd expression, which conveys something of the sense of "he caused some-

one *or* something to enact the state of being Varuṇa." The commentators, too, are puzzled by the expression, offering some four possible interpretations. Ck, followed by Ct, understands the sense to be that Mitra brings about his own identity with Varuṇa (*varuṇatādātmyam akārayad bhāvayati sma*). Cs takes exception to this interpretation, which he ascribes to Ct and others. He understands the phrase to mean simply that Mitra is in the same place or position as Varuṇa (*varuṇatvaṃ tena sahaikasthānasthitatvam akārayat*). Ct, perhaps himself uncertain about Ck's interpretation, offers an alternative, according to which Mitra was exercising Varuṇa's rule *or* authority (*yadvā mitro 'pi varuṇatvaṃ varuṇādhikāram akarod ity arthaḥ*). Cr follows this latter interpretation of Ct (*varuṇatvaṃ tadadhikāram akārayad akarot*). Cg, whom we have followed, understands that, for some reason or other, both divinities are ruling Varuṇa's kingdom simultaneously (*kenāpi hetunobhayāv api yugapad varuṇarājyam akurvatām*). On Mitra's attaining or sharing Varuṇa's position, see 7.74.5 and notes.

"He had come there and, together with that lord of the milk ocean" *kṣīrodena sahopetaḥ*: Literally, "together with the ocean of milk, he had come." Again the phrase is obscure. Ck and Ct, whom we follow, take the term *kṣīrodena*, "by *or* with the ocean milk," as a metonym for Varuṇa himself because of his close identification with that ocean. Thus they understand the phrase simply to mean that Mitra is in the company of Varuṇa (*kṣīrodena kṣīrodātmakena varuṇenopetaḥ san*). Cr takes the term at its face value, understanding that Mitra has come together with the ocean bearing the name of *kṣīroda*, "ocean of milk." The meaning is that he is situated there. (*kṣīrodena tadabhidhasamudreṇa sahopetas tatra sthita ity arthaḥ.*) Cs understands that Mitra is associated with *or* in contact with the *kṣīroda*, "ocean of milk" (*kṣīrodeneti sahopeto yuktaḥ*).

"by the lords of the gods" *sureśvaraiḥ*: M1 and KK and VSP read instead *surottamaiḥ*, "by the foremost of the gods."

12. "happened to come to that place" *yadṛcchayā tam uddeśam āgatā*: Literally, "[she] came to that place by chance." T1,2,G3,M3, and KK and VSP read instead *yadṛcchayā samudreśam āyayau*, "she came by chance to the lord of the ocean."

13. "When Varuṇa saw Urvaśī, who was endowed with such beauty, playing in his own abode, he was overcome with tremendous lust for her." *tāṃ dṛṣṭvā rūpasaṃpannāṃ krīḍantīṃ varuṇālaye / āviśat paramo harṣo varuṇaṃ corvaśīkṛte* //: Literally, "And [he] having seen her endowed with beauty playing in Varuṇa's abode, extreme excitement entered Varuṇa for the sake of Urvaśī." D10,11, and GPP, NSP, and Gita Press read instead *tadāviśat paro harṣaḥ*, "then great excitement possessed [him]." The compound *varuṇālaya* is a standard kenning for the ocean.

14. "asked that foremost of *apsarases* . . . to make love with him" *tām . . . vārayāmāsa maithunāyāpsarovarām*: Literally, "He solicited that foremost of *apsarases* for sexual intercourse."

15. "But, cupping her hands in reverence, she" *tataḥ sā tu . . . prāñjaliḥ sthitā*: Literally, "but then standing with her hands cupped in reverence."

"I have already been asked by Mitra personally." *mitreṇāhaṃ vṛtā sākṣāt pūrvam eva*: Literally, "I was first solicited by Mitra personally." Cr points out that Urvaśī has been solicited for sexual intercourse by Mitra and that by telling this to Varuṇa, she is suggesting that she will not have sex with him (Varuṇa) (*pūrvam ahaṃ mitreṇa vṛtā maithunāyeti śeṣa iti vacanam sorvaśī varuṇaṃ pratyuvācaitena tubhyaṃ ratiṃ na dāsyāmīti sūcitam*).

16. "my semen" *idaṃ tejaḥ*: Literally, "this semen." Ck and Ct note that this would be in the form of the semen that was emitted at the mere sight of Urvaśī (*idaṃ tejas taddarśanakṣubhitavīryarūpam*).

"into this pot fashioned by the God" *kumbhe 'smin devanirmite*: Literally, "in this pot fashioned by the god *or* gods." Ck and Ct claim that this refers to the pot created by

Brahmā to enable the production of his son (*devanirmite kumbhe putrotpattisamarthatayā brahmasṛṣṭe*). See verse 8 (= lines 138–139) and notes above.

17. "Since you do not wish to make love with me" *yadi necchasi saṃgamam*: Literally, "if you do not desire sexual union."

"I shall satisfy my desire for you and obtain release in this way" *evam uṭsṛjya . . . tvayy aham . . . / kṛtakāmo bhaviṣyāmi*: Literally, "having thus released with respect to you, I shall be one whose desire is accomplished."

18. "of the world guardian" *lokapālasya*: Ñ1,V1,2,D1–4,6,7,9–11, and GPP, NSP, and Gita Press read instead *lokanāthasya*, "of that protector *or* lord of the worlds."

19. "Let this be as you wish." *kāmam etad bhavatv evam*: Literally, "Let this be thus, as desired." Alternatively, one could take the adverb *kāmam* in its sense of "very well," lending the sentence the sense "Very well, let this be thus." As Ct notes, the reference is to Varuṇa's expressed intention to ejaculate into a pot (*kumbhe vīryotsargo bhavatu*).

"My heart belongs to you." *hṛdayaṃ me tvayi sthitam*: Literally, "My heart is fixed *or* located in you." Ck, Cg, and Ct gloss *hṛdayam*, "heart," in the sense of *cittam*, "mind *or* thoughts."

"My love for you is greater" *bhāvaś cābhyadhikas tubhyam*: Literally, "and [my] emotion for you is far greater." D6,7,10,11, and GPP, NSP, and Gita Press read instead *bhāvaś cāpy adhikaṃ tubhyam*, "and moreover, my emotion for you is greater." Ck, Cg, and Ct understand the phrase to mean that Urvaśī is saying that Varuṇa's love for her is greater [than] Mitra's (*tubhyaṃ tava ca bhāvo 'dhikaṃ mayi sthitaḥ*—so Ct; Ck and Cg similarly). Cr, however, like us, understands that she is saying that her love for Varuṇa is greater [than her love for Mitra] (*me bhāvaḥ prītis tubhyaṃ tvayy adhikaṃ vartate*).

"nevertheless, my body belongs to Mitra" *deho mitrasya tu*: Literally, "But the body is Mitra's."

20. "he discharged" *vyapāsṛjat*: G1 and KK and VSP read *hy apāsṛjat*, "indeed, he emitted," while D10,11,M8, and GPP, NSP, and Gita Press read instead *nyavāsṛjat*, "he poured forth."

"which was as radiant as blazing fire" *jvaladagnisamaprakhyam*: Literally, "having equal radiance to a blazing fire." T1,2,G3,M1,3, and KK and VSP read instead *jvaladagniśikhāprakhyam*, "whose radiance was that of a flame of blazing fire."

21. "in a towering rage" *susaṃkruddhaḥ*: Literally, "very angry." KK and VSP read instead the gerund *susaṃkramya*, literally, "having approached *or* come together with." The verb here should be taken in its sense "having had sexual relations with." This variant is not noted in the critical apparatus. M5 reads the close and here synonymous *susaṃgamya*, "having had sexual relations with." Cg, the only commentator to remark on the reading of KK and VSP, explains, "Having closely joined with (*susaṃkramya*), that is to say, having fully embraced [her]. Having observed her lack of passion for him, that is the meaning. Cg's understanding is that that Mitra has sexual intercourse and, in so doing, realizes that she has no love or passion for him. (*susaṃkramya samyakpariṣvajya. tasyāḥ svasminn anurāgābhāvam ālokyety arthaḥ.*)" Cg notes a variant reading that is closer to that of the critical edition (*tāṃ tu mitraḥ susaṃkrudhyeti ca pāṭhaḥ*). This reading substitutes the gerund *susaṃkrudhya*, "having become very angry with, for the participle *susaṃkruddhaḥ*, "very angry." GPP erroneously renders Cg's variant as *susaṃkramya*.

22. "Having been . . . solicited by me" *mayā nimantritā*: Literally, "being summoned *or* invited by me." D10,11, and GPP, NSP, and Gita Press read instead *mayābhimantritā*, literally, "having been consecrated by me with *mantras*," but here this must be read, as Cr notes, as "being solicited by me for sexual intercourse (*mayābhimantritā maithunāya vṛtā*).

"why did you not reject him" *kasmāt tvam avisarjitā*: The critical edition's reading is a relatively hard one. The most natural way to read the *pāda* would be "why, without being released *or* dismissed, did you . . . ," but such a reading cannot account for the two instances of the interrogative *kasmāt*, "why," in the verse, since there would be only one question. We therefore have chosen to read the *bhūte kṛdanta* as an active participle and the causal as a simplex, as several of the commentators do with the variant as discussed below. In the critical reading, the probable object of the participle would be "him," i.e., Varuṇa. Ś,Ñ1,B3,D10,11,M8, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *avasarjitā*, "[you were] caused to be abandoned." Like the critical reading, this too must be read as an active and a simplex. Ck, Cg, and Ct all gloss, "[she, i.e., you, abandoned (*visṛṣṭavatī*)" and add the pronoun "me" (*mām iti śeṣaḥ*), lending the variant the sense of "why have you abandoned me [i.e., Mitra]?" Cr similarly glosses, "you [i.e., Urvaśī] abandoned (*tyaktavatī*) [Mitra]" and explains that what is suggested is that unless Urvaśī desired another husband [i.e., Varuṇa], it would not have been possible for her to have gone to him when she had first been solicited for sex by Mitra. (*mayābhimantritā maithunāya vṛtā tvaṃ kasmād avasarjitā tyaktavatī. kim arthaṃ cānyaṃ patiṃ vṛtavaty etena patyantaraviṣayakakāmanāṃ vinānyatra gamanaṃ na saṃbhavatīti niścayaḥ sūcitaḥ.*)

"Why . . . you . . . slut" *kasmāt tvaṃ duṣṭacāriṇi*: Literally, "Why, you, woman of corrupt behavior." Ś,D5–8,10–12,T3,4,M6,8, and Lahore, GPP, NSP, and Gita Press read *kim artham*, "for what purpose, why," for *tasmāt tvam*," while T1,2,M3,4,10, and KK and VSP read instead *tasmāt tvaṃ duṣṭacariṇī*, "therefore you [are] a woman of corrupt behavior."

"another with your heart" *bhāvenānyam*: Literally, "another with love." Ś2,3,D6,7, 10,11,T3,G1,M8, and GPP, NSP, Gita Press, KK and VSP read instead *patim anyam*, "another *or* different lord."

23. "descend to the world of mortals" *manuṣyaṃ lokam āsādya*: Literally, "having gone to the mortal world." V1,3,D6,7,10,11,T1,2,G2,3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *manuṣyalokam āsthāya*, "having resorted to the world of mortals *or* the mortal world."

24. "You must go to him this very day" *tam adya gaccha*: Ś,D6–8,10–12,T1,3,M5, and GPP, NSP, and Gita Press read instead *tam abhyāgaccha*, "You must approach him."

This peculiar story seeks, among other things, to provide the rationale for the *apsaras* Urvaśī's famous liaison with the mortal King Purūravas, a relationship well attested in the literature from the time of the *Ṛgveda* (10.95).

Following 24cd (= line 171), Ś2,3,Ñ,V2,3,B,D3,6 (line 1 only),7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of ten lines [57*]: "Then, because of the evil consequences of the curse,[1] she approached Purūravas, that very Purūrava who was the legitimate son of Budha in Pratiṣṭhāna.[2][1–2] Then an immensely powerful son was born to him, the majestic Āyus, who had[3] a son Nahuṣa, who was the equal of Indra in splendor.[3–4] When Indra, the lord of the highest heaven, had become incapacitated after loosing the *vajra* at Vṛtra, it was Nahuṣa who took his place for a hundred thousand years.[4][5–6] Because of that curse, she descended to earth. And then, Urvaśī of the beautiful teeth, lovely eyes, and bewitching brows, dwelt there for many years. After the curse had come to an end, she went to the abode of Indra.[7–10]"

[1] "because of the evil consequences of the curse" *śāpadoṣeṇa*: Literally, "by the harm *or* detrimental effect of the curse."

[2] "Purūravas, that very Purūrava . . . in Pratiṣṭhāna" *purūravasam . . . pratiṣṭhāne purūravam*: Literally, "Purūravas, Purūrava in Pratiṣṭhāna." KK and VSP read *pratiyātā*, "she went," for *pratiṣṭhāne*, "in Pratiṣṭhāna." This variant lends the reading the sense "she approached Purūravas. So she went to Purūrava, who was the legitimate son of Budha."

Note the irregular form of *purūravam*, following the short "*a*" declension in 24cd (= line 171). On Pratiṣṭhāna, see notes to 7.51-7*.19 (= lines 295–296).

[3] "who had" *yasya*: Literally, "of whom [there was]." KK alone reads instead the awkward *yatra*, "where."

[4] "When Indra, the lord of the highest heaven, had become incapacitated after loosing the *vajra* at Vṛtra, it was Nahuṣa who took his place for a hundred thousand years." *vajram utsṛjya vṛtrāya śrānte 'tha tridiveśvare / śataṃ varṣasahasrāṇi yenendratvaṃ praśāsitam* /: Literally, "When the lord of the triple heaven had become distressed after having released the *vajra* at Vṛtra, the role of Indra was discharged by whom for a hundred thousand years." The syntax of 57*, line 5, of App. I, No. 8, is similar to that at verse 11 (= line 144) above. Cr glosses, "by whom Indra's kingdom was ruled (*yenendratvam indrarājyaṃ praśāsitam*)." On the debility of Indra following his killing of Vṛtra, see *sargas* 75–77. As we know from the mythology, Nahuṣa ruled in Indra's place for some time when the latter was incapacitated because of the taint of *brahmahatyā*, which he had incurred through his killing of Vṛtra or, in some versions, Triśiras (see, for example, *MBh* 5.10–11.) See 7.51-7*.19 (= lines 295–296) and notes. See, too, Introduction, "Structure," pp. 123–56.

The meter is *upajāti*

Sarga 51-5 = Appendix I, No. 8, lines 172–212*

App. I, No. 8, lines 172–212 = Lahore 7.57; Gorresio 7.58; GPP, NSP, Gita Press, KK, and VSP 7.56.

1. "divine . . . which was so wonderful to contemplate" *divyasaṃkāśām . . . adbhutadarśanām*: Literally, "of divine appearance . . . of wonderful sight." The use of these visual terms for an oral narration is somewhat peculiar. For the first term, Ck, Cg, and Ct gloss, "of wonderful form *or* nature (*divyarūpām*)," which avoids the problem. For the second, we are forced to take the term *darśanam*, "sight," in its sense of "understanding *or* doctrine. "

2. 2ab (= lines 174–175) = 7.51-4*.2 (= lines 126–127).

"Once they had left their bodies" *nikṣiptadehau*: Compare note to 7.51-4*.2.

"the twice-born brahman and the king" *dvijapārthivau*: Literally, "the twice-born [one] and the king."

4. "Then, best of men, from that pot of the great God, which was filled with semen" *tataḥ kumbhe naraśreṣṭha tejaḥpūrṇe mahātmanaḥ*: Literally, "then, best of men, in the pot of the great one, which was filled with semen." The syntax of the critical reading allows us to understand that the pot belongs to the great one (*mahātmanaḥ*), who, as we know from the context, must be Brahmā. See 7.51-4*.8 (= lines 138–139) and notes. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yaḥ sa* [*tu*—KK and VSP] *kumbho raghuśreṣṭha tejaḥpūrṇo mahātmanoḥ*, "Foremost of the Raghus, that pot of the two great ones, which was filled with the semen." The dual *mahātmanoḥ*, "of the two great ones," must, as all the commentators who share the reading note, refer to Mitra and Varuṇa. This reading finally forces Ct to address the question previously unanswered in the story, except for an insert passage 57(A)* found only in D3, as to when and how Mitra's semen got into the pot. Ct fleshes out the story as follows: "In this matter, the story is like this. First Mitra, having seen Urvaśī, invited her. And he was told by her, 'I will come to your residence.' Then, when Mitra was in Varuṇa's world, he ejaculated his own semen into a pot at the sight of her, and, having released it into the pot, he went to his own home. After that Varuṇa, too, having seen her, released his semen into the pot. Then, when she went to Mitra's residence, she was cursed by Mitra. (*atraivam ākhyāyikā.*

prathamam urvaśīṃ mitro dṛṣṭvā tām āmantritavān. tayā ca tvannivāsam āgacchāmīty uktas tadā varuṇalokastha eva mitras taddarśanād ghaṭaskhalitaṃ nijatejaḥ kumbha utsṛjya svaṃ nijavāsaṃ jagāma. paścād varuṇo 'pi tāṃ dṛṣṭvā skhalitaṃ tejaḥ kumbhe vyasṛjat. tato mitranivāsaṃ gatā mitreṇa śaptā ceti.)"

"filled with blazing energy" *tejomayau*: Literally, "made of *tejas*." We suspect that Cg is correct in glossing, "possessing unlimited blazing energy (*niravadhikatejaskau*)." Nonetheless, given the tenor of this episode, with its focus on semen, it is possible to understand the term to mean "consisting *or* made from [their] semen." See notes to verses 6 and 7 below.

5. "first" *pūrvam*: Cr understands the adverb to refer to the priority of Agastya's birth from [lit., "in"] the pot (*tatra tasmin kumbhe pūrvam agastyaḥ samabhavat*). Cg, as mentioned at notes to verse 6 below, takes it to refer to Mitra's prior deposition of semen in the pot.

"from it" *tatra*: Literally, "there *or* in that." See comments below on "he left him."

"Agastya" *agastyaḥ*: KK and VSP read instead *hy agastyaḥ*, "indeed, Agastya," which avoids the hiatus of the critical text.

"Saying to Mitra, 'I am not your son'" *nāhaṃ sutas tavety uktvā mitram*: Literally, "Having said to Mitra, 'I am not your son.'" The syntax of the statement is quite clear, but the exact intention is debated by the commentators, who offer three possible interpretations. Ck and Ct take the position that what Agastya means by his statement to Mitra is "I am not the son of you alone." The idea here is that since the sage was born from the mixture of the semen of two divinities, he belongs to neither one exclusively. Ck and Ct will reinforce this argument in their comments on the following verse, where they understand it to be an explanation of Agastya's dual patronymic [Maitrāvaruṇi]. (*nāhaṃ sutas taveti. yady api mitreṇāpi kumbhe reta utsṛṣṭaṃ tathāpi tavaikasya putro na bhavāmīty uktvāpākramat.*) Interestingly, Gorresio (1870, p. 327), in a note to his translation of this phrase, quotes a commentator on what he calls the "Calcutta" text, which turns out to be nothing other than an excerpt from the commentary of Ct. This is in keeping with the fact that Gorresio's text of the *Uttarakāṇḍa* is, in fact, much more closely aligned with the text of Ct than is the text of his previous six *kāṇḍas*, on which he occasionally quotes the commentary of one Lokanātha. Cr similarly understands Agastya to be saying that he is, in fact, not the son of Mitra alone but also of Varuṇa (*ahaṃ tavaiva suto na varuṇasyāpīty arthaḥ*). Cv proposes breaking the sequence *uktvāmitram*, "having said to Mitra," as *uktvā amitram*, "having said to the one who was not Mitra, that is to say, Varuṇa." Cv, however, also claims that even if the sequence is broken up as *uktvā mitram*, he (Varuṇa) is intended since the two divinities, Mitra and Varuṇa, are essentially one and the same. (*nāhaṃ sutas tavety uktvāmitram ity atrāmitram iti padacchedaḥ. amitraś ca varuṇaḥ. mitram iti cchede 'py ayaṃ vivakṣitaḥ. tayor aikyād ekībhūtau mitrāvaruṇau padaṃ cakratur iti hi pūrvam uktam.*) Cg merely observes that Agastya addresses only Mitra because of [his] deposition of semen in the pot prior to that of Varuṇa. He defers his interpretation of Agastya's statement until his comments on the following verse (*pūrvaṃ varuṇatejonidhānāt pūrvaṃ mitraṃ prati nāhaṃ tava suta ity uktvā*).

"he left him" *tasmād apākramat*: Literally, "he went away from him *or* that." Given the tenor of Agastya's comment as we have understood it, we agree with Cr, who glosses, "he went away from that, that is to say, from the presence of Mitra (*tasmān mitrasamīpād apākramat*)." Cg, however, understands *tasmāt* to refer to the pot itself, glossing, "he went away from that, that is, he arose from that pot (*tasmāt kumbhād apākramad udatiṣṭhata*)." If one follows this interpretation, then one would have to understand that Agastya and Vasiṣṭha actually take birth in the pot rather than, as we understood, from it. See notes above on "from it."

6. "had first been deposited in Urvaśī" *urvaśyāṃ pūrvam āhitam*: As mentioned in the notes to verse 4 above, at no point in the narrative thus far has there been any direct account of an emission of semen by Mitra, whether in Urvaśī or the pot, nor has it been stated that Urvaśī deposited any semen from any source in the pot in which Varuṇa deposited his semen. The present verse does little to clarify the muddle, and the commentators struggle to make sense of the events in light of Agastya's enigmatic statement to the apparent effect that he is not a son of Mitra (see notes to verse 5 above). Ś,V2,D6–8,10–12,T1,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read the genitive singular *urvaśyāḥ*, "of Urvaśī," for *urvaśyām*, "in Urvaśī." This does little to improve the situation; if anything, it makes it worse. Ck and Ct understand the verse to mean that Mitra's semen, which was the source of the birth of Agastya, had, prior to the emission of Varuṇa's semen, been placed in the pot, that is, in the same pot in which Varuṇa's semen later came to be mingled [with Mitra's]. Therefore, it is because all the semen got mixed up inside [the pot] that Agastya said [to Mitra], "I am not the son of you alone." And that is why, Ck and Ct conclude, Agastya has the epithet "the son of Mitra and Varuṇa." (*agastyotpattihetubhūtaṃ mitrasya teja urvaśyāḥ pūrvam urvaśīnimittavaruṇavīryavisargāt pūrvam āhitam. tasmin kumbhe tasminn eva kumbhe vāruṇaṃ tejaḥ samabhavat saṃgatam abhavat. yatra kumbhe tattejo mitrasya teja āsīt. atas tejo 'ntarasaṃgatād utpatter naikasya tava suta ity uktam agastyena. ata eva maitrāvaruṇir ity agastyanāma*—so Ct; Ck similarly.) Cr has a slightly different understanding. He says: "In the place where Varuṇa's semen was, that is, ended up, that is, in that pot where Mitra's semen had earlier been deposited in the presence of Urvaśī." "That is why," Cr concludes, "Agastya was born first, i.e., before Vasiṣṭha. That is the intention." (*yatra vāruṇaṃ tejaḥ samabhavat prāpnot tasmin kumbha urvaśyāḥ saṃnidhau mitrasya tejaḥ pūrvam āhitam. ato 'gastyaḥ pūrvam abhavad iti tātparyam.*) Cg's lengthy comment on the verse shows most clearly the difficulty of the episode. Cg offers two alternative explanations of his own and then offers an opinion he ascribes to unidentified "others," a position that is very closely aligned with, if not derived from, the interpretation of Ck and Ct. Cg's first explanation of Agastya's denial that he is Mitra's son (see verse 5 [= lines 180–181] and notes to verse 5 above) is that, with Urvaśī serving as the stimulating cause, Mitra's semen was placed on that pot [in which Varuṇa's semen was already located, rather than in it], and therefore the denial was made. Alternatively, Cg says that at the time of her earlier solicitation [by Mitra], Urvaśī, unable to engage in sexual intercourse because of the proximity of her friends, placed the semen in the pot. In this interpretation, the word "*mitrasya*" actually refers to both Mitra and Varuṇa. Now there is no way that Agastya could actually be born from the semen of both Mitra and Varuṇa. He was simply born from the pot, for which reason he is referred to by such epithets as "pot-born, born in a jug, etc." Since he was not born of a womb and the pot belonged to both Mitra and Varuṇa, Agastya is known as Maitrāvaruṇi. Cg notes that in some places Vasiṣṭha is said to be born of the semen of both Mitra and Varuṇa, because Mitra's semen was deposited earlier by Urvaśī [into the pot] where Varuṇa's semen [already] was. Cg then notes that others argue that when Agastya says he is not Mitra's son, this shows the logical connection with what follows (i.e., in this verse). These others say that Mitra's semen was, in fact, the essential cause of Agastya's birth, because earlier, on account of Urvaśī, Mitra deposited his semen in the pot before the emission of Varuṇa's semen. But Varuṇa's semen was already in the pot because of his earlier encounter with Urvaśī. Therefore, Agastya is saying to Mitra, "I am not the son of you alone." This is why Agastya goes by the name of "Maitrāvaruṇi." He is called "pot-born" because of his birth from the pot. (*urvaśyā nimittabhūtāyāḥ. mitratejas tasmin kumbhe pūrvam upary āhitam arpitaṃ tasmāt pratiṣedhaḥ kṛta iti bhāvaḥ. yadvā pūrvavaraṇakāla urvaśyā āhitaṃ tejaḥ sakhīsaṃnidhānād asaṃbhogāt kumbhe tatra nikṣiptam iti bhāvaḥ. asmiṃs tu pakṣe mitrapadaṃ mitrāvaruṇaparam. sarvathā na mitrāvaruṇatejojo 'gastyaḥ kiṃtu kumbhamātrasaṃ-*

bhavaḥ. ata eva kumbhasaṃbhavaḥ kalaśībhava ityādivyavahāraḥ. ayonijaś cāyaṃ kumbhasya maitrāvaruṇatvān maitrāvaruṇir ity api vyavahāraḥ. kvacid vasiṣṭhas tu maitrāvaruṇatejoja evety āha—yasmāt tejas tu mitrasyorvaśyā pūrvam āhitam. tat tejo yatra vāruṇam ity anye tv āhuḥ. nāhaṃ sutas tavetyādi. putro na bhavāmīty arthaḥ. uttarasya prasaktiṃ darśayati—tad dhīti. agastyasyotpattibījabhūtaṃ mitrasya tat teja urvaśyāḥ pūrvam urvaśyā nimittato mitreṇa tasmin kumbhe varuṇavīryavisarjanāt pūrvam evāhitam. tasminn eva kumbhe vāruṇam api teja urvaśīnimittakaṃ samabhavat. tasmān naikasya tava suta ity uktam agastyena. ata eva maitrāvaruṇir ity agastyanāma kumbhāj janyatvāt kumbhasaṃbhava ity āhuḥ.)

7. "after some time" *kasyacit . . . kālasya*: Cg understands the expression to refer to a very long time after the birth of Agastya (*agastyotpatter bahukālānantaram ity arthaḥ*).

"that divinity of the Ikṣvākus" *ikṣvākudaivatam*: As Cs notes, the reference is to Vasiṣṭha's role as the *purohita* of the House of Ikṣvāku (*ikṣvākukuladaivataṃ tatkulapurohitaḥ*).

"endowed with blazing energy" *tejasā yuktaḥ*: Ck and Ct understand that Vasiṣṭha is endowed with the divine blazing energy of his two fathers (*mitrāvaruṇayor divyatejasā yuktaḥ*—so Ct; *divyatejasā pitror ity arthaḥ*—so Ck). Although possession of *tejas*, "blazing energy," is a commonplace among great seers and warriors in the epic, it is hard in this episode, with its almost obsessive emphasis on the use of term *tejas* in its sense of "semen," not to feel that there is a resonance of that usage here. See notes to verses 4 and 6 above.

"was born of Mitra and Varuṇa" *mitrāvaruṇasaṃbhavaḥ*: Cr takes the term as a *bahuvrīhi* compound in the sense of "he who has an assumption of paternity [with respect to Mitra and Varuṇa] (*mitrāvaruṇasaṃbhavo mitrāvaruṇayoḥ saṃbhavaḥ pitṛtvasaṃbhāvanā yasya saḥ*)."

8. "And the moment Vasiṣṭha was born" *jātamātram*: Literally, "as soon as [he was] born."

"blameless sage" *aninditam*: Literally, "blameless [one]."

"*purohita*" *purodhasam*: See notes to 7.51-2*.6. Ś1,3,Ñ1,V1,3,B4,D1–4,D8–9,12,T3,4, and KK and VSP read instead the synonymous *purohitam*.

"for the prosperity" *bhavāya*: D6,7,10,11,M1,2,7–10, and GPP, NSP, and Gita Press read instead *hitāya*, "for the benefit *or* well-being."

"gentle brother" *saumya*: Literally, "gentle [one]."

9. "you . . . with his new body" *te 'pūrvadehasya*: Literally, "to you . . . of him having an unprecedented body." D6,7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tv apūrvadehasya*, "but . . . of him having an unprecedented body." Ck, Cg, and Ct all understand the term *apūrvadehasya* in its sense of "having a new body" (*nūtanadehasya*—so Cg; Ck and Ct similarly).

"emergence" *nirgamaḥ*: Cg glosses, "birth *or* origin (*utpattiḥ*)," while Ct glosses, "the manner of [his] birth (*utpattiprakāraḥ*)."

"gentle brother" *saumya*: Literally, "gentle [one]."

"the birth . . . just as it happened" *yathodbhavam*: Literally, "according to birth *or* origin." Ś1,3,Ñ2,V2,B1–3,D6–8,10–12,G1,M2,4–8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *yathābhavat*, "as it was." Ck, Ct, and Cr all supply either the word *vṛttam* (—so Cr) or *vṛttāntaḥ* (—so Ck and Ct), "story."

10. "they then all performed a sacrifice on his behalf for the duration of his consecration" *taṃ tato yājayāmāsur yāvaddīkṣāṃ*: It will be recalled that at 7.51-3*.13 (= line 107), Nimi was said to have undertaken a five-thousand-year-long consecration for his sacrifice. This was presumably interrupted by his contretemps with Vasiṣṭha. V2(m.), B1,2,4,D7,10,11,M6, and Gorresio, GPP, NSP, and Gita Press read *ca te*, "and they," for the critical reading *tataḥ*, "then." D6,7,10,11, and GPP, NSP, and Gita Press read *yajñadīkṣām*, "consecration for a sacrifice," for *yāvaddīkṣām*, "for the duration of his consecration,"

while KK and VSP read the synonymous *yāgadīkṣām*, "consecration for a sacrifice." This latter reading is not noted in the critical apparatus. Ś,D1,3,8,12,T1,2,G2, and KK and VSP read *yojayāmāsuḥ*, "they caused him to be engaged in." This lends the line the sense "then the wise seers caused him to be engaged in sacrificial consecration." Cr attempts to complete the elliptical syntax, adding the gerund *gṛhītvā*, "having taken." In this case, it is the brahmans who would take *dīkṣā* and not the king.

11. "those foremost among the twice-born brahmans" *dvijottamāḥ*: Literally, "those foremost among the twice-born [ones]."

"preserved" *rakṣanti sma*: Literally, "they protected *or* preserved." Ck, Cg, and Ct add "in a cauldron of oil, etc." (*tailakaṭāhādāv iti śeṣaḥ*—so Ck and Cg; Ct similarly). Compare the preservation of Daśaratha's body in a vat of oil at 2.60.12 and note and the similar preservation of the body of the brahman child at 7.66.2 and note.. On this practice, see Kane 1973, vol. 4, pp. 233–34.

"worshiping it with fragrances and garlands" *gandhair mālyaiḥ pūjayantaḥ*: D6,7, 10,11,M5,8, and GPP, NSP, Gita Press, KK, and VSP read instead *gandhair mālyaiś ca vastraiś ca*. This lends the passage the sense that the brahmans, etc., now preserve the king's body "with fragrances, garlands, and garments."

12. "upon the completion of the sacrifice" *yajñasamāptau*: Ñ1,D5–7,10,11,T1,2,3,G, M1,3,5,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the locative absolute (*sati saptamī*) *yajñe samāpte*, "when the sacrifice was completed."

"who was there" *tatra*: Literally, "there."

"I shall make your consciousness return" *ānayiṣyāmi te cetaḥ*: Literally, "I will bring [back] your consciousness." It will be remembered that Nimi lost his consciousness at 7.51-3*.18 (= lines 116–117). See, too, notes to this verse.

13. "Then . . . said" *tadābruvan*: G1,M2,4,7,9,10, and KK and VSP read instead *tathābruvan*, "they spoke in this fashion."

14. "Nimi's consciousness" *nimeś cetaḥ*: Ck, Cg, and Ct understand that the animate consciousness here is that of the individual soul, which is self-conscious (*ceto 'bhimānī pratyagātmā*). Ct explains that Nimi's consciousness is able to speak through his subtle body by means of his yogic powers (*yogavaśāl liṅgadehenaiveti bhāvaḥ*).

"in the eyes of all beings" *netreṣu sarvabhūtānām*: Ck, Cg, and Ct explain that through his special power, Nimi will be able to reside in the eyes that are present in all living creatures. Ck and Ct further understand that he will be able to do so simultaneously. They also understand that Nimi chooses the eyes since, because of their being of a solar nature [Ct] or the locus of the great light that is of a solar nature [Ck], they are the most excellent place in the body. (*sarvabhūtānāṃ netreṣu dehavartisarvasthānebhyaḥ sūryātmakatvena* [*sūryātmakamahāprakāśasthānatvataḥ*—so Ck] *praśastatayā svavaibhavād yugapad vaseyam*—so Ct; Ck similarly.) Cg understands similarly, that through his power, Nimi will be able to dwell in more than one place (*sarvabhūtānāṃ netreṣu sarvabhūtavartinetreṣu vaibhavād vaseyaṃ na tv ekasminn ity arthaḥ*).

15. "The wise gods" *vibudhāḥ*: Literally, "the wise [ones]." This is a common kenning for the gods.

"Having become as the wind" *vāyubhūtaḥ*: Literally, "having become wind."

This expression has occurred several times in this passage, but with slightly different meanings. At 7.51-2*.7 (= line 62), it appears to mean "disappeared *or* vanished from a place." At 7.51-4*.4 (= lines 130–131), it appears to refer to beings that exist in a disembodied or ethereal spiritual form (see also notes to these verses). Here commentators differ somewhat in their understanding. Ct takes the term somewhat in the second sense mentioned above, to mean "resorting to a light and subtle body like air *or* the wind (*vāyusadṛśalaghubhūtaliṅgadehāśrita ity arthaḥ*)." Ck and Cg take the term more literally, understanding that Nimi will become one of the lesser bodily winds, such as the one

called *nāga*, the breath responsible for belching (*nāgādyupavāyubhūtaḥ*). The five winds of the body are *nāga*, *kūrma*, *kṛkara*, *devadatta*, and *dhanañjaya*, which are alternatively called *prāṇa*, *apāna*, *samāna*, *udāna*, and *vyāna*.

16. "will blink" *nimiṣyanti*: Literally, "they will blink." This legend of the origin of the blinking of the eyes is evidently inspired by the name of the king, Nimi, which also means "the closing *or* blinking of the eyes." Ct understands that henceforth creatures will need to blink their eyes in order to alleviate the fatigue produced by their connection with Nimi, who is always moving about within them in his airlike form (*vāyubhūtena caratā tvayā karaṇena viśrāmārthaṃ tvatsaṃbandhena jāyamānasya khedasyāpanodārtham ity arthaḥ*). Cr understands similarly. Ck and Cg also similarly understand that the law of blinking will be instituted for eyes because of Nimi's presence in them, but they vary slightly in saying that the blinking will be in order to remove *or* alleviate the fatigue of keeping the eyes open (*tvatkṛte tvadavasthānanimittaṃ nimiṣyanti nimeṣadharmaṃ prāpsyanti. viśramārtha iti. unmīlanakhedāpanodanārtham ity arthaḥ*).

17. "the wise gods" *vibudhāḥ*: See notes to verse 15 above.

18. "But as for those great seers, so rich in austerities, they placed on Nimi's body a fire stick. And those great seers then spun it back and forth vigorously to the accompaniment of *mantras* and oblations in order to produce a son for Nimi." *ṛṣayo 'pi mahātmāno nimer dehaṃ tapodhanāḥ* [205] / *araṇiṃ tatra nikṣipya mathanaṃ cakrur ojasā* [206] / *mantrahomair mahātmānaḥ putrahetor nimes tadā* [207] /: Literally, "And the great seers, whose wealth was asceticism, Nimi's body.[205] And on it [i.e., the body], having placed a fire stick, those great ones made a churning with strength with *mantras* and oblations for the sake of a son of Nimi then.[206–207]" The critical reading lacks any verb to provide a syntactic relation for the noun *deham*, "body," in *pāda* b (line 205). This lack is remedied in a number of manuscripts and printed editions, which supply a verb. Ñ1,V1,3,D,3,6,7,9–11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read *samāharan*, "they brought," for *tapodhanāḥ*, lending the line the sense "And as for the great seers, they brought Nimi's body." Ck, Cg, and Cr all note that the *mantras* employed were specifically for the purpose of producing a son (*putrīyamantraiḥ*).

20. "he was born of someone who was bodiless [*videha*]" *videhāt saṃbhūtaḥ*: Our understanding is that since Mithi is the legitimate son and heir of the disembodied Nimi, the reference is to that condition of his father. The commentators, however, tend to focus more on his physical production from his father's corpse. This leads them to see the term *videhāt* as a *madhyamapadalopin* compound. Thus Ck and Ct gloss, "from a body from which the animating spirit *or* consciousness had departed (*videhād vigatacetodehāt*)." Cr similarly glosses, "born from a body separated from its life breaths (*videhāt prāṇaviyuktadehāt saṃbhūtaḥ*)." Cg interprets somewhat more literally, understanding, "born from a body that is gone (*vigatadehād vigato deho videhas tasmāt saṃbhūtaḥ*)." The passage plays on the name of the region, Videha, of which Janaka was the ruler.

21. "his lineage is known as Maithila" *asau maithilo 'bhavat*: Literally, "that became Maithila." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *ayam*. We follow Ct and Cr, who take this to be an elliptical reference to the lineage of the kings descended from Mithi. Thus Ct understands, "the lineage of Janaka (*ayaṃ janakavaṃśaḥ*)," while Cr glosses, "the lineage of Mithi (*ayaṃ mithivaṃśaḥ*)." The wordplay is based on the name of the capital city of Videha, Mithilā.

Following 21cd (= line 212), Ś2,3,Ñ,V2,B,D3,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP (KK and VSP in brackets, numbered as 7.57.21) insert a passage of four lines (consisting of four *pādas*) [70*]: "Thus, gentle brother,[1] I have narrated in its entirety the cause of their births, leaving nothing out: The one that came about in the case of the twice-born brahman Vasiṣṭha[2] because of the curse of that bull among kings[3] and the other extraordinary one[4] of the king[5] [Nimi] that came about because of the

curse of the twice-born brahman Vasiṣṭha[6] (*iti sarvam aśeṣato mayā kathitaṃ saṃbhavakāraṇaṃ tu saumya / nṛpapuṃgavaśāpajaṃ dvijasya dvijaśāpāc ca yad adbhutaṃ nṛpasya //*)."

[1] "gentle brother" *saumya*: Literally, "gentle [one]."
[2] "of the twice-born brahman Vasiṣṭha: *dvijasya*: Literally, "of the twice-born [one]."
[3] "of that bull among kings" *nṛpapuṃgava-*: The reference is to Nimi.
[4] "the other extraordinary one" *yad adbhutam*: Literally, "which was extraordinary."
[5] "of the king" *nṛpasya*: The referent is to Nimi.
[6] "of the twice-born brahman Vasiṣṭha" *dvija-*: Literally, "of the twice-born [one]."

The meter appears to be a defective *upodgatā*.

Sarga 51-6 = Appendix I, No. 8, lines 213–258*

App. I, No. 8, lines 213–258 = Lahore 7.59; Gorresio 7.60; GPP, NSP, Gita Press, KK, and VSP 7.58.

1. "the great man" *mahātmānam*: Literally, "the great [one]."

2. "that happened long ago to disembodied Vasiṣṭha, along with Nimi" *videhasya . . . /. . . nirvṛttam . . . vasiṣṭhasya nimeḥ saha*: Literally, "what happened in the case of the bodiless one (*videha*) . . . Vasiṣṭha together with Nimi." The syntax of the verse is scattered and difficult to construe. We have taken the term *videhasya*, "of the bodiless [one]," to refer specifically to Vasiṣṭha, despite the fact that it was Nimi who was most recently described in this way (7.51-5*.20 = line 210). We can then read *nimeḥ* as an ablative construing with *saha*, which is an unusual but possible construction (see MW s.v. *saha*). D7,10,11, and GPP, NSP, and Gita Press read *muneś ca ha*, "and indeed the sage [Vasiṣṭha]" for *nimeḥ saha*, "with Nimi." The elimination of the name Nimi opens the verse to two different interpretations. In the first, which we believe is contextually more compelling, *videhasya* becomes a reference to Nimi, and so the verse yields a meaning very similar to that of the critical edition's reading. Cr appears to interpret in this way, glossing, "wonderful is that which happened to, that is to say, the adventures of the disembodied [one] (*videhasya*) and Vasiṣṭha. The verb "is" should be added. (*āścaryaṃ videhasya vasiṣṭhasya ca nirvṛttaṃ caritam astīti śeṣaḥ.*)" Ct suggests that we add the word "association (*prasaṅgaḥ*)," thus yielding the sense that what was extraordinary was the connection between Vasiṣṭha and the disembodied [one] (i.e., Nimi) (*muneḥ saha prasaṅga iti śeṣaḥ*). Ck and Cg, both of whom read *nimeḥ*, also suggest adding the word "association *or* connection (*prasaṅga iti śeṣaḥ*)." Ś1,2,D3–6,T1,4,G2,M3,4, and KK and VSP read the rather awkward *nivṛttam*, "completed *or* turned back" for *nirvṛttam*, "occurred."

3. "even though . . . forbearance" *viśeṣeṇa . . . /. . . kṣamām*: Literally, "especially forbearance." We have departed somewhat from the literal meaning here to convey the sense more accurately in English. D6,7,10,11,M2, and GPP, NSP, and Gita Press read the adverb *kṣamam* for *kṣamām*, "forbearance." The idea, as noted by Cr, is that by stating that Nimi, who was in a state of consecration, still did not show forbearance to Vasiṣṭha it is suggested that he should have done so. Cr reads the variant *kṣamam* adverbially, in the sense of "forbearingly *or* patiently." (*dīkṣito nimir vasiṣṭhasya kṣamaṃ kṣamā yathā bhavati tathā na kṛtavān etena niminā kṣantavyam it sūcitam.*) Ck and Ct simply note that in not showing forbearance Nimi has acted improperly. (*na kṣamaṃ kṛtavān. anucitam eva kṛtavān ity arthaḥ*—so Ct; Ck similarly.)

4. "As Lakṣmaṇa was speaking in this fashion, Rāma, the foremost of those who give delight, spoke once more to his heroic brother of brightly blazing energy:" *evaṃ bruvati vīre tu lakṣmaṇaṃ punar abravīt* [219] / *rāmo ramayatāṃ śreṣṭho bhrātaraṃ dīptatejasam*

[220] //: Literally, "As the hero was speaking in this fashion, Rāma, foremost of those who delight, once again said to his brother Lakṣmaṇa of radiant blazing energy."

For verse 4 [= lines 219–220], Ñ2,V2,B1–3,D5,M6 substitute, while D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP substitute for line 219, a passage of two lines [71*]: "And addressed in this fashion by Lakṣmaṇa,[1] Rāma,[2] foremost among the victorious, then[3] spoke these words to Lakṣmaṇa, who was learned in all the *śāstras* (*lakṣmaṇenaivam uktas tu rāmo 'tha jayatāṃ varaḥ / uvāca lakṣmaṇaṃ vākyaṃ sarvaśāstraviśāradam* //)."

[1] "And addressed in this fashion by Lakṣmaṇa" *lakṣmaṇenaivam uktas tu*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *evaṃ uktas tu tenāyam*, "and addressed in this fashion by him, he."

[2] "Rāma" *rāmaḥ*: KK and VSP read instead *śrīmān*, "the majestic [one]."

[3] "foremost among the victorious, then" [*a*]*tha jayatāṃ varaḥ*: D6,7,10,11,T3,4,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *kṣatriyapuṅgavaḥ*, "the bull among kshatriyas."

Following 4cd (= line 220), B4,D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [72*, line 1]: "Forbearance is not to be found in all men, hero (*na sarvatra kṣamā vīra puruṣeṣu pradṛśyate* /)."

5. "borne patiently . . . hard to endure" *duḥsahaḥ . . . kṣāntaḥ*: Literally, "hard to bear . . . endured *or* pardoned."

"this" *tat*: Literally, "that." T3 and KK and VSP read instead *tam*, lending the phrase the sense "hear about him [i.e., Yayāti] *or* that [i.e., anger]."

6. The tale of Yāyati, one of the ancestors of the Pāṇḍavas, is narrated at great length at *MBh* 1.70–88.

"gentle brother" *saumya*: Literally, "gentle [one]."

7. "The one that was held in higher esteem" *puraskṛtā*: Literally, "the esteemed [one]."

8. "the daughter of Uśanas" *sutā tūśanasaḥ*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read *anyā*, "the other," for *sutā*, "daughter." This forces the commentators who share this reading to add a word meaning "daughter." Thus Ck and Ct add *sutā*, while Cr supplies *kanyā*. As Cg notes, the reference is to Uśanas Kāvya, also known as Śukra, who was the *purohita* of the *asuras*. The story is also found at *MBh* 1.75–78 and the *MatsyaP* 27. See, too, R. Goldman 1977, pp. 26–34, *passim*, Sutherland 1979, and also Introduction, "Structure," pp. 143–44.

"but she was not beloved by the king" *na tu sā dayitā rājñaḥ*: Cs argues that Yayāti's lack of affection for Devayānī derives from the harsh and disapproving words she had uttered with regard to his liaison with Śarmiṣṭhā (*tasyāḥ śarmiṣṭhāsaṃgasyānabhimatatvena tatkaraṇānantaraṃ taduktadurvacanaśravaṇena rājño vaimanasyād iti bhāvaḥ*). In the *Mahābhārata*'s account Śarmiṣṭhā is forced to serve as Devayānī's maid, and Yayāti carries on an illicit relationship with her, because of which Devayānī denounces him to her father, Uśanas (*MBh* 1.75–78).

9. "Then they had two sons" *tayoḥ putrau tu saṃbhūtau*: Literally, "And two sons of them were born." In the *Mahābhārata*'s version of the story, Devayānī gives birth to two sons, Yadu and Turvasu (v.l. Turvaśu), while Śarmiṣṭhā, who is not married to Yayāti in that version, has three: Druhyu, Anu, and Pūru (v.l. Puru). Yadu is the eldest, and Pūru is the youngest (*MBh* 1.77–78). The abridged narrative here omits the middle three sons. Cs notes that the other three sons, Turvasu, etc., are not mentioned because [unlike Yadu and Pūru, the progenitors, respectively, of the Yādava and Paurava lineages] they are not the dynasts of principal lineages (*turvasvādīnāṃ trayāṇāṃ mukhyavaṃśakartṛtvābhāvād anuktiḥ*).

11. "of godlike Bhārgava" *bhārgavasya . . . devasya*: Literally, "of the god Bhārgava."

12. "the fire, the eater of oblations" *hutāśanam*: Literally, "the one who has oblations for food."

14. "in a towering rage" *susaṃkruddhā*: Ñ2,B3,D6,7,10,11,T4,M9, and GPP, NSP, Gita Press, KK, and VSP read instead *tu saṃkruddhā*, "and [she] was angry."

"she called to mind her father" *sasmāra pitaraṃ tadā*: Literally, "then she remembered [her] father." Cs reminds us that Devayānī's father is Śukra and understands that, having gone to his ashram, she recalls that he has gone somewhere else. He supports this position by quoting *MBh* 1.78.23cd–24ab and 1.78.25cd, where Devayānī sets out for Śukra's ashram followed by Yayāti, who is trying to placate her. (*pitaraṃ śukram. tadāśramaṃ gatvānyatra gataṃ sasmāra. yathoktam ādiparvaṇi tvaritaṃ sakāśaṃ kāvyasya prasthitāṃ vyathitas tadā / anuvavrāja saṃbhrāntaḥ prṣṭhataḥ sāntvayan nṛpaḥ / acirād eva saṃprāptā kāvyasyośanaso 'ntikam // ityādi.*)

15. "Realizing" *sa tu vijñāya*: Literally, "and he, having realized." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tad abhijñāya*, "having recognized that."

"intention" *iṅgitam*: We follow Cr, who glosses, "intention *or* purpose (*abhiprāyam*)." Ck, Cg, and Ct gloss, "her feelings of despondency and anger (*sakhedaroṣabhāvam*)." Cs glosses, "thought *or* desire (*manogatam*)."

"came . . . to where Devayānī was" *agamat . . . tatra devayānī sma yatra*: Literally, "he went there where Devayānī [was]." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *āgataḥ*, "he came," for *agamat*, "he went." Ñ1,B2–4, and Gorresio, KK, and VSP read *tu*, "but *or* and," for the emphatic particle *sma*. Cs understands the relative adverb *yatra*, "where," to refer to Śukra's own ashram and the phrase *tatrāgataḥ* to mean that he had returned from the place where he had been performing austerities. (*yatra svāśrame. tatrāgataḥ svatapaḥsthalāt.*)

16. "was not her usual self" *aprakṛtisthām*: Literally, "was not situated in [her] natural state." Ck, Cg, and Ct gloss, "uneasy *or* not in good health (*asvasthām*)." Cr understands, "not fixed in [lit., 'by'] her own nature (*svabhāvenānavasthitām*)."

"despondent" *aprahṛṣṭām*: Ck, Cg, and Ct all gloss, "devoid of joy *or* happiness (*harṣarahitām*)."

"distracted" *acetanām*: Literally, "unconscious *or* nonsentient." Ck, Cg, and Ct gloss, "her thoughts scattered *or* agitated (*kṣubhitacittām*)." Cs glosses, "having lost her memory *or* [being] absentminded" and notes that this condition is a sign of unhappiness. (*acetanāṃ smṛtihīnām. etad duḥkhacihnam.*) Evidently Cs is referring to his understanding that Devayānī has initially forgotten that her father was temporarily away from his ashram.

17. "In a towering rage" *susaṃkruddhā*: Ś,Ṇ2,B3,D5–8,10–12,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *tu saṃkruddhā*, "and [she] was angry."

"of brightly blazing energy" *dīptatejasam*: Ñ1,V2,D2,10,11,T1–3, and GPP and NSP read instead the odd *dīptacetasam*, "of blazing mind," which here must be taken to have the sense "of agitated mind." Benoît (1999, p. 1355) renders, "*le coeur brûlant de colère*" but forces the syntax to make the adjective refer to Devayānī rather than to Uśanas Kāvya.

18. "I shall enter . . . or" *pravekṣe vā*: KK and VSP read instead *pravekṣyāmi*, "I shall enter."

19. "You do not understand how . . . I am" *na māṃ tvam avajānīṣe*: Literally, "you do not despise me." As the commentators point out, the *upasarga ava* must be read here as pleonastic, so that the verb must be understood in the sense of only the verbal root *√jñā* in its primary sense of "to know *or* understand" (*avopasargo dhātvārthamātre vartate*—so Ck and Cg; Ct similarly).

"For when one mistreats a tree, those things that depend on the tree are destroyed as well." *vṛkṣaṃ hi samavajñāya vadhyante vṛkṣacāriṇaḥ*: Literally, "Having mistreated a tree, those things that live *or* move in the tree are destroyed."

D7,10,11,T1,2,G2,3,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP substitute, while G1,M5 insert after 20ab (= line 249), a passage of one line [78*]: "Through contempt for the tree, daddy,[1] the things that live on the tree are cut off [2] (*vṛkṣasyāvajñayā tāta chidyante vṛkṣajīvinaḥ*)."

[1] "daddy" *tāta*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *brahman*, "O brahman."

[2] "are cut off" *chidyante*: Literally, "they are cut off." KK and VSP read instead *khidyante*, "they are depressed *or* pained."

Several of the commentators point out, looking ahead to the following verse, that what Devayānī is saying through her arboreal analogy is that just as the parts of a tree, such as flowers, leaves, etc., are destroyed through the mistreatment of the tree—such as breaking or tearing it—on which they grow, in the same way she is being insulted through Yayāti's disrespect of Uśanas. (*vṛkṣasyāvajñayā troṭanādilakṣaṇayā vṛkṣajīvino vṛkṣāśritapuṣpapatrādayaś chidyante nāśyante. prakṛte kiṃ tatrāha—he bhārgava! rājarṣis tvayy avajñayā hetubhūtayā māṃ paribhūya mayy avajñāṃ prayuñkte*—so Ct; Ck and Cg similarly.) Cr interprets somewhat differently, understanding Devayānī to be asking how Uśanas's sons, etc., [i.e., his grandsons,] can be happy when he himself is insulted. Therefore, she says that through the mistreatment of a tree, such as cutting it, etc., those things that live on the tree, i.e., its limbs, are also cut off. By this she is suggesting that through her being disrespected, her sons, etc., are being similarly disrespected. (*nanu tava putrādīnāṃ sukhitve kiṃ tavāpamānenety ata āha vṛkṣasyāvajñayā tatpūrvakacchedena vṛkṣajīvinas tadavayavā api chidyanta etena madavamānenaiva putrādayo 'py avamānitā iti sūcitam.*) See verse 23 (= lines 253–254) and notes below.

20. "a Bhārgava" *bhārgavam*: D10,11,D2, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *bhārgava*, "O Bhārgava."

"nor does he treat me with respect" *na ca māṃ bahu manyate*: Literally, "and he does not esteem me." See Ct's comments above at notes to verse 19.

Cr continues his analysis (see verse 19 = lines 249–250 and notes above) by arguing that Devayānī is indicating that through his contempt for those belonging to her, Yayāti shows his lack of respect for her and that through his lack of respect for her, he is, in the end, disrespecting Uśanas (*rājarṣir avajñayā paribhūyāsmadīyān anādṛtya mayy avajñāṃ prayuñkta ata eva māṃ na bahu manyata etenāsmadanādareṇa tavāpy anādaro jāta eveti sūcitam*).

21. "Uśanas" *uśanāḥ*: Ñ2,V1,3,D1–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *bhārgavaḥ*, "the Bhārgava."

"he was overcome with anger" *krodhenābhipariplutaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *kopenābhiparivṛtaḥ*, "he was encompassed by anger," while T4,G1, and KK and VSP read instead *kopenābhipariplutaḥ*, "he was overcome with anger."

"he began to say this concerning the son of Nahuṣa" *vyāhartum upacakrāma . . . nahuṣātmajam*: Literally, "he began to speak to *or* about the son of Nahuṣa." Since there is no indication that Yayāti is present during Uśanas's conversation with Devayānī and since in the critical edition the sage's curse is issued in the third person, we understand that he is speaking about Yayāti rather than to him directly. Note that in the first verse of the following *sarga* (7.51-7*), the text says that Nahuṣa had heard that Uśanas was angry, not that he heard Uśanas's words himself.

22. "Since, lacking self-control, the son of Nahuṣa has treated me with contempt, he shall attain decrepitude and become withered with extreme senescence." *yasmān mām avajānīte nāhuṣas tu durātmavān / jarayā parayā jīrṇaḥ śaithilyam upayāsyati //*: Literally, "Since the one having poor self-control, Nāhuṣa, disrespects me, he, aged by extreme old age, shall go to flaccidity." D5–7,10,11,T4,G1, and GPP, NSP, Gita Press, KK,

and VSP read for the first line the second person verb *avajānīṣe* and the vocative *nāhuṣa*, so that the line reads: *yasmān mām avajānīṣe nāhuṣa tvaṃ durātmavān*. In this reading, the sense is "Since you, O son of Nahuṣa, treat me with contempt . . ." For the second line, these same manuscripts and printed editions read the second person singular verb *upayāsyasi*, "you shall go to," for *upayāsyati*, "he shall go to." D6,7,10,11, and GPP, NSP, and Gita Press read a slight variation of the entire line: *vayasā jarayā jīrṇaḥ śaithilyam upayāsyasi*, which yields the sense "Worn out with old age and senescence, you will attain decrepitude." The verse appears to allude to the *Mahābhārata*'s version in which Yayāti is cursed for his infidelity to Devayāṇī and is punished accordingly with the curse of impotence.

23. "and" *ca*: D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *saḥ*, "he."

"his own abode" *bhavanaṃ svam*: See verse 15 above and notes.

Following 23cd (= line 258), Ś2,3,Ñ,V2,3,B2–4, D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [82*]: "When he had spoken in this fashion, that foremost of bulls among the twice-born brahmans,[1] whose blazing splendor was equal to that of the sun, departed once more after having consoled his daughter Devayānī and pronounced a curse on the son of Nahuṣa (*sa evam uktvā dvijapuṃgavāgryaḥ sutāṃ samāśvāsya ca devayānīm / punar yayau sūryasamānatejā dattvā ca śāpaṃ nahuṣātmajāya //*)."

[1] "among the twice-born brahmans" *dvija-*: Literally, "among the twice-born [ones]."

The meter is *upajāti*.

Sarga 51-7 = Appendix I, No. 8, lines 259–302*

App. I, No. 8, lines 259–302 = Lahore 7.60; Gorresio 7.61; GPP, NSP, Gita Press, KK, and VSP 7.59.

1. "he was afflicted by that curse" *tadārtaḥ*: Literally, "afflicted by that *or* by him." One could also dissolve the *sandhi* to read *tadā ārtaḥ*, "then, [he] afflicted."

"Then, having attained extreme old age" *jarāṃ paramikāṃ prāptaḥ*: Literally, "he attained extreme senescence." Ś,Ñ2,V,B2–4,D1–5,8–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the gerund *prāpya*, "having obtained *or* attained," for the participle *prāptaḥ*, "[he] attained."

"he said this to his son" *sa putram idam abravīt*: Ñ,V,B2–4,D1–4,9–11,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yaduṃ vacanam abravīt*, "he spoke a speech to Yadu."

*2. "You are a knower of righteousness, Yadu." *yado tvam asi dharmajña*: The critical reading, *yado tvam asi dharmajña*, "O Yadu, knower of righteousness, you are," is well supported textually. However, it is all but impossible to construe properly, since the vocative *dharmajña* leaves the copula "you are (*tvam asi*)" without a predicate. Moreover, the context of the passage makes it clear that Yayāti is predicating his demand upon Yadu's being a "knower of *dharma* (*dharmajña*)," that is to say, in this case, someone willing to defer unconditionally to the wishes of one's elders. Cs understands, "Someone who knows *dharma* in the form of following one's father's orders (*pitrājñāparipālanarūpadharmajñaḥ*)." Ś,D5,8,10–12,T1,M1, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *dharmajñaḥ*, which is clearly an attempt to address the problem. We follow this reading, as it is, perhaps, the simplest way to resolve the grammatical difficulty. Another solution, found in a few manuscripts and in Gorresio (7.61.2), is to substitute an alternative reading for the phrase *tvam asi*, "you are."

Thus Gorresio's text, along with Ñ1,V1,3,B4,D1–4,T3, reads instead *jarā tvayeyaṃ dharmajña*, "this old age, O knower of *dharma*, [is to be accepted] by you."

"while I enjoy the pleasures of sex" *bhogai raṃsye*: Literally, "I will delight with sexual pleasures." Cr glosses, "I will delight with sexual pleasures, that is to say, with women who are the means of that (*ahaṃ bhogais tatsādhanaiḥ strībhī raṃsye*)."

3. "For I have not thus far had my fill of sensual pleasures, bull among men. Once I have enjoyed them to my heart's content, then only will I take back this old age." *na tāvat kṛtakṛtyo 'smi viṣayeṣu nararṣabha / anubhūya yathākāmaṃ tataḥ prāpsyāmy ahaṃ jarām /*: Literally, "Thus far I have not accomplished what I had to accomplish with regard to the objects of sense, O bull among men. Then, having experienced according to desire, I will acquire old age." Ś2,D6,7,10,11,T4, and GPP, NSP, and Gita Press and read *tadā kāmam*, "then willingly," for *yathākāmam*, "according to desire." KK and VSP read instead *tathā kāmam*, "thus willingly."

4. "But when Yadu had heard those words" *yadus tu vacanaṃ śrutvā*: D5,6,10,11,T2–4,G1,M2,3,4,6–9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tad*, "that *or* his," for *tu*, "but."

5. "I have been excluded . . . with regard to objects of value and even from your presence" *bahiṣkṛto 'ham artheṣu saṃnikarṣāc ca*: Ck, Ct, and Cs understand that Yadu is lamenting his exclusion from those activities associated with being close to his father, activities such as fondling, etc. (*samīpāvasthānopalālanādikṛtyāt*—so Ct; Ck and Cs similarly). Cg understands similarly, but does not specify the activities.

"So let those others with whom you have been enjoying the objects of pleasure take on your old age, your majesty." *pratigṛhṇātu te rājan yaiḥ sahāśnāsi bhojanam*: Literally, "Let him take from you, O king, that with which *or* along with whom you consume *or* enjoy food *or* an object of enjoyment." While both the syntax and the grammar are awkward, the meaning is clear. Yadu is saying that since Yayāti has excluded him in favor of his younger brother, Pūru, it is the latter who should bear the effects of the sage's curse. The commentators are not terribly helpful in sorting out the syntax. Only Cr and Cs really try. The former explains, "I have been excluded; therefore let him accept from those together with whom you partake of enjoyment, that is to say, food (*ahaṃ bahiṣkṛto 'to yaiḥ saha bhojanam annam aśnāsi tebhyaḥ pratigṛhṇātu*—so Cr)." Cs argues that the term *yaiḥ*, "by whom," refers to Pūru, etc., the ones with whom Yayāti had been partaking of enjoyments, that is, taking food, etc. [Or, alternatively?] in singling out Pūru alone as the one to accept Yayāti's old age, we should understand that Yadu is using the plural form *yaiḥ* to refer to the many different types of fondling, etc., that Pūru has received. (*yaiḥ pūrvādibhiḥ saha bhojanam. tadannādy aśnāsi. pūrumātraṃ lakṣīkṛtya gṛhṇātv iti vadatā yair ity uktis tallālanaprakārabāhuvidhyād iti mantavyam.*)" Ś1,Ñ1,D7,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read the emphatic particle *vai*, "indeed," for *te*, "of *or* from you." KK (1905 and 1913) and VSP read *kaḥ sahāśnāti*" for *yaiḥ sahāśnāsi*, "with which *or* along with whom you consume *or* enjoy." This lends the line the sense "Who along with Pūru, etc., consumes *or* enjoys food *or* an object of enjoyment?" While this variant is not noted in the critical apparatus, a number of manuscripts (T1,2,G1,3, M1,3,5,8,10) closely aligned with the textual tradition of KK and VSP read instead the syntactically preferable relative pronoun *yaḥ* for interrogative *kaḥ*. This lends the line the sense "Let he who partakes of food *or* enjoyments with [Pūru, etc.,] accept it." It is possible that the interrogative *kaḥ* in KK is a typographical error copied in VSP.

6. "For my sake" *madarthe*: Ñ2,V,B2–4,D6,7,9–12,G1,2,M6,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *madartham*.

"great-armed prince" *mahābaho*: Literally, "great-armed [one]."

8. "Acknowledging" *ājñāya*: Literally, "having noticed *or* understood."

"and he transferred his old age" *jarāṃ saṃkrāmayac ca tām*: Literally, "and he transferred that old age." Ck, Cg, Ct, and Cr all claim that Yayāti was able to transfer his old

age to Pūru through his yogic power (*yogabalena*). However, in the *Mahābhārata* version of the story from which this abbreviated episode is most likely derived, the power of transferring his old age to one of his sons is granted through a boon on the part of Uśanas. Cs gleefully notes this fact and quotes the *Mahābhārata* passage (1.823* and 1.78.40–41) as a demonstration that Nāgojibhaṭṭa (Ct) is ignorant of the *Mahābhārata* and other similar texts. (*saṃkrāmayat samakrāmayat. varabalād iti śeṣaḥ. yogabalād iti śeṣa iti vadan nāgojibhaṭṭo bhāratādyanabhijña iti jñāyate. putro jyeṣṭhaḥ kaniṣṭho vā yo dadāti bhayād vayaḥ* [= 823*] /*saṃkrāmayiṣyasi jarāṃ yatheṣṭaṃ nahuṣātmaja* / *mām anudhyāya bhāvena na ca pāpam avāpsyasi* [= 1.78.40] / *vayo dāsyati te putro yaḥ sa rājā bhaviṣyati* / *āyuṣmān kīrtimāṃś caiva bahuputras* [*bahvapatyas*] *tathaiva ca* [= 1.78.41with variant] / *ity ādiparvokteḥ. pūrau jarāṃ saṃyojayāmāsa.*)

9. "the king, once more young, performed thousands of sacrifices" *sa rājā taruṇaḥ prāpya yajñān sahasraśaḥ*: Literally, "the king young, having obtained sacrifices by the thousand." We agree with Cr, who glosses "having performed (*kṛtvā*)" for "having obtained (*prāpya*)."

10. "Give back" *ānayasva*: Literally, "return *or* bring back."

11. "I" *aham*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *jarām*, "old age."

"Do not be concerned." *mā vyathāṃ kṛthāḥ*: Literally, "Do not make agitation *or* alarm." Apparently the idea is that Yayāti is telling Pūru not to be concerned for him now that he is about to recover his decrepit state. Cs understands that the concern anticipated by Yayāti is that Pūru will think that even though his father has not yet sated his senses, he has come to him now out of kindness to give [his youth back] (*pitādhunātṛptendriyo maddākṣiṇyād dātum āyāta iti vyathām*).

12. "Great-armed prince" *mahābaho*: Literally, "great-armed [one]."

13. "in anger" *kruddhaḥ*: Literally, "[he] enraged *or* angry."

14. "In you, I have given birth to an incorrigible *rākṣasa* in the form of a son." *rākṣasas tvaṃ mayā jātaḥ putrarūpo durāsadaḥ*: Literally, "You are an unassailable *rākṣasa* born by me in the form of a son." D6,7,10,11,T4,G,M1,2,5–10, and GPP, NSP, and Gita Press read instead *kṣatrarūpaḥ*, "in the form of a kshatriya."

"you shall have no power over the people" *tvaṃ prajārthe viphalo bhava*: Literally, "you be useless *or* ineffectual on behalf of the subjects." Given the context, we agree with the commentators that this circumlocution means that Yadu will be deprived of succession to the throne. Ct understands that Yadu will be useless with respect to the purpose that is characterized by lordship of the people. The meaning, he continues, is that he will be deprived of the rulership of the kingdom. (*prajārthe prajānām ādhipatyalakṣaṇe prayojane viphalo bhava. rājyādhipatyarahito bhavety arthaḥ*—so Ct; Cr similarly.) Ck and Cg take the term *prajā* in its sense of "offspring" and see it as referring specifically to a son. According to them, the expression means that Yadu will be ineffectual, that is to say, deprived of any purpose with respect to that thing, i.e., kingship, which is to be received from one's father by his son. (*prajayā putreṇa pituḥ sakāśāt prāpyārtho rājyādilakṣaṇarūpas tasmin viphala uktaprayojanarahita ity arthaḥ*—so Cg; Ck similarly.) T1, G2,3,M1–3,7, and KK and VSP read *yat*, "since," for *tvam* "you."

15. "you shall father . . . *rākṣasas* who are *yātudhānas*" *rākṣasān yātudhānāṃs tvaṃ janayiṣyasi*: Literally, "you shall cause *rākṣasas*, *yātudhānas*, to be born." The term *yātudhāna* is used by Vālmīki as both a generic word for *rākṣasa* and a specific term for a subclass of *rākṣasas*. Cr here, as well as elsewhere, understands the latter. He explains, "You will father *rākṣasas* and *yātudhānas*, who are a subclass of them (*rākṣasān yātudhānāṃs tadviśeṣāṃś ca janayiṣyasi*)." See 5.3.26 and notes and 6.3.27 and notes.

16. "And . . . your lineage, arising from the Lunar Dynasty, will not endure" *na tu somakulotpanno vaṃśaḥ sthāsyati*: Ś1,3,D2,5–12,T3,4,G1,M3,6,10, and GPP, NSP, Gita

Press, KK, and VSP read instead *na tu somakulotpanne vaṃśe sthāsyati*. Ck and Ct add the term *saṃtānaḥ*, "descendant(s)," to serve as a subject for the verb *sthāsyati*. This lends the line the sense "The line of descendants of you [who are evil-minded] will not be established in the lineage born of the race of the moon (*soma*)." According to Ct, the meaning of the verse is that those descendants of Yadu who are not *rākṣasas* will be merely kshatriyas but will not be consecrated to the position of kingship of the Lunar Dynasty (*somavaṃśa*). This, according to Ct, is because they will be as undisciplined as Yadu himself. (*yo 'py arākṣasas tava saṃtānaḥ so 'py kṣatriyamātram eva na tu somavaṃśarājapadābhiṣiktaḥ. bhavattulyadurvinītatvād iti bhāvaḥ.*) This explanation appears to conform to the *Mahābhārata*'s version, in which Yayāti tells Yadu that his descendants will have no share in the kingship (*MBh* 1.79.7). Yadu, of course, will go on to be the progenitor of the Yādava lineage of Mathurā and Dvārakā. Cs, however, as usual, regards Ct's explanation as unworthy of consideration and cites some lines from the *Harivaṃśa* in which it is argued that Yadu's descendants will belong to the Ikṣvāku lineage, that is to say, the Solar Dynasty (*HariVaṃ* App. I.18, lines 67, 9*; App. I.18, lines 208–212). He then notes that Ct's comments on this line should be ignored, as the latter has failed to notice the *Harivaṃśa* passages (*nāgojibhaṭṭo nedam avalokata ity upekṣaṇīyavāg ity avagantavyam*). On the *Harivaṃśa*'s mixing of the solar and lunar lineages, see Brodbeck 2011a and 2011b.

"evil-minded prince" *durmate*: Literally, "evil-minded one." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the genitive singular *durmateḥ*, which then, as Ck and Ct point out, implies the pronoun *tava*, "of you," and construes with "descendant(s) (*saṃtānaḥ*)," which they also supply, yielding the sense "the descendants of you, who are evil-minded" (*durmates tava. saṃtāna iti śeṣaḥ*—so Ct; Ck similarly).

17. "Yadu" *tam*: Literally, "him." The proper name has been added for the sake of clarity.

"Pūru" *pūru*: The word as it appears in 17ab (= line 291) must be a misprint for *pūrum*. Not only is the form *pūru* not grammatically correct but also the correct form, *pūrum*, which is seen in all printed editions, is not noted as a variant in the critical apparatus.

"who would enhance the kingdom" *rājyavivardhanaḥ*: Literally, "increaser *or* augmenter of the kingdom."

18. "the . . . went" *sa gataḥ*: Literally, "he *or* that [one] went." KK and VSP read instead the somewhat awkward *saṃgataḥ*, "encountered," which here must be understood in the sense of "reached [heaven]." The variant is not noted in the critical apparatus.

19. "in . . . Pratiṣṭhāna" *pratiṣṭhāne*: The city of Pratiṣṭhāna, situated at the confluence of the Ganges and the Yamunā, was an ancient capital of the kings of the Lunar Dynasty. This city was also known in antiquity as Prayāga and is the site of the modern city of Allahabad. See, too, insert passage 57*, following notes to 7.51-4*.24 (= App. I, No. 8, insert 57*, following line 171), and 7.81.21 and notes, where the references are likely to this same city. This city is not to be confused with the city of the same name on the Godāvarī, which served as the capital of the Sātavāhana kings and is known in modernity as Paithan. Cr, however, takes the term as an adjective in the sense of "very prosperous *or* very renowned (*atipratiṣṭhite puravare*)."

20. "as well as an enduring lineage of kings" *rājavaṃśaṃ ca śāśvatam*: D10,11, and GPP, NSP, and Gita Press read instead *rājavaṃśabahiṣkṛte*, "in [the city] cut off from the royal lineage," while D6,7,T2,G1,2,M1, and KK and VSP read the nominative, *rājavaṃśabahiṣkṛtaḥ*, which then modifies Yadu himself, with the sense "excluded from the royal lineage."

"in the . . . city of Krauñcavana" *krauñcavane*: The city of Krauñcavana is apparently not known elsewhere in the literature.

21. "And thus, according to the code of the kshatriyas, Yayāti tolerated the curse unleashed by Uśanas, as Nimi did not." *eṣa tūśanasā muktaḥ śāpotsargo yayātinā / dhāritaḥ*

kṣatradharmeṇa yan nimiś cakṣame na ca /: Literally, "This outpouring of a curse, which was released by Uśanas, was borne by Yayāti according to the *dharma* of the kshatriyas, as Nimi did not endure [the curse of Vasiṣṭha]." D10,11, and GPP, NSP, Gita Press, and KK (1913) read the masculine accusative *yam*, "which," which refers back to the outpouring of the curse (*śāpotsargaḥ*). KK (1905) and VSP read *yat* with the critical edition. KK and VSP read *nimiś ca na cakṣame* for *nimiś cakṣame na ca* by transposition.

22. "I have now told you everything, gentle brother. Let us grant audiences to all those who have legitimate business so that there is no dereliction such as there was in the case of Nṛga." *etat te sarvam ākhyātaṃ darśanaṃ sarvakāriṇām* / *anuvartāmahe saumya doṣo na syād yathā nṛge* //: The verse is elliptical and difficult to construe. A literal translation would be: "All this has been told to you. Let us attend to the seeing of all who have business, gentle [one], so that there might not be a fault as in the case of Nṛga." Our translation generally follows the glosses of Ck, Cg, and Ct, who explain as follows: "All this, that is to say, the curse in reference to neglect of the people's business, as well as the patient endurance of it on the part of some people and the lack of patient endurance on the part of others, etc., all this has been told. Therefore, we should attend to, that is to say, accept, audience[s] with all those who have actions that need to be done, that is to say, all those who have the need for something to be done. Just as a dereliction arose in the case of Nṛga, so let there not be a dereliction in my case. This, that is to say, [this] matter. That is the meaning. (*etat te sarvaṃ prajākāryānavalokane śāpaḥ keṣāṃcit tad akṣamā keṣāṃcit kṣametyādikaṃ sarvam ākhyātam. ataḥ kāraḥ kṛtyaṃ tad yeṣām asti te kāriṇas teṣāṃ kāryāpekṣiṇāṃ sarveṣāṃ darśanam anuvartāmahe 'ñgīkurmaḥ. yathā nṛge doṣo jātas tathā doṣo mama na syān na bhaved ity etad artham ity arthaḥ*—so Ct; Ck and Cg similarly.)" We also follow Cr's gloss of *sarvakāriṇām*, "of all those who have business"; he glosses, "on the part of those whose purpose is something virtuous (*sadvastu-prayojanavatām*)."

Following 22cd (= line 302), Ś2,3,Ñ2,V2,B,D3,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [99*]: "And then, as Rāma, whose face was like the moon,[1] was speaking in this fashion, the stars began to vanish from the sky[2] and the east grew red with the rays of dawn, as if robed in a garment tinged with the essence of flowers[3] (*iti kathayati rāme candratulyānane ca praviralataratāraṃ vyoma jajñe tadānīm* / *aruṇakiraṇaraktā dig babhau caiva pūrvā kusumarasavimuktaṃ vastram āguṇṭhiteva* //)."

[1] "And . . . as Rāma, whose face was like the moon" *rāme candratulyānane ca*: GPP, NSP, and Gita Press read instead *rāme candratulyānanena*, "as Rāma, with a face like the moon."

[2] "the stars began to vanish from the sky" *praviralataratāraṃ vyoma jajñe*: Literally, "the sky became one in which the stars were exceedingly sparse." This would, of course, be the natural condition of the sky at dawn. Roussel (1903, vol. 3, p. 566) erroneously renders, "*le ciel devint de plus en plus étoilé*." In this mistake he has been followed by Shastri (1959, vol. 3, p. 548), who renders, "the heavens were spangled with stars," and Benoît (1999, p. 1356), who offers, "*le firmament se remplit d'étoiles de toutes parts*."

[3] "as if robed in a garment tinged with the essence of flowers" *kusumarasavimuktaṃ vastram āguṇṭhiteva*: Literally, "as if wearing a garment removed from the juice of flowers." We follow Cr in reading *āguṇṭhitā*, "[was] wrapped *or* enveloped," as transitive (*kusumarasavimuktaṃ vastram āguṇṭhitā dhṛtavatīva babhau*) and Ct's gloss of *-vimuktam*, "[was] released from," as *-yuktam* "[was] endowed with."

The meter is *mālinī*.

[*Prakṣipta* III follows *sarga* 51-7*; see pp. 1318–29]

Sarga 52

Before verse 1, GPP, NSP, Gita Press, KK, and VSP insert four lines (= App. I, No. 8, lines 303–306). Lines 303–304 = 7.60.1 of GPP, NSP, Gita Press, KK, and VSP. Lines 305–306 occur for the second time here (= 7.60.2 of GPP, NSP, Gita Press, KK, and VSP); compare *Prakṣipta* III, *sarga* 1.1–2 (= App. I, No. 8, lines 303–306). For these verses and their variants, see translation and notes to *Prakṣipta* III, *sarga* 1.1–2 (= App. I, No. 8, lines 303–304).

1–2. "entered" *āgamya*: Literally, "having come."

"are being held at the gateway" *nivāritāḥ . . . dvāri tiṣṭhanti*: Literally, "they are standing, prevented, at the gate." D10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read the nearly synonymous *pratihatāḥ*, "obstructed *or* held back," for *nivāritāḥ*, "prevented *or* warded off." Cr, alone among the commentators, seems uncomfortable with the idea that these venerable sages should be held at the gate. Taking advantage of the *sandhi*, he understands the adjective to be *apratihatāḥ*, "unobstructed," and explains: "Even though they are not being held back, these great seers are standing at the gate (*apratihatā anivāritā api . . . ete maharṣayo dvāri tiṣṭhanti*)."

"Filled with affection" *prīyamāṇāḥ*: The exact sense of the adjective here is unclear. Presumably it refers to the ascetics' warm feelings toward Rāma. The commentators uniformly ignore the term. Dutt (1894, p. 1759) offers, "well pleased"; Roussel (1903, vol. 3, p. 566), "*Ce sont des amis*"; Gita Press (1998, vol. 2, p. 855), "and rejoice among themselves"; and Benoît (1999, p. 1357), "*qui te sont chers*." Shastri (1959, vol. 3, p. 558) and Raghunathan (1982, vol. 3, p. 550) appear to ignore the term.

"great king" *mahārāja*: G2,M9, and KK and VSP read instead the irregular compound *mahārājñaḥ*, "of the great king," which construes then with *darśanam*, "audience," lending the phrase the sense "they request an audience with [lit., 'of'] the great king."

3. "great" *mahātmānaḥ*: D6,7,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābhāgāḥ*, "fortunate *or* illustrious [ones]."

"twice-born brahmans" *dvijāḥ*: Literally, "twice-born [ones]."

4. "at his head" *mūrdhni*: D10,11, and GPP, NSP, and Gita Press read instead the instrumental *mūrdhnā*, "with his head." The idea would be that the doorkeeper acknowledges Rāma's command with his head, i.e., bowing his head, and cups his hands in reverence.

"those many esteemed" *saṃmatān bahūn*: Literally, "many esteemed." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sudurāsadān*, "highly unassailable."

6. "Bearing holy water from all the sacred sites and fruits and roots in full vessels, those twice-born brahmans offered them in abundance to Rāma." *te dvijāḥ pūrṇakalaśaiḥ sarvatīrthāmbusatkṛtam / gṛhītvā phalamūlaṃ ca rāmasyābhyāharan bahu* //: Literally, "those twice-born [ones] with full vessels, having held sanctified water from all holy sites and fruits and roots, offered much to Rāma." D7,10,11,G2,M10, and GPP, NSP, Gita Press, KK, and VSP read the instrumental plural *sarvatīrthāmbusatkṛtaiḥ* for the accusative singular *sarvatīrthāmbusatkṛtam*. The commentators and translators differ in their interpretations of this variant. Ct sees the sages as simply holding the pots and offering only the fruits and roots to Rāma. (*pūrṇakalaśair upalakṣitāḥ. phalamūlaṃ gṛhītvā rāmasyābhyāharan.*) Cr, on the other hand, breaks the sequence into two words, *sarvatīrthāmbu satkṛtaiḥ*, and understands the verse to mean that the brahmans are holding both fruits as well as water from the holy spots in vessels that are well fashioned. They offer both of these to Rāma. (*dvijāḥ satkṛtaiḥ samīcīnatayā niṣpāditaiḥ pūrṇakalaśais tīrthāmbu bahuphalaṃ ca gṛhītvā rāmasya rāmāyābhyāharan.*) Cs reads the compound as a *bahuvrīhi* modifying the pots and having the sense of "in which there were waters sanctified by all the holy sites." Cs, somewhat similarly to Ct, understands that the sages are accompanied by such pots. (*sarvatīrthāmbusatkṛtaiḥ. sarvatīrthāmbūni satkṛtāni*

yeṣu taiḥ pūrṇakalaśaiḥ sahitāḥ.) Dutt (1894, pp. 1759–60) offers, "they presented Rāma with various fruits in profusion and vessels filled with sanctified waters of all holy spots." Roussel (1903, vol. 3, p. 566) translates, "*avec des vases pleins d'une eau sainte, puisée à tous les Tîrtha. Et chargés de fruits, de racine qu'ils apportaient au roi en quantité*." Shastri (1959, vol. 3, p. 558) renders, "with their *loshtas* filled with holy water drawn from sacred places, carried various kinds of fruit and roots as an offering to their king." Raghunathan (1982, vol. 3, p. 550) understands, "taking with them pots full to the brim with sacred waters brought from many streams, which they offered to Rama, with fruits and roots." Gita Press (1998, vol. 2, p. 856) translates, "accompanied with pitchers full and sanctified with the waters of all the Tīrthas (pilgrimages), and with many fruits and roots offered them to Śrī Rāma," while Benoît (1999, p. 1357) understands, "*les bras charges de cruches pleines d'une eau puisée à tous les gués sacrés, apportaient à Rāma des fruits et des racines en abondance*."

7–8. "moved by affection" *prītipuraskṛtaḥ*: Literally, "possessed of affection." The syllable *-taḥ* is marked as uncertain by the editors of the critical edition. Cs remarks that the term suggests that Rāma accepts the offerings not because of their rarity but because of his affection for the ascetics (*prītipuraskṛto 'nena na daurlabhyāj jagrāha rāmaḥ kiṃtu tāpasasnehavaśāt*).

"that great-armed hero" *mahābāhuḥ*: Literally, "great-armed [one]."

9. "on . . . seats fit for ascetics" *bṛsīṣu*: A *bṛṣī* (v.l. *briṣī*, *vṛsī*, *vṛṣī*) is a seat *or* cushion of twisted grass *or* straw for the use of ascetics and students. Cr glosses, "on seats suitable for seers (*ṛṣiyogyāsaneṣu*)."

11. "O you whose wealth consists of asceticism" *tapodhanāḥ*: Ñ1,V1,D2,6,7,9–11, T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *samāhitaḥ*, "composed," which would lend the line the sense "What shall I, composed, do?"

12. "the life residing in my breast" *jīvitam . . . hṛdi sthitam*: Literally, "the life situated in the heart." Ct glosses, "The meaning is 'Located in the region of the heart-lotus' (*hṛtpuṇḍarīkapradeśe sthitam ity arthaḥ*)."

13. "there was a great cry of approbation" *sādhuvādo mahān abhūt*: Literally, "there was a great a cry of 'Excellent!' " B2,3,D6,7,10,11,T,G,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read *sādhukāraḥ*, "an utterance of 'Excellent!' " for *sādhuvādaḥ*, "a cry of 'Excellent!' "

14. "Filled with the greatest delight" *harṣeṇa mahatānvitāḥ*: D6,7,10,11, and GPP, NSP, Gita Press, and VSP read the synonymous *harṣeṇa mahatā vṛtāḥ*, "filled with great joy," while KK reads the similar *harṣeṇa mahatāvṛtāḥ*.

"those . . . said" *ūcuś ca te*: Literally, "and those [sages] said." Ś,Ñ2,V1,3,B4,D2,5–12, T3,4,M6, and Lahore, GPP, NSP, and Gita Press read instead *ūcuś caiva*, "And, indeed, they said."

"characteristic" *upapannam*: Literally, "befitting."

15. "whom we approached" *atikrāntāḥ*: Literally, "passed over *or* encountered." We follow Cr, who glosses, "encountered by us (*asmābhiḥ prāptāḥ*)." GPP alone reads *nātikrāntaḥ*, which is unattested elsewhere and likely a typographical error. Dutt (1894, p. 1760) oddly takes the term as "passed away." In this he appears to have been followed by Gita Press (1998, vol. 2, p. 856), which translated "who have gone by." Gorresio (1870, p. 208) incorrectly renders, "*fortissimi*." Roussel (1903, vol. 3, p. 567), perhaps influenced by Gorresio, also incorrectly renders the term as "*très courageux*." In this he is followed by Shastri (1959, vol. 3, p. 559), who renders, "supremely courageous," and Benoît (1999, p. 1358), who translates, "*pleins de bravoure*." Raghunathan (1982, vol. 3, p. 550) translates as do we, "whom we have met."

"without even hearing about the importance of the undertaking" *kāryagauravam aśrutvā*: Literally, "not having heard the gravity of the undertaking *or* task." The contrast

here is between the lesser kings, who will not commit to an undertaking without first weighing its feasibility, and Rāma, who gladly gives his word without even hearing what the task is. Ñ2,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kāryasya gauravaṃ matvā*, "having reflected upon the gravity of the undertaking," lending the verse the sense that the kings who were approached declined their assistance once they had learned of the daunting nature of the task. Roussel (1903, vol. 3, p. 567) understands the term *gauravam* to mean "*la difficulté*." In this he is followed by Shastri (1959, vol. 3, p. 559), who renders, "the difficulties," and Benoît (1999, p. 1358), who translates, "*les difficultés*." Raghunathan (1982, vol. 3, p. 550) understands similarly, rendering, "difficulty." Gita Press (1998, vol. 2, p. 856) translates, "greatness."

16. "You must do this" *kuruṣva*: Literally, "you must do *or* act." D10,11, and Gorresio GPP, NSP, Gita Press, KK, and VSP read instead *tataś ca*, "and so."

"without a doubt" *nātra saṃśayaḥ*: Literally, "there is no doubt in regard to this."

"you are the one to do it" *kartā hy asi*: Literally, "for you are the agent *or* doer."

The meter is *vaṃśasthavila* (*vaṃśastha*).

Sarga 53

1. "Lauded by the seers who were speaking in this fashion" *bruvadbhir evam ṛṣibhiḥ*: Literally, "by the seers who were speaking thus." KK and VSP read *evaṃ bruvadbhir ṛṣibhiḥ* by transposition. The variant is not attested in the critical apparatus. The phrase is elliptical, and commentators suggest various participles to make it intelligible. Ct proposes adding, "urged (*prerita iti śeṣaḥ*)." Cr suggests, "implored (*prārthitaḥ*)," while Cs offers, "informed (*bodhitaḥ*)." In fact, the seers have not yet actually asked Rāma to do anything specifically, nor have they informed him of their problem. They have merely praised him for his willingness to help them (see 7.52.14–16). We therefore added the term "lauded."

"Tell me what needs to be done for you. I will banish your fear." *kiṃ kāryaṃ brūta bhavatāṃ bhayaṃ nāśayitāsmi vaḥ*: Literally, "Say what is to be done for you. I will destroy your fear." Ñ2,B4,D2,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kiṃ kāryaṃ brūta munayo bhayaṃ tāvad apaitu vaḥ*, lending the line the sense "Say what is to be done, sages. So just let your fear vanish."

2. "As . . . was speaking" *tathā vadati*: Ñ,V1,3,B,D2–4,6,7,9–11,T1,3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *tathā bruvati*, "as [Kākutstha] was speaking."

"Listen . . . to the cause of our fear and that of our country" *bhayaṃ naḥ śṛṇu yan mūlaṃ deśasya ca*: Literally, "Hear that fear of ours and of the country, which is the cause." The syntax is somewhat awkward. D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *bhayānāṃ śṛṇu yan mūlaṃ deśasya ca*, "and listen to the cause of the fears of the country." This reading omits a specific reference to the fear of the sages as opposed to their entire country. Ct understands the conjunction *ca*, "and," in *pāda* d to include the speakers. He explains that the expression "and of the country" includes the reference to the fears of "us" [i.e., the sages] through the use of the word "and" (*deśasya ca cād asmākaṃ bhayānāṃ*).

3. "Rāma" *rāma*: D1,5–7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative *rājan*, "your majesty."

"extremely powerful" *sumahābalaḥ*: D6,7,10,11,T4,G2,M9, and GPP, NSP, and Gita Press read instead *sumahāmatiḥ*, "of very great intellect."

4. "his friendship with the lofty gods was unequaled" *suraiś ca . . . prītis tasyātulābhavat*: Again the syntax is somewhat awkward. We follow Cr in taking the instrumental as one of accompaniment (*suraiḥ saha tasya madhor atulā prītir abhavat*).

5. "upon righteousness" *dharme*: GPP, NSP, and Gita Press read instead the accusative singular *dharmam*, which must be construed similarly to the critical reading. The reading as found in these editions is not noted in the critical apparatus.

"Because of his high regard for him" *bahumānāt*: Literally, "because of high regard." The reference is ambiguous. Like most translators consulted, we understand that it is Rudra's high regard for Madhu that causes the former to give the latter a boon. Cr, on the other hand, appears to understand the term to refer to Madhu's high regard, that is to say, his extreme worship of Rudra (*tasya madhor bahumānād rudrasyātipūjanāt*).

Following 5ab, T1,2,M3, and KK and VSP insert, while GPP inserts, in brackets, following 6a, a passage of two lines [953*]: "Out of affection for Rudra, he performed austerities for many thousands of years. And Rudra, being pleased, went to give him a boon. (*bahuvarṣasahasrāṇi rudraprītyākarot tapaḥ / rudraḥ prīto 'bhavat tasmai varaṃ dātuṃ yayau ca saḥ //*)"

6. "extracting . . . lance from his own lance" *śūlaṃ śūlād viniṣkṛṣya*: Literally, "having drawn a lance from a lance." Cg glosses, "having drawn out, that is to say, having created, a javelin from his own lance (*svaśūlāc chaktim ākṛṣya sṛṣṭvety arthaḥ*)." Shastri (1959, vol. 3, p. 559), Raghunathan (1982, vol. 3, p. 551), and Gita Press (1998, vol. 2, p. 857) understand Śiva's *śūla*, or lance, to be his characteristic trident (*triśūla*).

7. "performed . . . splendid . . . in order to propitiate me" *matprasādāt kṛtaḥ śubhaḥ*: Ś,Ñ,V1,B,D1–5,8–12,T3,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *matprasādakaraḥ*, "producing propitiation of me," for *matprasādāt kṛtaḥ*, "performed . . . in order to propitiate me." This reading omits the verbal element *kṛtaḥ*, "performed." B3 and Gita Press, KK, and VSP resolve this by substituting *kṛtaḥ*, "performed," for *śubhaḥ*, "splendid," while Ct and Cr, who read *matprasādakaraḥ śubhaḥ*, note that we must add the participle *kṛtaḥ* (*kṛta iti śeṣaḥ*—so Cr; Ct similarly). Note that the critical text makes no mention of Madhu's having performed any specific act of righteousness (*dharma*), such as severe austerities, other than the general statement in verse 5 above that he was intent on righteousness (*dharma*), in order to propitiate Rudra. It is probably for this reason, as mentioned in the notes to verse 5 above, that a few manuscripts and editions insert 953*.

8. "it will vanish" *nāśam āpnuyāt*: Literally, "it would obtain destruction." We follow Ct, who glosses, "disappearance (*adarśanam*)" for "destruction (*nāśam*)." Ś,Ñ,V1,B2–4, D,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *eṣyati*, "it will go [to destruction]," for *āpnuyāt*, "it would obtain."

9. "This lance" *śūlam*: Literally, "the lance." D6,7,10,11,T1–3,G2,M1,2,7,9, and GPP, NSP, Gita Press, KK, and VSP read instead the masculine *śūlaḥ* for the neuter.

"whoever might be so incautious to challenge you in battle" *yaś ca tvām abhiyuñjīta yuddhāya vigatajvaraḥ*: Literally, "and who, free from anxiety, might invite you for battle." GPP alone reads *mām*, "me [i.e., Śiva]," for *tvām*, "you," and notes the reading *tvām* as belonging to the texts of Cg and Cr. However, there is no other support for this peculiar reading in the critical apparatus or any other printed edition consulted. We believe it is a misprint. No translator renders this reading.

12. "Mahādeva" *mahādevaḥ*: T1,2,G2,3,M3, and KK and VSP read instead *mahātejāḥ*, "of immense blazing energy."

13. "prompted by my grace" *matprasādakṛtā*: Literally, "made by my grace."

"must not prove fruitless" *mā bhūd viphalā*: Literally, "Let [the words] not be fruitless."

"shall pass on to your son" *putram . . . gamiṣyati*: Literally, "it will go to [your] son." Ś,Ñ,V1,3,B,D,T,G2,3,M3,6,10, and GPP, NSP, and Gita Press read instead *bhaviṣyati* [M3—*bhaviṣyate*], "it will be," for *gamiṣyati*, "it will go." This well-supported, but grammatically defective, reading is virtually impossible to construe with the accusative *putram*, "son." Ct and Cr gloss, "it will attain (*prāpsyati*)," for *bhaviṣyati*, "it will be," lending the

line the meaning of the critical reading. Of the translators consulted who share this reading, only Gorresio (1870, p. 210) translates as if *putram* were in the nominative case, rendering, "*Quest' arme sarà come un secondo tuo figliuolo.*" Other translators render the awkward line freely. Dutt (1894, p. 1762) offers, "that one of thy sons shall sway this dart," while Roussel (1903, vol. 3, p. 568) translates, "*ton fils seul héritera de cette pique.*" In this he is followed by Shastri (1959, vol. 3, p. 560), who offers, "thy son shall inherit this weapon," and Benoît (1999, p. 1359), who renders, "*ton fils héritera donc lui seul de cette arme.*" KK and VSP read instead *bhajiṣyate*, "it will serve *or* resort to." Raghunathan (1982, vol. 3, p. 551) appears to translate this variant, rendering, "This trident shall be available to your son alone."

15. "And . . . that foremost of the *asuras*" *cāsuraśreṣṭhaḥ*: Ś,D8,12,M1,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *so 'suraśreṣṭhaḥ*, "that foremost of the *asuras*."

16. "His . . . wife was . . . Kumbhīnasī" *tasya patnī . . . kumbhīnasī hi*: Literally, "Indeed, his wife was Kumbhīnasī." B4,D7,10,11,T3,4,D1,3,M2–5,10, and GPP, NSP, Gita Press, KK, and VSP read *kumbhīnasīti* for *kumbhīnasī hi*, "indeed Kumbhīnasī," lending the phrase the sense "his wife was [called] 'Kumbhīnasī.' " As is pointed out by Ck, Cg, and Ct, this is the younger of the two *rākṣasa* women of this name and the one whom Madhu married by abduction at 7.25.22–28. These commentators refer to her as the "daughter (*sutā*)" of Mālyavān and the "sister (*svasā*)" of Rāvaṇa, but we must keep in mind that these kinship terms are used loosely here. In this case, Kumbhīnasī is, in fact, the granddaughter of Mālyavān and the cousin of Rāvaṇa. See the discussions of the relevant genealogy at 7.5.35–36 and 7.25.23–25 and notes. Compare, too, 7.60.14 and note.

"she . . . by Analā" *sā hy analāyām*: Literally, "she, indeed, on Analā." D6,7,10,11,T4, G2,M1, and GPP, NSP, and Gita Press read instead *sāpy analyāyām* (D6,G2—*analāyāḥ*), "she [was] also [the child] . . . on Analā." See 7.5.32, where Analā is said to be the daughter of Sundarī by Mālyavān, and 7.25.23–25 and notes, where Analā is said to be the mother of Kumbhīnasī and the wife of Viśvāvasu.

"of Viśvāvasu" *viśvāvasoḥ*: The Viśvāvasu mentioned at 7.5.1–2 is probably not the husband of Analā referred to here. He has not been mentioned previously in the genealogical accounts of the *rākṣasas*. See 7.5.1–2 and notes.

18. "filled with sorrow" *duḥkhasamanvitaḥ*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *krodhasamanvitaḥ*, "filled with anger."

19. "this" *imam*: B2,M10, and KK and VSP read instead *tv imam*, "but this." This reading avoids the hiatus of the critical edition.

"the ocean, the abode of Varuṇa" *varuṇālayam*: Literally, "the abode of Varuṇa." This is a common kenning for the ocean.

20. "and" *tu*: Ñ,V1,3,B,D2,5–7,9–11,T3,M1, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous particle *ca*, "and."

21. "Such is the power of Lavaṇa, and such is the nature of that lance." *evaṃprabhāvo lavaṇaḥ śūlaṃ caiva tathāvidham*: Literally, "Lavaṇa is one of such power, and the lance is one of such a type."

"you must be the one who decides" *pramāṇam*: Literally, "the authority." Ct suggests adding the words "with regard to what is appropriate to be done. (*tvaṃ pramāṇam. yathocitakaraṇa iti śeṣaḥ.*)" Cr reads the term adverbially, and, adding the verb *bhava*, "you must be," understands the line to mean "You must be our highest recourse in such a way that it is in accordance with the authority of the *śāstras*" (*śāstraprāmāṇyaṃ yathā bhavet tathā tvaṃ naḥ paramā gatir bhaveti śeṣaḥ*). He bases this reading on the maxim that when evildoers multiply *or* grow great, one should have recourse to the authority of the *śāstras* (*pāpinām eva vṛddhau śāstraprāmāṇyaṃ nivarteteti tātparyam*).

22. "Up until now" *purā*: Literally, "earlier."

"we seers . . . have begged many kings" *bahavaḥ pārthivāḥ . . . ṛṣibhiḥ . . . /. . . yācitāḥ*: Literally, "by the seers many kings are begged."

"but . . . we could find no one to protect us" *trātāraṃ na ca vidmahe*: Literally, "and we do not know a protector."

23. "we can find no other king . . . to protect us" *trātāraṃ vidmahe . . . nānyaṃ narādhipam*: Literally, "we do not know another overlord of men who is a protector."

"Rāma" *rāma*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tāta*, "dear boy."

"And so, afflicted by the fear of Lavaṇa, we seek protection." *tat paritrātum icchāmo lavaṇād bhayapīḍitāḥ*: Literally, "Therefore, afflicted with fear of Lavaṇa, we wish to be protected." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the awkward accusative plural *bhayapīḍitān* for the nominative plural *bhayapīḍitāḥ* of the critical edition. Cr, who shares this reading, struggles to construe it, taking the variant as the object of a causal, the sense of which is "We desire that you cause the protection of the seers who are afflicted with the fear of Rāvaṇa [*sic*] (*rāvaṇād* [*sic* for *lavaṇād*] *bhayapīḍitān ṛṣīn paritrātuṃ tvayā paritrāṇaṃ kārayitum icchāmaḥ*)."

Following verse 23, D7,10,11 and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2,B, and Gorresio substitute for 23ef, a passage of four lines (consisting of four *pādas*) [961*]: "Thus, Rāma, we have related to you that situation, generated by danger, that has arisen.[1] You, sir, are able to put an end to this.[2] Please grant our wish, you of extraordinary valor.[3] (*iti rāma niveditaṃ tu te bhayajaṃ kāraṇam utthitaṃ ca yat / vinivārayituṃ bhavān kṣamaḥ kuru taṃ kāmam ahīnavikramaḥ //*)"

[1] "Thus, we have related to you that situation, generated by danger, that has arisen" *niveditaṃ tu te bhayajaṃ kāraṇam utthitaṃ ca yat*: Literally, "And the cause has been related to you, [that cause] which, produced by fear, has arisen."

[2] "You, sir, are able to put and end to this." *vinivārayituṃ bhavān kṣamaḥ*: Literally, "you, sir, are able to prevent."

[3] "you of extraordinary valor" *ahīnavikrama*: Literally, "O you whose valor is not insufficient."

The meter is *viyoginī* (*vaitālīyā*/*sundarī*).

Sarga 54

2. "of how . . . had thrived" *vavṛdhe yathā*: Literally, "how he grew, increased, *or* prospered." Ck, Cg, and Ct understand the verb to refer to the feeding habits, etc., of Lavaṇa, a position that is supported by the following verses, in which the seers dwell on the *rākṣasa*'s diet (*yathā vavṛdhe yādṛgāhārādinā vardhate sma*—so Cg; Ck and Ct similarly).

3. "His conduct is that of perpetual ferocity" *ācāro raudratā nityam*: Literally, "[his] conduct is always ferocity."

"always" *sadā*: Ñ2,V3,B,D3,6,7,10,11,M5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tathā*, "and."

"in Madhuvana" *madhuvane*: Literally, "in Madhu's woods." This wilderness tract on the banks of the Yamunā is named, no doubt, for the great *asura* described in the previous *sarga* and is not to be confused with Sugrīva's honey-wine grove (*madhuvana*), devastated by the monkeys of Aṅgada's southern search party at 5.59.8–5.62.22. On this matter, see Benoît's note (1999, p. 1728).

4. "tens of thousands" *daśasahasrāṇi*: D6,7,10,11,T3,4,M8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bahusahasrāṇi*, "many thousands."

"lions, tigers, deer, and elephants" *siṃhavyāghramṛgadvipān*: D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read *-aṇḍajān*, "egg-born," i.e., "birds *and/or* reptiles," for *-dvipān*, "elephants."

5. "that immensely powerful creature" *mahābalaḥ*: Literally, "that immensely powerful one."

"like Yama, himself, the ender of all things" *ivāntakaḥ*: Literally, "like Antaka."

"still other creatures" *aparāṇi sattvāni*: Literally, "other creatures." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the similar *antarāṇi sattvāni*, "other creatures." According to Cr, these are creatures, such as boar, that Lavaṇa devours at night, in contrast to his daily fare mentioned in verse 4 (*lavaṇas tato 'ntarāṇi bhinnāni varāhādīny api sattvāni khādate khādati rātrāv iti śeṣaḥ*).

6. "*rākṣasa*" *rakṣaḥ*: Apparently the *rākṣasa* nature of Lavaṇa is inherited from his mother, Kumbhīnasī (see 7.25.23–25 and notes). Thus he is not identified, as was his father, Madhu, as a *daiteya* and an *asura* in the previous *sarga* (7.53.3,10,15). See Introduction, "*Rākṣasas*," pp. 47–48.

"Let your fear be gone." *vyapagacchatu vo bhayam*: KK and VSP read instead *hy apagacchatu vo bhayam*, "Indeed, let your fear be gone."

7. "When he had thus made this promise" *tathā teṣāṃ pratijñāya*: Literally, "having promised those thus." Ñ2,B1,3,4, and Gorresio, KK, and VSP read instead *pratijñāya tathā teṣām* by transposition, while Ś,Ñ1,B2,D,T3,4, and Lahore, GPP, and NSP read *pratijñāya tadā teṣām*, "having promised those then."

8. "heroes" *vīrāḥ*: Ś1,3,Ñ2,V1,3,B1,4,D6–11,M9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular masculine *vīraḥ*. This lends *pāda* a the sense "Which hero will kill Lavaṇa?"

"which one . . . should deal with him" *kasyāṃśaḥ saḥ*: Literally, "of whom is he the share?"

"Bharata . . . Śatrughna" *bharatasya . . . śatrughnasya*: Ct rationalizes Rāma's restriction of the choice to these two brothers on the grounds that since he and Lakṣmaṇa dispatched Rāvaṇa, Bharata and Śatrughna should now take care of Lavaṇa (*lakṣmaṇena mayā ca rāvaṇavadhaval lavaṇavadho bharataśatrughnābhyāṃ kārya iti bhāvaḥ*). Cs more elaborately argues that Rāma names Bharata and Śatrughna for a number of reasons. First of all, because of his own preeminence, he would not take on so trivial an opponent [as Lavaṇa]. Secondly, he excludes Lakṣmaṇa because the latter has already achieved great fame by killing Indrajit, etc., and is, in any case, exhausted. Finally, he names both the other brothers as he does not wish to provoke any rivalry between them. (*svasya mukhyatvāt tanmātravadhavyāpārāyogāl lakṣmaṇasyendrajidādimāraṇodārakīrtitvād āyastatvāc ca bhrātṛdvandvasyāpratidvandvatāṃ kāmayāno nāma nirdeśena pṛcchati bharatasyeti.*)

"or, on the other hand" *athavā punaḥ*: D6,7,10,11,T,G2,M2,4,7–9, and GPP, NSP, Gita Press, KK, and VSP read *ca dhīmataḥ* for [*śatrughnasy*]*āthavā punaḥ*. This lends the phrase the sense "or wise Śatrughna."

9. "Please let me deal with him." *mamāṃśaḥ sa vidhīyatām*: Literally, "Let him be determined as my share."

10. "so expressive of heroism and valor" *śauryavīryasamanvitam*: Literally, "endowed with heroism and valor." D7,10,11,T1,2,4,G3,M1–3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *dhairyaśauryasamanvitam*, "endowed with fortitude and valor."

11. "the middlemost delight of the Raghus" *madhyamo raghunandanaḥ*: Śatrughna uses this indirect reference to Bharata, no doubt, because, as a younger brother, he is hesitant to refer to him by name. D2,8,10,11,G3,M1,2,4,6,7, and GPP, NSP, and Gita Press

read the vocative *raghunandana* for the nominative *raghunandanaḥ*, lending the phrase the sense "the middlemost, O delight of the Raghus." The vocative would, of course, refer to Rāma.

"has . . . done his duty" *kṛtakarmā*: Literally, "he is one by whom [his] work has been done." Cs glosses, "he has completed his service (*kṛtasevaḥ*)."

12. "revered elder brother . . . revered elder brother" *āryeṇa . . . āryasya*: Literally, "by the respected [one] . . . of the respected [one]."

"guarded the deserted city of Ayodhyā" *śūnyā ayodhyā rakṣitā purī*: Literally, "the deserted city of Ayodhyā was guarded." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śūnyā tv ayodhyā paripālitā*, "but deserted Ayodhyā was protected." The *tu*, "but *or* and," has, in all likelihood, been inserted to avoid the hiatus.

"until the return" *āgamanaṃ prati*: We follow Ct in taking the postposition to stand for a limit. He glosses, "up until then (*tāvatparyantam*)."

13. "The great prince experienced many hardships . . . as he lay" *duḥkhāni ca bahūnīha anubhūtāni . . . / śayānaḥ . . . mahātmanā*: Literally, "and by the great one [who was] lying . . . many hardships were experienced here." The syntax of the verse is strained. *Pādas* ab and the final word, *mahātmanā*, form a simple *karmaṇi prayoga* construction, with the subject, *mahātmanā*, in the instrumental. Yet emboxed within it is a *kartari prayoga* participial clause that has no clear subordinating structure to support the active participle. Ñ2,D6,7,10,11,T3,4,M9,10, and GPP and NSP imperfectly resolve the issue by reading the nominative *mahāyaśāḥ*, "the greatly illustrious one," for the instrumental *mahātmanā*. T1,2,G3,M1,3, and KK and VSP substitute an active finite verb, *avasat purā*, "he dwelt earlier." Both of these variants leave *pādas* ab without an expressed subject.

"on his painful beds" *duḥkhaśayyāsu*: On the basis of the reference at *Araṇyakāṇḍa* 15.26, our understanding is that this is a circumlocution to express the fact that the ascetic Bharata has been sleeping on the cold ground. Compare also the comments of Cg in the notes to 6.112.4, where he explains Bharata's mud-daubed condition by alluding to the fact that he has been sleeping on the bare ground. This position is shared by Cs, who glosses, "beds, which cause pain, such as the bare ground (*duḥkhajanakakevalasthalādiśayyāsu*)." Other translators render variously. Thus Gorresio (1870, p. 212) renders, "*su duri letti*." Dutt (1894, p. 1764) offers, "on a bed of sorrow," while Roussel (1903, vol. 3, p. 570) translates, "*sur la dure*." Shastri (1959, vol. 3, p. 561) offers, "lying on a hard couch," and Benoît (1999, p. 1360) translates, "*sur un lit de souffrances*." Raghunathan (1982, vol. 3, p. 553) translates, "on his bed of sorrows," while Gita Press (1998, vol. 2, page 859) renders, "on uncomfortable bed."

14. "matted locks" *jaṭā*: D1,2,7,9–11,T3,4,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *jaṭī*. For a description of Bharata at Nandigrāma, where he is wearing matted locks, see 6.112.4; 6.113.26–30; and notes.

"barkcloth garments" *cīra-*: At Nandigrāma, Bharata wore the barkcloth garments of an ascetic (see 6.113.26–30 and notes), as did Rāma when he was exiled in the forest (see 2.33.6–13; 2.97.20; 6.23.5; 6.112.5–7; and notes). On barkcloth garments, see Emeneau 1962.

"the delight of the Rāghavas" *rāghavanandanaḥ*: The nominative singular masculine ending, *-aḥ*, is marked as uncertain by the editors of the critical edition.

16. "Let Bharata stay here" *niveśaya . . . bharatam*: Literally, "cause Bharata to settle down." The phrase is awkward and ambiguous, and the commentators seem uncertain as to how to understand it. Ck and Ct understand, as we do, that the expression means that Śatrughna should establish, that is, leave, Bharata in Ayodhyā. Ct glosses: "Then establish Bharata. The meaning is 'Have him stay right here.' (*tadā bharataṃ niveśaya. atraiva sthāpayety arthaḥ.*)" Ck understands similarly. Cg gives this as his first explanation but also suggests, as an alternative, that the verb *niveśaya* may simply be an injunction to

Śatrughna to remain there, i.e., in Madhu's city (*niveśayātraiva nagara iti śeṣaḥ. athavā tatraiva tiṣṭheti bhāvaḥ*). Cr, somewhat similarly to Cg, first understands that Bharata is to stay in Ayodhyā but then offers his own alternative in the form of an injunction for Śatrughna to establish a population [in Madhu's city] (*tadā nagare 'yodhyāyām eva niveśaya saṃsthāpaya prajāḥ sthāpayety artho vā*).

"great-armed hero" *mahābāho*: Literally, "great-armed [one]."

"if you are concerned about him" *yady avekṣase*: Literally, "if you care *or* have regard for." The commentators understand this to be a reference to Śatrughna's previously expressed concern that Bharata should experience no further hardship. Ck, Cg, and Ct add the phrase "because he is not to be pained (*akleśanīyatveneti śeṣaḥ*)." Cr adds, "because he is worn out (*śrāntatveneti śeṣaḥ*)."

17. "You are . . . capable of resettling that city, which was so beloved of Madhu, as well as its splendid countryside" *tvam . . . samarthaḥ saṃniveśane / nagaraṃ madhunā juṣṭaṃ tathā janapadāñ śubhān //*: Literally, "You are capable in regard to the settlement [with respect to] the city beloved of Madhu as well as the beautiful countryside." The syntax is awkward because it is hard to see a clear grammatical connection between the accusatives in *pādas* cd (*nagaram* and *janapadān*) and the locative *saṃniveśane* in *pāda* c. We understand the term *saṃniveśane*, "in the settlement," here as "in resettlement," since Śatrughna is being instructed to establish his rule in the city already founded by Madhu. Ś,Ñ,V1,3,B,D,T4,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for the virtually pleonastic *upasarga*, *sam*. GPP, Gita Press, and VSP read *pādas* cd as *pādas* ab of the following verse, although this does nothing to improve the syntax. VSP omits, while KK admits in brackets (numbered as 7.62.18ab), 17cd (*nagaraṃ yamunājuṣṭaṃ tathā janapadāñ śubhān*). GPP notes that these *pādas* are omitted from the text of Cg. D5–7,10,11, and GPP, NSP, Gita Press, and KK read *yamunā* for *madhunā*, yielding the phrase *yamunājuṣṭam*, "served by (i.e., washed *or* watered by) the Yamunā." Cs understands, "situated on its banks (*tattīravarti*)."

"well trained" *kṛtavidyaḥ*: Literally, "one by whom knowledge has been acquired."

18. "For whoever uproots" *yo hi . . . samutpāṭya*: Literally, "for who having uprooted." Ś1,3,Ñ,V1,3,D,G1,2,M2,5–7,9,10, and Gorresio, GPP, and NSP read *samutpādya*, "having created *or* brought into being," for *samutpāṭya*, "having uprooted."

"a lineage" *vaṃśam*: D6,T1,2,G3,M1,3, and KK and VSP read instead *śatrum*, "an enemy."

"then, upon the destruction" *punaḥ kṣaye*: D6,7,10,11,T4, and Gorresio, GPP, NSP, and Gita Press read instead *niveśane*, "in the settlement." This is glossed by Ct as "in the city (*nagare*)." Ck and Cg, on the other hand, gloss, "in the kingdom of a king whose lineage has been uprooted (*utpāṭitavaṃśanṛparājya ity arthaḥ*)."

"fails to install another king" *na vidhatte nṛpam*: Literally, "he [who] does not ordain a king."

"descends to hell" *narakaṃ sa nigacchati*: Literally, "he descends to hell." D6,10,11, T3,4,M3,4, and GPP, NSP, Gita Press, KK, and VSP read *narakaṃ sa hi gacchati*, "indeed he goes to hell."

20. "you must not raise any objection" *uttaram . . . na vaktavyam*: Literally, "a reply is not to be uttered." Ct understands the objection that Rāma anticipates to be Śatrughna's request to return to dwell in Rāma's presence after killing Lavaṇa (*lavaṇaṃ hatvā tvatsamīpa eva mayā stheyam ityādi na vācyam ity arthaḥ*). Ck and Cg understand similarly. Cr understands that Rāma makes this prohibition because he realizes that, because of his fear of separation, Śatrughna does not wish to rule (*viyogabhīrutvena rājyecchārahitaṃ vijñāyāhottaram iti*). Compare the passage at *sarga* 63, where Śatrughna, wishing to remain with Rāma, returns to Ayodhyā but is told by Rāma to go back to Madhurā.

"A younger brother . . . of his elder brother" *bālena pūrvajasya*: Literally, "by a child *or* young person . . . of one born earlier."

21. "I have undertaken" *mayodyatam*: Ś1,B4,D5–7,10,11,G3,M6, and GPP, NSP, and Gita Press read instead the virtually synonymous *mamodyatam*. Cr glosses, "commanded [by me] (*ājñāpitam*)."

"one that is accompanied by rites and *mantras* performed by the brahmans headed by Vasiṣṭha" *vasiṣṭhapramukhair viprair vidhimantrapuraskṛtam*: Literally, "accompanied with rites and *mantras* by brahmans among whom Vasiṣṭha is the foremost." The verse lacks a specific participle indicating that the *abhiṣeka* rite is to be performed by Vasiṣṭha, etc. Thus we have added the word "performed" to complete the syntax.

Sarga 55

1. "was extremely embarrassed" *parāṃ vrīḍām upāgataḥ*: Literally, "[he] approached the highest embarrassment." B2,3,D6,7,10,11,G1,M6,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous finite variant *upāgamat*, "he approached." Ct and Cs note that Śatrughna is embarrassed or ashamed because of what he takes to be an improper royal consecration. Cs elaborates that he is embarrassed because, aside from Rāma, who is the ruler of the entire earth, he has two other older brothers who should have had precedence in regard to royal consecration. (*parāṃ vrīḍām anucitarājyābhiṣekoktiśravaṇajāṃ lajjām*—so Ct; *akhaṇḍabhūmaṇḍalādhipatipuratas tvāṃ vinā jyeṣṭhayoḥ satoś ca purāntare 'bhiṣecanaṃ mama katham iti vrīḍām upāgamat*—so Cs.)

"he spoke hesitantly" *mandaṃ mandam uvāca ha*: Literally, "he spoke slowly, slowly *or* softly, softly." Ct notes that Śatrughna's hesitation derives from his embarrassment (*lajjām ata eva mandaṃ mandam uvāca*).

971*. Following verse 1, Ś,Ñ,V1,3,B,D,S, insert a passage of two lines [971*]: (*adharmaṃ vidma kākutstha asminn arthe nareśvara / kathaṃ tiṣṭhatsu jyeṣṭheṣu kanīyān abhiṣicyate //*). It is not clear on what grounds these lines have been relegated to the critical apparatus. According to the critical apparatus, only one of the manuscripts (V2) collated for the critical edition omits this line. Perhaps the editors were uncomfortable with the passage's ascription of wrongful behavior to both Rāma and Śatrughna in the violation of precedence. Given the overwhelming textual support for 971*, 973*, and 977*, we have emended the critical text accordingly.

"in this affair" *asminn arthe*: KK and VSP read instead *hy asminn arthe*, "indeed, in this matter," to avoid the hiatus. This variant is not noted in the critical apparatus.

"when there are elder brothers living" *tiṣṭhatsu jyeṣṭheṣu*: Literally, "while elders are standing *or* existing."

2[a–d]. "It is true . . . that an order . . . And your command" *śāsanam . . . tava caiva . . . śāsanam*: Literally, "an order . . . and even your order." As we understand the verse, Śatrughna is trying to rationalize the dilemma in which he has been placed by what he sees as two conflicting imperatives. The first of these is the general rule of primogeniture, according to which he should not be consecrated as a king before his elder brothers. The second is the inviolability of an elder brother's specific command. Our interpretation is consonant with that of Cs, who understands that the first *śāsana*, or ordinance, refers to a vedic ordinance to the effect that there should be no consecration of juniors when there are seniors living, an ordinance that must be followed by discriminating people. The second *śāsana* refers to Rāma's specific command regarding the consecration. This command may not be violated because of the impropriety of disregarding the orders of an elder. Thus the idea is that Śatrughna is caught in a double bind. (*śāsanaṃ śrutikṛtaṃ jyeṣṭheṣu satsu kanīyasāṃ nābhiśeko vivekibhiḥ kārya iti lakṣaṇam. avaśyaṃ*

karaṇīyaṃ tava ca śāsanaṃ rājyābhiṣekasaṃpādanarūpaṃ duratikramam. jyeṣṭhājñāvajñānasyānaucityād ity ubhayataḥ pāśārajjur jāteti bhāvaḥ.) Ct, who believes that both occurrences of the term *śāsana* refer to Rāma's orders, notes that the second is not to be violated any more than an ordinance of the *vedas*. He thus, like Cs, sees Śatrughna as placed in some sort of double bind. Perhaps he, too, is implicitly making a distinction between some prior discussion on Rāma's part regarding primogeniture and his current command, which violates that rule. (*tava śāsanaṃ cāvaśyaṃ karaṇīyaṃ yatas tava śāsanaṃ vedaśāsanavad duratikramam atikramitum aśakyam. evaṃ cobhayataḥ pāśārajjur iyaṃ me jātety arthaḥ.*) Other commentators and all translators consulted understand both occurrences of the term *śāsana*, "command," to refer to Rāma's command, which, in our opinion, makes the verse improperly redundant.

Following 2cd, D6,7,10,11,T4,M (after the second occurrence),5,9, and GPP, NSP, Gita Press, KK, and VSP insert, Ñ2,B1,3,4,T2,M2,4,6,7 insert after 2ab,, while B2 substitutes for 2cd, and M3 continues following 971*, a passage of one line [976*]: "I have heard from you, hero, and I have heard from the *vedas*[1] (*tvatto mayā śrutaṃ vīra śrutibhyaś ca mayā śrutam*)."

[1] "I have heard from you . . . and I have heard from the *vedas*" *tvatto mayā śrutaṃ . . . śrutibhyaś ca mayā śrutam*: Here again the text appears to posit a conflict between the supposedly vedic doctrine of ceding precedence to the elder and Rāma's order that contravenes this doctrine. This is certainly the opinion of a number of the commentators. Ct, for example, prefaces his remarks to this line and 973* (see below) by saying, "How do you understand it since it is both unrighteous to consecrate a junior when there is an elder brother and also to fail to carry out the instructions of one's elder? (*jyeṣṭhe vidyamāne kaniṣṭhābhiṣeko 'dharmas tathā jyeṣṭhavākyākaraṇaṃ cādharma iti tvayā katham avagataṃ tatrāha tvatta iti.*)" Ck, Cr, and Cs all understand somewhat similarly.

973*. Following 976*, B2,D6,7,10,11,T4,M5,9, and GPP, NSP, Gita Press, KK, and VSP insert; while Ś,Ñ1,V(1 after 2ab)3,D1–5,8,9,12 insert following 972*; Ñ2,B1,3,4,T2,M1 (after 2cd—repeat),2,4,6,7 continue lines 1–5 following 976* and insert line 6 after 2cd; T1,G3,M3 insert following 2cd; T3,4 insert lines 4,6 only following 2ab—repeat; G1,2, M8,10 insert lines 1–5 and line 6 following 2cd; a passage of six lines [973*]. Note that despite the somewhat confusing textual evidence, as in the case of 971* discussed above, all manuscripts, with the exception of V2, admit the passage. Thus the reasons for its being relegated to the critical apparatus are unclear. Given the overwhelming textual support for this passage, we have emended the critical text accordingly. See notes to 971* above.

973*1–2. "Since our middle brother had already made his vow, I should not have spoken after that. I spoke improperly in saying that I would slay the fearsome Lavaṇa in battle. (*nottaraṃ hi mayā vācyaṃ madhyame pratijānati / vyāhṛtaṃ durvaco ghoraṃ hantāsmi lavaṇaṃ mṛdhe //*)."

"Since our middle brother had already made his vow . . . I spoke improperly in saying that I would slay the fearsome Lavaṇa in battle" *madhyame pratijānati / vyāhṛtaṃ durvaco ghoraṃ hantāsmi lavaṇaṃ mṛdhe //*: Literally, "when the middle one is promising, a bad speech [was] spoken: 'I will slay the fearsome Lavaṇa in battle.'" The provenance of the vow here, that is, whether it was spoken by Bharata or Śatrughna, is ambiguous. On the one hand, thus far, only Bharata has explicitly made such a vow, although his words at 7.54.9 (*aham enaṃ vadhiṣyāmi*) are not quoted verbatim here. Ck, Cg, Ct, and Cs clearly see the words here as belonging to the vow of Bharata (*madhyame bhrātari bharata ity arthaḥ ghoraṃ lavaṇaṃ hantāsmīti pratijānati sati*—so Cg; Ck, Ct, and Cs similarly). In this they are followed only by Raghunathan (1982, vol. 3, pp. 553–54)

among the translators consulted, who renders, "When our middle brother said that he would slay Lavaṇa." On the other hand, the phrase "I spoke improperly (*vyāhṛtaṃ durvacaḥ*)" intervenes between the reference to Bharata's vow and the actual promise, suggesting, as we see it, that Śatrughna has implicitly undertaken such a vow in putting himself forward, even though his elder, Bharata, had already spoken. Among the commentators, Cv and Cr explicitly ascribe the words of the vow here to Śatrughna, and, as we do, the majority of translators follow this interpretation (*madhyame bharate pratijānaty uttaraṃ paraṃ vākyaṃ mayā na vācyaṃ hi tathāpi lavaṇaṃ hantāsmīti durvaco vyāhṛtam*—so Cv; Cs similarly). It should be noted, however, that in their glosses to the following lines, most of the commentators who had ascribed the words to Bharata see them as also representing the ill-spoken and improper vow of Śatrughna and thus understand that both brothers have made the same vow.

973*3–4. "And, bull among men, this wrongful speech of mine will have dire consequences, for one should not speak further once an elder has spoken. (*tasyeyaṃ me duruktasya durgatiḥ puruṣarṣabhaḥ / uttaraṃ hi na vaktavyaṃ jyeṣṭhenābhihite sati //*)"

"this" *iyam*: V1,3,D1–4,7,9–11,T4,G1,M2,3,7,10, and GPP, NSP, and Gita Press read instead *evam*, "thus."

"dire consequences" *durgatiḥ*: Literally, "distress *or* misfortune." Ct and Cr understand the dire consequences to be Śatrughna's consignment to hell for having opposed an elder brother and thus having received a wrongful consecration (*tasyaiva duruktasya phalam iti śeṣo durgatir jyeṣṭhātikramahetukanirayaprāptikāraṇībhūtābhiṣekaprāptir me jātā*—so Cr; Ct similarly). Ck and Cg understand the term to refer to Śatrughna's acquisition of a wrongful mission (*duṣṭakāryasya prāptiḥ*—so Cg; Ck similarly). Cv takes it to refer specifically to the evil consequence, which was the consecration of oneself while passing over an elder (*durgatir duṣphalaṃ tac ca jyeṣṭhātikrameṇātmābhiṣecanam*).

"once an elder has spoken" *jyeṣṭhābhihite sati*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *jyeṣṭhābhihite punaḥ*, "when an elder has spoken, moreover."

973*5–6. "It was filled with unrighteousness and would exclude one from heaven. I shall not speak after you a second time, Kākutstha. (*adharmasahitaṃ caiva paralokavivarjitam / so 'haṃ dvitīyaṃ kākutstha na vakṣyāmi tavottaram //*)"

"exclude one from heaven" *paralokavivarjitam*: Literally, "excluded from the next world."

"I shall not speak after you" *na vakṣyāmi tavottaram*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *na vakṣyāmīti cottaram*, "and I shall not speak in this fashion after [you]." We follow Cv, Ck, and Cg (Cm—according to the critical apparatus), who understand the term *uttaram* here to mean "subsequent" (*atrāpy uttaraśabdaḥ paravacanaḥ*—so Cv; Ck and Cg similarly).

Following 973*, Ñ2,B1,3,D6,7,9–11,S insert a passage of one line [975*]: "Let a second punishment[1] not fall upon me, Rāghava[2] (*mā dvitīyo hi daṇḍo vai nipaten mayi rāghava /*)."

[1] "a second punishment" *dvitīyaḥ . . . daṇḍaḥ*: The commentators differ somewhat in their understanding of what this phrase means. Cv, Ck, Cg, Ct, and Cr understand the first punishment to be the one in the form of the consecration of Śatrughna for having said he would go after Bharata had first expressed his intention to do so. Śatrughna now seeks to avoid a second punishment, which he would incur by refusing to accept Rāma's instruction that he be consecrated. (*bharate jigamiṣaty ahaṃ gamiṣyāmīty uttareṇa prathamena rājyābhiṣekāpattirūpo daṇḍaḥ patitaḥ. tvayābhiṣekaṃ pratīcchety ukteḥ tadanaṅgīkāreṇottareṇa dvitīyena mayi daṇḍo mā nipated iti bhāvaḥ*—so Cg; Cv, Ct, and Cr similarly; Ck more or less similarly.)

[2] "Rāghava" *rāghava*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead

mānada, "humbler of pride." On the term *mānada*, see 3309*, note 1, following note to 6.108.5.

977*. "Kākutstha, delight of the Raghus, please exonerate me from any wrongdoing with regard to what I have done (*adharmaṃ jahi kākustha matkṛte raghunandana* /)." Following verse 2, Ś,Ñ,V1,3,B,D,S (except M1) insert a passage of one line [977*]. Since the line is known to all recensions and all but two manuscripts, the reasons for its relegation to the critical apparatus are unclear, and we have emended the critical text accordingly. See notes to 971* above.

"please exonerate me from any wrongdoing with regard to what I have done" *adharmaṃ jahi . . . matkṛte*: Literally, "destroy unrighteousness with regard to what I have done." Ct understands this phrase to mean that with respect to what Śatrughna has done in accepting the royal consecration, Rāma should destroy all wrongdoing, that is to say, he should make it so that any association with wrongdoing should be as if it never happened. In other words, he sees Śatrughna as asking Rāma to do away with the notion that he has acted improperly in the minds of everyone in this world and the next. (*matkṛte madanuṣṭhite rājyābhiṣekasvīkāre 'dharmaṃ jahi mamādharmasaṃbandho yathā na bhavet tathā kuru. ihāmutra sarvalokasya mayy anyāyyakāritvabuddhiṃ parihara.*) Ck and Cg understand similarly. Cr understands similarly and concludes by saying that this expression suggests Śatrughna's determination (*niścayaḥ*) that Rāma is capable of accomplishing something that is unprecedented (*etena rāmo 'ghaṭitaghaṭanāpaṭīyān iti śatrughnaniścayaḥ sūcitaḥ*).

3. "delighted" *saṃhṛṣṭaḥ*: Ck understands that Rāma is delighted because [Śatrughna] has accepted the order for the consecration (*aṅgīkṛtābhiṣekaniyogatvāt*). Cg argues similarly that Rāma is delighted because [Śatrughna] has undertaken the order for the consecration (*kṛtābhiṣekaniyogatvād iti bhāvaḥ*).

"Lakṣmaṇa and Bharata" *lakṣmaṇaṃ bharataṃ tathā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *bharataṃ lakṣmaṇam* by transposition. Cv and Cg note that although only the princes are named because of their preeminence, we must understand that Rāma's instructions in the following verse are actually directed also to Sumantra, etc. For otherwise, as these commentators note, there would be a contradiction with the plural imperative in that verse. (*lakṣmaṇaṃ bharataṃ tatheti prādhānyāt sumantrādīn apy ity arthaḥ. anyathānayadhvam iti bahuvacanaṃ virudhyeta*—so Cg; Cv similarly.)

4. "invincible" *durjayam*: Ñ2,B,D6,7,10,11,T4,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāghavam*, "Rāghava."

5. "You two Kākutsthas" *kākutsthau*: The reference is, of course, to Bharata and Lakṣmaṇa, and here, as in verse 3, the plural is used despite the dual subject, presumably on the grounds adduced by Cv and Cg at verse 3 above. D6,7,10,11,G,M1,3,8, and GPP, NSP, and Gita Press read instead the vocative singular, *kākutstha*, "O Kākutstha." It is hard to say to whom the singular vocative would refer. KK and VSP read instead the even more difficult accusative singular, *kākutstham*. This can only make sense if we take it as an adjective in the sense of "belonging to the Kākutsthas," that modifies *purodhasam*, lending the phrase the sense "the *purohita* of the Kākutsthas, i.e., Vasiṣṭha." This reading is unattested in the critical apparatus. M2,7, and the text of Cv read instead the vocative plural, *kākutsthāḥ*. Of this reading, Cv says that because of the preeminence of the Kākutsthas, the non-Kākutsthas as well are being addressed. He further claims that other, unnamed commentators hold that it is the intention of the Lord [Rāma] that the plural is to be used even for two individuals because of the rule that everything other than the singular is plural (*kākutsthā iti kākutsthaprādhānyād akākutsthā api tathā saṃbodhyante. ekasmād anyat sarvam anekam. ato dvayor api bahuvacanaṃ prayoktavyam iti bhagavato 'bhiprāya iti kecit*). The critical apparatus reads *anekam*, but our

manuscript of Cv from the BORI reads *ekam*, with the *an* marked in the margins as a correction (p. 193; the Adyar Library version of the manuscript reads *aneka*, p. 846).

"the *purohita*" *purodhasam*: The referent here is Vasiṣṭha. B2,3,M6, and KK and VSP read instead the synonymous *purohitam*. See notes to 7.51-2*.7.

"the vedic brahmans" *naigamān*: This term is ambiguous, as it refers sometimes to *vaidika* scholars and sometimes to the merchant class or even the general population. In each case, one must judge the probable meaning from the context. Here, in the context of the ritual performance of the *rājyābhiṣeka* and without specific mention of other classes of society, we believe the term is taken in its restrictive sense of *vaidika* brahmans. All translations consulted, however, understand the term here to refer to the merchant class or the citizenry in general. See 7.34.17; 7.51-2*.5–6; 7.65.2; and notes. See, too, *Prakṣipta* III, *sarga* 1.2–3 (= App. I, No. 8, line 307), and *Prakṣipta* III, *sarga* 2.33–35 (= App. I, No. 8, line 426). As Pollock (1986, p. 425) has mentioned in his note to 2.53.16, Cm, Cr, and Cs understand the term here as "those who know the *vedas* and *śāstras*." Cf. 2.1.14; 6.116.57–58; and notes, where the term is translated as "merchants," and 7.82.17–19; 7.97.1; and notes, where the term is translated as "townsfolk" or "people of the city."

"my" *me*: D7,10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *tān*, "[all] those."

6. "the *purohita* with all the requisites for the consecration" *abhiṣekasamārambham . . . purodhasam*: Literally, "the *purodhas* [and] the undertaking *or* commencement of the consecration." The syntax is awkward. We follow Ct, who takes *abhiṣekasamārambham* as a possessive adjective in the sense of "a *purohita* who had the requisites for the consecration (*abhiṣekopakaraṇavantaṃ purodhasam*)." Cr understands *samārambham* to refer to the requisites for the consecration and takes the term as a separate object of the gerund *puraskṛtya* (*abhiṣekasya samārambhaṃ sāmagrīṃ purodhasaṃ ca puraskṛtya*).

"which was like the mansion of Indra, smasher of citadels" *puraṃdaragṛhopamam*: Literally, "comparable to the house of Puraṃdara." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rājāno brāhmaṇās tathā*, "the kings and *brahmans* as well [entered]."

7. "And then" *tataḥ*: Literally, "then." KK and VSP read instead *tathā*, "thus."

"commenced" *vavṛdhe*: Literally, "it grew *or* prospered." We follow Cr, who glosses, "it commenced *or* proceeded (*pravavṛdhe*)." Following verse 7, Ś,Ñ2,V3,B,D3,6–8,10–12,T1,2,4,G,M, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of eight lines [981*]: "Once Śatrughna[1] had been consecrated, he resembled the sun.[2] And he was just like Skanda when he was consecrated long ago by the hosts of the Maruts[3] together with Indra[1–2]. When Śatrughna had been consecrated by Rāma, tireless in action, the townsfolk and the deeply learned brahmans were extremely delighted. [3–4] And Kausalyā, Sumitrā, Kaikeyī, and the other consorts of the king performed auspicious rites[4] in the king's palace.[5–6] On the basis of Śatrughna's consecration, the great seers who dwelt on the banks of the Yamunā considered Lavaṇa as good as dead.[5][7–8]"

While the passage has broad and strong manuscript representation, it does not have the virtually universal textual support that would lead us to emend the critical text. See notes to 971* above.

[1] "Śatrughna" *śatrughnaḥ*: Ñ2,B,D6,10,11,M1, and Gorresio, GPP, NSP, and Gita Press read instead *kākutsthaḥ*, "Kākutstha," which would still, of course, refer to Śatrughna.

[2] "he resembled the sun" *babhūvādityasaṃnibhaḥ*: Literally, "he became similar to Āditya." D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *babhau cādityasaṃnibhaḥ*, "and he shone like Āditya."

[3] "by the hosts of the Maruts" *marudgaṇaiḥ*: Ś,Ñ2,V3,B1,3,4,D3,6–8,10–12,T4,M6,8–10, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *divaukasaiḥ*, "by the denizens of heaven," i.e., the gods.

[4] "And Kausalyā, Sumitrā, Kaikeyī, and the other consorts of the king performed auspicious rites" *kausalyā ca sumitrā ca mañgalaṃ kaikayī tathā / cakrus tāḥ . . . yāś cānyā rājayoṣitaḥ*: It is interesting to note that the three principal widows of the late King Daśaratha are able to perform auspicious rites (*mañgalam*). Here, as elsewhere in the poem, there seems to be no hint of any inauspiciousness attached to widowhood or any practice of the seclusion or exclusion of widows. The other women mentioned here would be the consorts of Daśaratha, three hundred fifty of whom are mentioned at 2.31.7–11.

[5] "considered Lavaṇa as good as dead" *hataṃ lavaṇam āśaṃsuḥ*: Literally, "they expected Lavaṇa [to be] slain." Ct, whom we more or less follow, gives the correct form of the verb and then glosses, "determined *or* resolved" (*āśaṃsur āśasaṃsur niścitavantaḥ*)."

8. "inciting his blazing martial energy" *tejas tasyābhipūrayan*: Literally, "filling up his blazing energy." Ck, Cg, and Ct understand *tejaḥ*, "energy," to be the strength and valor suitable for killing one's enemy (*śatrusaṃhārocitabalavīryam*).

9. "Here is a . . . arrow for you" *ayaṃ śaraḥ . . . te*: Literally, "this arrow . . . for you." Cg, Ct, and Cr all suggest adding the phrase "is being given to you by me" (*te tubhyaṃ mayā dīyata iti śeṣaḥ*—so Cr; Cg and Ct similarly).

10. "when the self-existent and invincible God" *svayaṃbhūr ajito devaḥ*: Literally, "the self-existent [and] unconquered God." The reference is, of course, to Viṣṇu Nārāyaṇa, who is said to rest or sleep on the primordial waters during the periods of universal destruction. And, indeed, both Ck and Ct refer to this period by its proper term *pralaya*. Ck, however, although he acknowledges that the epithet "unconquered (*ajitaḥ*)" refers to Viṣṇu, argues, in keeping with his Brahmaite theology, that the term "self-existent (*svayaṃbhūḥ*)," which is, in any case, a very common epithet of Brahmā, refers here to Viṣṇu's taking another form as Virāṭ, or Prajāpati. Prajāpati, according to *Taittirīyasaṃhitā* (MGOL) 7.1.5.1, which Ck quotes, moves in the form of wind across the primordial waters at the time of universal destruction (*pralaya*). (*ajito viṣṇuḥ. viṣṇvaparamūrtir bhagavān svayaṃbhūr virāṭ prajāpatir āpo vā idam agre salilam āsīt. tasmin prajāpatir vāyur bhūtvācarad ityādeḥ.*) Ct, who also understands that Viṣṇu is in the form of wind, notes Ck's adduction of the vedic passage (*mahārṇave śayanaṃ ca vāyurūpeṇa. prajāpatir vāyur bhūtvācarad iti śruter iti katakaḥ*). D6,7,10,11, and GPP, NSP, and Gita Press read *divyaḥ*, "divine," for *devaḥ*, "god," lending the phrase the sense "the divine self-existent [one]."

"whom even the gods and *asuras* could not perceive" *yaṃ nāpaśyan surāsurāḥ*: Literally, "whom the gods and *asuras* did not see." Ck and Ct note that by the maxim of "how much more or how much less," this phrase implies that Viṣṇu was invisible to all beings (*kaimutikanyāyena sarvabhūtādṛśyaḥ*—so Ct; Ck similarly). It is no doubt this phrase that reminds Ck and Ct of the *Taittirīya* passage (7.1.5.1) in which the creator was said to have become wind or air (see above).

11. "For" *hi*: KK and VSP read instead *tu*, "and *or* but." This variant is not noted in the critical apparatus.

"imperceptible to all beings, he" *adṛśyaḥ sarvabhūtāṇāṃ tena*: The syntax of the verse is somewhat confusing. Strictly speaking, grammatically the adjective *adṛśyaḥ*, "invisible *or* imperceptible," should construe with *śarottamaḥ*, "greatest of arrows," and, indeed, this is the way that Gita Press (1998, vol. 2, p. 861) has understood the passage. But this makes little sense contextually, especially since later, at 7.61.17ff., the arrow's appearance is richly described. We, therefore, like most of the other translators consulted, un-

derstand the adjective *adṛśyaḥ* to modify *devaḥ*, "God," in 10c above and understand that the syntax has shifted from active to passive between *pādas* 11a and 11b. Ck and Ct apparently read the syntax in this way. See notes to verse 10 above.

"who constituted an obstacle" *vighāte vartamānayoḥ*: Literally, "[those two] existing with regard to impediment." The idea is, according to Cg, that the two demons were intent upon the obstruction of creation (*vighāte sṛṣṭīvighne vartamānayos tatparayor ity arthaḥ*). D10,11, and GPP, NSP, and Gita Press read *sarvarakṣasām* for *vartamānayoḥ*. This presents a somewhat awkward reading. A literal rendering of the passage would be "there being an obstacle on the part of all the *rākṣasas* [as well as Madhu and Kaiṭabha]." Ck and Ct understand that when the Lord in the form of the golden embryo, Hiraṇyagarbha, was desirous of creating the three worlds, an obstacle was created on the part of the two demons—Madhu and Kaiṭabha—as well as all the *rākṣasas* (*trīṃl lokān sraṣṭukāmena bhagavatā hiraṇyagarbheṇa tasyāḥ sṛṣṭer madhukaiṭabhayoḥ sarvarakṣasāṃ ca sakāśād vighāte vighne prāpte*—so Ct; Ck similarly). The translators who share this variant seem to struggle with it. Roussel (1903, vol. 3, p. 572) understands the verse to mean that Viṣṇu, who desired to create the three worlds in spite of all the *rākṣasas*, killed Madhu and Kaiṭabha in battle. He renders, "*Madhu et Kaitabha, qu'en dépit de tous les Rakshas, lui qui désirait émettre les trois mondes, il tua dans un combat.*" In this odd interpretation he has been followed by Shastri (1959, vol. 3, p. 563), who translates, "That god . . . in order to slay those two perverse beings Madhu and Kaitabha . . . when he desired to create the Three Worlds despite all the Rakshasas," and Benoît (1999, p. 1362), who offers, "*Il s'agissait . . . des démons Madhu et Kaiṭabha, que le dieu désireux de créer le Triple Monde parvint à tuer au combat, malgré l'intervention de tous les rākṣasa.*" As noted by Benoît (1999, p. 1728), the creation myth in this passage is rather confused because it appears that the demons Madhu and Kaiṭabha, as well as perhaps all the *rākṣasas*, were already in existence prior to the creation, which they then attempt to impede. On the identity of Madhu and Kaiṭabha, see notes to 7.4.14.

12. "killed . . . with this foremost of arrows" *hatau . . . / anena śaramukhyena*: This account is starkly at variance with the account of the destruction of Madhu and Kaiṭabha at App. I, No. 10, lines 91–108. There, it is with his discus that Viṣṇu kills the two demons (104–105), who were born from the earwax (of Viṣṇu?) (lines 98–99). For details on these two demons, see 7.4.14; 7.94.4,5–6; and notes.

Following 12ab, D6,7,10,11,T1,2,4,G,M1–5,7–10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [985*]: "Once he had slain those two—Madhu and Kaiṭabha—for the sake of the world[1] (*tau hatvā jagato hy arthe kaiṭabhaṃ ca madhuṃ tathā* /)."

[1] "for the sake of the world" *jagato hy arthe*: D6,7,10,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *janabhogārthe* [*-thaṃ*—KK, VSP], "for the sake of the pleasure *or* enjoyment of the people."

13. "when I wanted to kill" *vadhārthinā*: Literally, "by [me] seeking *or* wishing to slay."

"fearing that there might be a great panic" *mahāṃs trāso bhaved iti*: Literally, "[thinking] 'there might be great fear.'" D7,10,11, and GPP, NSP, and Gita Press read *hrāsaḥ*, "diminution *or* decimation," for *trāsaḥ*, "fear." The commentators naturally feel obligated to explain why Rāma's use of the arrow against Rāvaṇa would have been so disastrous. Their explanation basically is that the energy of this arrow is far greater than that required to kill a relatively minor foe like Rāvaṇa, and so its excess energy would destroy many, if not all, beings. Therefore, in his compassion for creatures, Rāma withheld it. This implies, of course, that Lavaṇa is a far more powerful enemy than Rāvaṇa and is one who could thus consume all of the energy of the arrow. (*alpakṣaye mahāstraprayogena*

tanmātrahanane na śāmyati. kiṃtu bhūtānī saṃharati. ato bhūtadayayā na kṣipta iti bhāvaḥ. anena rāvaṇād api lavaṇasya mahābalatvena divyaśaraparyāptaviṣayatvam uktam—so Ct; Ck and Cg similarly.) Ck then illustrates and elaborates the situation with an example drawn from the *Mahābhārata*. He says that if the weapon were to fail to reach the one it was intended to kill, it would kill [many] creatures and that if it missed its target, it would even kill the one who released it. It is for this reason that Arjuna did not use the divine weapon-spell of Paśupati during the Bhārata War (*MBh* 3.41.13–16). (*saṃhāryālābhe bhūtāny eva saṃharati. tasyāpy alābhe moktāram eva nāśayatīti sthitiḥ. ata evārjunena bhāratayuddhe pāśupatāstraṃ na prayuktam.*) This interpretation, which may, indeed, be the correct one, highlights the revisionist nature of much of the *Uttarakāṇḍa* because it would seem to undermine the power of the epic's central tale of Rāma's cosmic mission to destroy Rāvaṇa, the most powerful enemy of righteousness, by now positing in this minor epilogue a still greater demon, Lavaṇa. Cs evidently is concerned at this interpretation and especially at the idea that Lavaṇa could be more powerful than Rāvaṇa and yet be defeated by a warrior inferior to Rāma, i.e., Śatrughna. He offers two explanations of the verse and then articulates a critique of Ct's commentary on it. His first interpretation seems to be based on the idea that, like several weapons mentioned in the epic, such as the spear given to Karṇa by Indra in the *Mahābhārata* (3.294.23–28), the arrow could only be used once. Thus, he understands that Rāma did not loose the arrow on Rāvaṇa because he feared that were it to have been used [up] at that time, then there might have been a massive destruction of people at the hands of Lavaṇa, who needed to be killed but would still continue to live. Alternatively, Cs suggests that Rāma did not release the arrow at Rāvaṇa because he, the shooter [as opposed to the arrow], was so much more powerful than Rāvaṇa that, in the absence of any equivalence between them, there might have been a great destruction of beings [in the form of collateral damage]. However, since Śatrughna is less powerful, his strength would be commensurate with and appropriate to that of Lavaṇa. Cs then quotes Ct's comment at length and dismisses it on two grounds. First, he argues that if it were true that Lavaṇa were more powerful than Rāvaṇa, it would have been inappropriate for Rāma, who was an authority on *dharma*, to dispatch a younger brother, born of a different womb, and, moreover, his own dependent, on such a mission. Thus, Cs argues, it would have been appropriate for Rāma to go himself. Moreover, Cs argues that such an interpretation would contradict the earlier story in which Madhu (Lavaṇa's mighty father) had fled in fear of Rāvaṇa, being spared only through the intercession of his wife, and then had served as a mere follower of the *rākṣasa* lord on his campaign of conquest (7.25.20–49). Cs concludes that Ct has failed to state the underlying issue here, which ought to have been stated. By this we understand him to be implying that Lavaṇa would have been still less powerful than his great father, Madhu, who, in turn, was no match for Rāvaṇa. (*rāvaṇasya vadhārthinā mayāyaṃ śaraḥ pūrvaṃ na muktaḥ. etasya tatra viniyoga etadvadhyasya lavaṇasya tathaivāvasthāne lokānāṃ lavaṇamukhena mahān hrāso bhaved ato 'yaṃ na mukta iti bhāvaḥ. yadvā rāvaṇasya vadhārthinā mayā pūrvaṃ nāyaṃ śaro muktaḥ. moktur mama balādhikyena rāvaṇamātraparyāptiṃ vinā bhūtānāṃ mahān hrāso bhaved ity arthaḥ. tava nyūnabalatvena lavaṇamātraparyāptatvam upapannam iti bhāvaḥ. nāgojibhaṭṭena . . . iti vyākhyātam. tatra lavaṇasya rāvaṇāpekṣayādhikye rāmeṇaitādṛśe karmaṇi bhinnodarajasyānujasya svānuvartino dharmādhyakṣeṇa preṣaṇaṃ na yujyate. svayam eva gantum aucityāt. pūrvaṃ rāvaṇabhīter madhor dūragamanasya bhāryāmukhato dattābhītes tena saha digvijayānugatikathanasyaitad arthavirodhitvāt. etad arthamūlasyāvaśyavaktavyasyānuktatvāc ca.*)

14. "three-eyed Śiva" *tryambakena*: Literally, "by the three-eyed one." This is a common epithet of Śiva, although it occurs only five times in the critical edition of the *Vālmīki Rāmāyaṇa* (1.7412; 6.33.6; 6.81.34; 7.45.18; and here). See notes to 7.45.18.

15. "Leaving it in his palace" *tat saṃnikṣipya bhavane*: Literally, "Having set that down in the palace." Ñ2,M10, and KK and VSP read instead *sa taṃ nikṣipya bhavane*, "He, having put that down in the palace," where *śūla* is understood to be a masculine noun.

"he searches" *samālokya*: Literally, "having surveyed *or* inspected." D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *samāsādya*, "having roamed *or* reached."

"his food" *āhāram ātmanaḥ*: Literally, "his own food." D6,7,10,11,T4,M1,3,9, and GPP, NSP, Gita Press, KK, and VSP read instead *āhāram uttamam*, "excellent food."

16. "anyone . . . him" *kaścid enam*: Literally, "someone . . . him." D6,7,10,11, and GPP and NSP read instead *yadi kaścit*, "if someone."

"that *rākṣasa*" *rakṣaḥ*: Literally, "the *rākṣasa*." See notes to 7.54.6 on Lavaṇa's *rākṣasa* nature.

"that lance" *śūlam . . . tat*: Ś,Ñ1,V1,B4,D1–4,6–12,T3,G3,M5,6, and GPP, NSP, and Gita Press read instead *tu*, "and *or* but," for *tat*, "that." T1,2,4,G1,2,M3,8–10, and KK and VSP read instead *tam*," "him *or* that."

"him" *tam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *hi*, "indeed."

17. "you . . . must stand outside the gateway before he enters the city" *apraviṣṭapuraṃ pūrvaṃ dvāri tiṣṭha*: Literally, "stand in front at the gate [in reference to] him by whom the city has not been entered." Once again the syntax is opaque and elliptical. The construction of the compound *apraviṣṭapuram* is particularly difficult. Like all the commentators and almost all the translators, we have taken it as an accusative of a *bahuvrīhi* compound modifying Lavana, despite the fact that there is no transitive verb of which it can be the object. Ct makes an attempt to flesh out the syntax by supplying the participle *pratīkṣan*, "awaiting," while Cr offers the gerund *uddiśya*, "having reference to." Similarly, Cv and Cg propose adding the gerund *upalakṣya*, "having regarded." It is also arguably possible to read the compound adverbially with *tiṣṭha*, yielding the sense "you [i.e., Śatrughna] must stand such that you have not entered the city." Among the translators consulted, only Dutt (1894, p. 1766) interprets in this way, rendering, "Therefore, O foremost of men, thou shouldst, before entering the city, stand at the gate obstructing his course." Also problematic is the construction of the adverb *pūrvam*, "earlier, before, in front." We read it with the locative *dvāri*, "at the door," in the sense of "in front of," i.e., "outside," the gate. Gita Press (1998, vol. 2, p. 862) takes *pūrva* in its sense of "eastern," rendering, "So you . . . stay at the eastern gate." But this is hardly persuasive. Ck, Cg, and Ct see the strategy proposed by Rāma for the defeat of Lavaṇa as similar to that adopted by Lakṣmaṇa, at the advice of Vibhīṣaṇa, in the *Yuddhakāṇḍa* to defeat Indrajit (6.71.13ff.). For, in both cases, the demonic enemy must be prevented from carrying out an action that would make him invincible. In the case of Indrajit, of course, Lakṣmaṇa interrupts Indrajit's sacrifice in the Nikumbhilā grove, while here Śatrughna must prevent Lavaṇa from reaching his palace and thus regaining possession of his infallible lance. Thus Ct comments: "Now he [Rāma] instructs him [Śatrughna] to obstruct his [Lavaṇa's] entrance into the city because of his [Lavaṇa's] invincibility once he [Lavaṇa] has seized his lance, just as there was an obstruction of the Nikumbhilā grove with reference to Indrajit, who [might have] completed his sacrifice in the Nikumbhilā grove (*atha nikumbhilāyāṃ samāptayāgasyendrajita iva gṛhītaśūlasya tasya durjayatvān nikumbhilā nirodham iva purapraveśanirodham upadiśati*)."

18. "that *rākṣasa*" *rākṣasam*: Literally, "the *rākṣasa*." See notes to 7.54.6 on Lavaṇa's *rākṣasa* nature.

19. "if you act in any other way" *anyathā kriyamāṇe*: Literally, "while it is being done otherwise."

"If, however, you act in this fashion" *yadi tv evaṃ kṛte*: Literally, "but if when it is done thus." The collocation of the absolutive *kṛte* with *yadi* is awkward. B2,D7,10,11,T1, and

GPP, NSP, and Gita Press, perhaps in an attempt to correct this, read instead *kṛtam*. Ct understands, then, "however, if it is done in the manner specified . . . (*yadi tv evam uktarītyā kṛtam anuṣṭhitaṃ bhavati*)." Ck and Cg, although they read with the critical edition and understand the phrase to be an absolute construction, interpret similarly. Cr fills out the elliptical phrase, glossing, "[Should be] done in this fashion [by you]. The words 'should be by you' should be added (*yady evaṃ kṛtaṃ tyayā bhaved iti śeṣaḥ*)."

"he will be destroyed" *vināśam upayāsyati*: Literally, "he will go to destruction."

20. "the means of evading that lance" *śūlasya paryayam*: Literally, "the reversal of the lance." D10,11,T2,M1, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the nominative masculine *paryayaḥ* for the critical edition's nominative neuter. This lends the line the sense "I have now told you everything, and this is the means for evading the lance."

"For the decree of majestic black-throated Śiva is impossible to violate." *śrīmataḥ śitikaṇṭhasya kṛtyaṃ hi duratikramam* //: Literally, "For the purpose of the black-throated [one] is impossible to transgress." Several of the Vaiṣṇava commentators seem disturbed at the thought that a weapon of Viṣṇu's, that is, the divine arrow, should not be able to defeat the weapon of Śiva. Their explanation here, as at other points in the epic, is that even someone who is able to escape a divine weapon should not do so out of respect for the divinity who animates it. Compare Hanumān's submission to the weapons of Brahmā at 5.46.34–41, especially verse 40. Ct says, "As far as the avoidance of the lance goes, what is the point of this insistence? I will cut down his lance with an arrow and then kill him. In response we have the passage beginning with *śrīmataḥ*, etc. The word 'purpose [*kṛtyam*]' refers to the greatness of the lance, which is impossible to overcome. And even if it were possible, it would not be proper. That is the meaning. The real meaning is that this is so because the purpose of my [Rāma's] incarnation is the preservation of the boundaries set by the great gods. (*viparyayaḥ parihāraḥ kim anena nu nirbandhena? bāṇena śūlaṃ chi[t]tvā tam api haniṣyāmi tatrāha—śrīmata iti. kṛtyaṃ śūlamāhātmyaṃ duratikramam atikramitum aśakyam. śaktāv apy anucitaṃ cety arthaḥ. īśvarakṛtamaryādāpālanārtham evāsmadavatārād iti bhāvaḥ.*)" Cg understands: "'*kṛtyam*,' that is to say, a decree. Now here someone might foolishly argue [lit., 'prattle'] that, in this case, Rāma has posited the invincibility of the lance as if Rudra were greater than Viṣṇu, which is not the case. Because of the limits of the *avatāra*, it is possible to speak in such a way, just as in the case of bondage by the *brahmāstra*, the greatness of Brahmā is impossible to transgress, and so forth. Or the meaning is that the command is impossible to transgress even by the Lord because of the fact that it is to be held in high esteem. That is the meaning. (*kṛtyam ājñāpanam. atra kaścij jalpati. atra rāmeṇa duratikramatvaṃ śūlina uktam iti viṣṇor apy adhiko rudra iti tan na. avatāramaryādayā tādṛśoktisaṃbhavād yathā brahmāstrabandhane duratikramo brahmaṇo mahimetyādi. yadvā duratikramaṃ kṛtyaṃ bhagavataiva tasya bahumantavyatvād iti bhāvaḥ.*)"

Sarga 56

1. "When . . . had spoken" *uktvā tu*: Literally, "But, having spoken." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *uktvā ca*, "And, having spoken."

"to Śatrughna Kākutstha" *kākutstham*: Literally, "to Kākutstha."

"once more . . . excellent words" *punaḥ . . . aparaṃ vākyam*: We take *aparam* in its sense of "superior *or* having no rival." It could also mean "further *or* additional." However, this seems redundant here in light of the adverb *punaḥ*, which precedes it.

2–3. "Let . . . accompany you, Śatrughna" *anugacchantu śatrughna*: Literally, "let them follow or accompany, O Śatrughna." Ś,V1,3,D1–8,10,T3,4,M3,6, and Lahore, GPP, NSP,

Gita Press, KK, and VSP read instead the accusative *kākutstham* for *śatrughna*, lending the phrase the sense "Let them follow Kākutstha."

"these four thousand cavalry, two thousand chariots, and a hundred war-elephants" *imāny aśvasahasrāṇi catvāri . . . / rathānāṃ ca sahasre dve gajānāṃ śatam eva ca* //: Literally, "these four thousands of horses and two thousands of chariots, and indeed one hundred of elephants." The categories mentioned are representative of the first three of the four divisions of the traditional ancient Indian army. Compare notes to 7.25.33, where a description of the composition of the traditional army is given. Ñ2,V1,B,D2,6,7,9–11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *ca . . . dve*, "and . . . two," for *dve . . . ca*, by transposition. Ñ2,B1,2,4,D6,7,10,11,T4,M3,6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *uttama* for *eva ca*, lending the phrase the sense "a splendid hundred of elephants."

"actors and dancers" *naṭanartakāḥ*: Both terms are fairly broad in their semantic range, covering a variety of performing artists. Ct and Cs attempt to distinguish the two terms. Ct claims that the former refers to those who act out *vākyārtha*, literally, "the meanings of utterances," i.e., performers of speaking parts, while the latter are those who act out the things *or* persons, i.e., dramatic dancers or mimes (*naṭā vākyārthābhinayakartāraḥ. nartakāḥ padārthābhinayakartāraḥ*). Cs obscurely glosses the first as those who dance on *veṇīs*, etc., and the latter as those who dance on *bhūmi* (*naṭā veṇyādyuparinaṭanakartāraḥ. nartakā bhūmyuparinaṭanakartāraḥ*). The exact meanings of the terms *veṇī* and *bhūmi* in this context are uncertain. The sense of *veṇī* that seems most apposite in this context is a "bridge *or* dam," perhaps a reference to a raised stage or platform, while the term *bhūmi* would refer to the "ground *or* floor."

"town shopkeepers carrying their various wares" *antarāpaṇavīthyaś ca nānāpaṇyopaśobhitāḥ*: Literally, "rows of interior shops adorned with various merchandise." We follow Ck and Ct, who understand the reference to be to the merchants from the center of the city, who are accompanied by the various goods that are to be bought and sold (*antarā nagaramadhyavartinyo yā āpannavīthyo vīthyo vīthisthā vaṇijo nānāvidhaiḥ paṇyaiḥ krayavikrayārhadravyair upaśobhitā yuktāḥ*—so Ct; Ck similarly).

4. "take . . . and . . . go" *gṛhītvā gaccha*: Literally, "having taken, go." Ś,Ñ1,V1,3,B4, D1–5,7–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *ādāya*, "having taken," for *gṛhītvā*, "having taken."

"ten thousand gold and silver pieces" *hiraṇyasya suvarṇasya ayutam*: Note the hiatus. Literally, "ten thousand of silver of gold." The term *hiraṇya* is ambiguous, as it can mean both gold and silver. Ck, Ct, and Cr understand *hiraṇya* in its sense of "gold" and then take *suvarṇa*, normally also "gold," adjectivally in its literal sense "of excellent color *or* quality" (*utkṛṣṭavarṇasya*—Ct; Ck and Cr similarly). This interpretation is, no doubt, the basis for the translations of Raghunathan (1982, vol. 3, p. 555), who offers, "pure bullion," and Gita Press (1998, vol. 2, p. 862), which renders, "pure gold-coins." Cr further understands the reference to be to stamped coins made of such gold (*tanmayamūdrāyāḥ*). D1–5,7,9–11,T3,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *niyutam*, "a million," for *ayutam*, "ten thousand." The exact sense of the term *niyutam* is, according to Ct, disputed. He notes: "Some people take the number to stand for one hundred thousand, while others believe that it stands for a million (*niyutaṃ lakṣam ity eke daśalakṣam ity anye*)." Cr goes with the higher figure (*daśalakṣam*). The edition of GPP that we have consulted reads *niyatam*, "restrained *or* restricted," which is known to one manuscript (V1) rather than *niyutam*. However, since all commentators, translators, and other editions of the text of Ct consulted read *niyutam*, we feel that the reading found in GPP (at 7.64.4) is a typographical error.

"with wagons sufficient for that treasure" *paryāptadhanavāhanaḥ*: Literally, "possessing sufficient wealth-wagons." Ct glosses, "possessing wealth sufficient to live on" and

notes: "The sense is 'with vehicles sufficient for combat.' (*jīvanaparyāptadhanaḥ. yuddhaparyāptavāhana ity arthaḥ.*)" Cg notes that the term "wealth (*-dhana-*)" in this compound refers to livestock, etc. (*atra dhanaṃ paśvādayaḥ*).

5. "you must win over" *rañjayasva*: Literally, "you must delight *or* charm."

"unsurpassed" *uttamam*: The word is marked as uncertain by the editors of the critical edition. Ñ,D1–4,7,9–11,T4,G2,3,M2,4,5,7, and GPP, NSP, Gita Press, KK, and VSP read instead *anuddhatam*, "loyal *or* not disaffected."

"well fed" *-puṣṭam*: D1,6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *-tuṣṭam*, "satisfied."

6. "For, Rāghava, where your troop of retainers, who must be kept happy, will be stationed, they will be without provisions, wives, and kinsmen." *na hy arthās tatra tiṣṭhanti na dārā na ca bāndhavāḥ / suprīto bhṛtyavargas tu yatra tiṣṭhati rāghava* //: Literally, "But where a very pleased troop of servants is, Rāghava, there indeed are not objects of value, wives, and kinsmen." Once again the syntax of the verse is somewhat murky. The idea, as we understand it, is that since Śatrughna's troops will be deprived of their normal creature comforts when posted to the front lines in the Madhuvana, he should make every effort to keep them as happy as possible, as indicated in the previous verse. This is also the understanding of Ct, who says, " 'What is the point of thus caring for the army?' He [the author] now explains with the verse beginning, '*na hy arthāḥ.*' The meaning is that they should all be treated with respect, realizing that where those servants will be, that is, in a place swarming with enemies, there will not be any provisions, etc. (*kim evaṃ balādareṇa tatrāha na hy arthā iti. yatra ripusaṃkaṭe bhṛtyās tiṣṭhanti tatrārthādayo na tiṣṭhantīty ete sarva ādartavyā ity arthaḥ.*)" Ck and Cg understand that since the named articles will be unavailable in the forest region where they will be going, Śatrughna must be sure to bring everything [that the troops will require] with them. Both commentators, along with D7, read the second person *tiṣṭhasi*, "you are located," for *tiṣṭhati*, "it is located." Cg thus understands, "Where, that is, in which region, you are located, that is, you will be located there, in that forest region, provisions do not exist. Therefore you should go, having taken everything. This is the meaning. (*yatra pradeśe tiṣṭhasi sthāsyasi tatra vanapradeśe 'rthā na santy ataḥ sarvaṃ gṛhītvā gantavyam ity arthaḥ*—so Cg; Ck similarly.)" Ś,V1,B1,4,D6,8,12,T1,2,G1,3,M1,3,5,6,8, and KK and VSP read *ca*, "and," for *tu*, "but."

7. "you . . . must then proceed . . . to Madhu's woods" *tad gaccha tvaṃ madhor vanam*: Literally, "Then you go to the forest of Madhu." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *gaccha tvaṃ madhuno vanam*, "You go to the forest of Madhu." The inappropriate neuter, *madhuno*, is glossed with the correct masculine by Ck and Ct. Cv, Cg, and Ct all look ahead to 7.57.1 (see notes to 7.57.1), where Śatrughna is said to remain in Ayodhyā for a month after sending out his troops before departing himself. Cv, Cg, and Ct offer fairly elaborate explanations of why Śatrughna is advised to set out a full month after the departure of his troops. Cv, followed by Cg, argues that Śatrughna does this on the advice of his elder brother to avoid the [negative] comments to the effect that he had to take an army with him in order to kill Lavaṇa. Therefore, Cv continues, he has his army alone proceed ahead slowly during the remainder of the hot season and has them make camp together with the brahmans on the farther bank of the Ganges. Once Śatrughna is confident that his now distant army is ready for battle, he is to leave Ayodhyā by himself and, taking only the brahmans with him from that army, he is to proceed covertly and kill [Lavaṇa]. (*prasthāpyeti māsamātroṣito 'yodhyāyāṃ grīṣmaśeṣam uṣitaḥ pathy eka eva jagāma. evaṃ hi pūrvaṃ pūrvajena mantritam artharūpaṃ lavaṇavadhārthaṃ senayā saha śatrughno yātīti vārttāparihārārthaṃ kevalaṃ balam evāgre* [*munibhiḥ saha*—Adyar] *gacchantu tac ca grīṣmāvaśeṣena* [v.l. *grīṣmeṇa*—Adyar] *śanaiḥ śanair gaṅgāyāḥ paratīre niviśatāṃ brāhmaṇaiḥ samudyojitaṃ balaṃ śrutvā vidūrastham*

iti viśvasya vartate. tatrāntare tvam asmān nagarād eka eva nirgatya tasmād balād kevalaṃ brāhmaṇān gṛhītvājñātaṃ gatvā jahīti.) Cg's comment (on verse 8) is almost verbatim. Ct sees this and the following verses as Rāma's response to an implicit question on the part of Śatrughna to the effect "What is the need for an army, since I am able to fight Lavaṇa on my own?" Ct understands the response to be as follows: "You [Śatrughna], having sent your vast host out of Ayodhyā, are to depart alone for Madhu's woods. Here is the meaning behind this. Having sent your troops off in the hot season so that they might easily cross the Ganges, you should then have them encamp for some time on the other side, and then, having proceeded alone to Madhu's woods at the start of the rainy season, you should kill Lavaṇa. (*nanu kiṃ senayā tad dhi lavaṇena yotsyāmi. nety āha. ata iti. ato 'yodhyāyā idānīm eva mahatīṃ camūṃ prasthāpyaika eva tvaṃ madhuno vanaṃ madhor vanaṃ gaccha. ayaṃ bhāvaḥ. sukhena jāhnavītaraṇāya grīṣmakāla eva prasthāya jāhnavīm uttīrya kiṃcit kālaṃ tatra sthitvā tad balaṃ tatraiva saṃsthāpya svayam eka eva madhuvanaṃ prāpya varṣāprādurbhāve lavaṇaṃ jahīti.*)"

8. "unsuspected" *aśaṅkitaḥ*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *aśaṅkitam*. Ck, Cg, and Ct all explain *aśaṅkitam* adverbially so that the phrase means "in such a way that there is no suspicion of your arrival (*aśaṅkitaṃ tvadāgatiśaṅkārahitaṃ yathā bhavati tathā*—so Cg; Ck and Ct similarly)." The term *aśaṅkita* can also mean "fearless," and Dutt (1894, p. 1767—"so fearlessly") and Benoît (1999, p. 1363—"*sans crainte*") translate in this way. But this is not contextually likely.

9. "There is no other way for him to be killed." *na tasya mṛtyur anyo 'sti kaścit*: Literally, "there is no other death at all of him." We follow Cr, who glosses "the means to that (*tadupāyaḥ*)" for "death (*mṛtyuḥ*)." Ck and Cg gloss, "killer (*mārakaḥ*)." We agree with the commentators in understanding the phrase to refer to the necessity of Śatrughna's approaching unsuspected. They bring in the previous condition, set down by Rāma, noting that there is no way of killing Lavaṇa other than to blockade him in such a way that he does not suspect (*anyo 'śaṅkitatayā taduparodhakavyatirikto nāsti*—so Cg; Ck and Ct similarly).

"whoever comes within the range of Lavaṇa's sight will inevitably be slain by him" *darśanaṃ yo 'bhigaccheta sa vadhyo lavaṇena*: Literally, "who approaches the sight, he is to be slain by Lavaṇa." Cr, observing that a new condition appears to have been added, explains: " 'Whoever goes to the sight' means 'Whoever should enter the range of vision of Lavaṇa when he has the lance with him' (*yo darśanaṃ śūlasahitalavaṇasya dṛṣṭipatham abhigaccheta*)."

10. "are at hand" *upasthite*: Literally, "has approached." Ñ2,B2,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upāgate*.

"gentle brother" *saumya*: Literally, "O gentle [one]."

"For that is the proper time to deal with that evil-minded creature." *sa hi kālo 'sya durmateḥ*: Literally, "For that is the time of that evil-minded one." The commentators explain why the rainy season, which is traditionally the time when no expeditions are undertaken, is the proper time to engage Lavaṇa. They generally argue that even though Śatrughna and his army may have set out in the spring, it would be best to wait for the monsoon because, since kings generally do not undertake military campaigns during the rains, Lavaṇa will be unsuspecting of an attack and, for that reason, will not be carrying his dreaded lance. (*vasante prasthitasyāpi yuddhakālo nāyam ity āha—sa iti. varṣārātre varṣākāle varṣāsu ke 'pi yuddhārthaṃ na yatanta iti nirbhayo niḥśūla eva carati. ataḥ sa evāsya vadhakāla iti bhāvaḥ*—so Ct; Ck, Cg, and Cr similarly.)

11. The commentators see this verse as Rāma's response to an anticipated question as to why, given what Rāma has just said, Śatrughna and his troops should set forth now, in the springtime, rather than wait until the monsoon. Ck and Ct also add the suggestion that Śatrughna remains behind after his troops have set out because he has some other

business to attend to in Ayodhyā. (*tarhi nedānīṃ gantavyam ity āśaṅkya svadeśe kāryāntarasādhanārtham eva prathamataḥ śanaiḥ senāmātragamanaṃ kāryam ity āha—maharṣīn iti.*) Ck adds that the earlier slow deployment of the army is part of a planned strategy of deception (*pracāraṇam iti vyājasiddhyarthaṃ śanaiḥ senāmātrasya gamanam*). See notes to verse 7 above.

12. "Then" *tataḥ*: Ś,Ñ1,V1,3,D1–5,7–12,T2,3,M6,7,9, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tatra*, "there."

"swift-striding warrior" *laghuvikrama*: Literally, "O swift-striding one." V1,B2,4,D1, 4,5,7, and Gorresio, KK, and VSP read instead the nominative singular *laghuvikramaḥ*. Although grammatically awkward, this would still refer to Śatrughna.

"determinedly" *samāhitaḥ*: Literally, "of composed mind *or* determined."

13. "the . . . captains of his army" *senāmukhyān*: Literally, "the leaders *or* chiefs of the army." The term here may be a specific reference to the officers in command of the *senāmukhas*, a technical term for a small unit of the traditional army of ancient India. This unit would consist of fifteen foot soldiers, nine cavalry, three chariots, and three elephants (Apte s.v.). See notes to verses 2–3 above and 6.84.6 and notes.

14. "The various places at which" *yatra yatra*: Literally, "where, where *or* in whichever." Ś,B1,D1,6–8,10,11,T4,M9, and GPP, NSP, Gita Press, KK, and VSP read instead *yatra tatra*, "in whichever [place]."

"well known" *gaṇitāḥ*: Literally, "reckoned, counted, *or* calculated." We follow Cr, who glosses, "extremely well known *or* familiar (*atiśayena jñātāḥ*)."

"peacefully" *avirodhena*: Literally, "without strife *or* quarrel." Ct argues that this instruction is made directly to the troops [as opposed to the officers, whom Śatrughna initially addresses]. (*yatheti. idaṃ sainikān prati vākyam.*)

"in such a way that no one suffers any hardship" *yathā bādhā na kasyacit*: Literally, "in such a way that there is oppression of no one."

15. "had . . . sent forth" *niryāpya*: Literally, "having caused to go forth." D6,7,10,11, T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *prasthāpya*.

16–17. Verses 16 and 17 constitute a single sentence. We have broken it up into two sentences for the sake of style and readability.

"After reverentially circumambulating" *pradakṣiṇaṃ kṛtvā*: Ś,V3,B4,D6–8,10–12,T4,G1, M5,6,9,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *pradakṣiṇīkṛtya*.

"Śatrughna, scorcher of his foes, granted leave by Rāma, bowed with hands . . . self-controlled Śatrughna . . . the *purohita* Vasiṣṭha" *rāmeṇa cābhyanujñātaḥ śatrughnaḥ śatrutāpanaḥ* [16cd] . . . / *purodhasaṃ vasiṣṭhaṃ ca śatrughnaḥ praytātmavān* [17cd] //: Note the echoing epithet *śatrutāpanaḥ*, "scorcher of his foes," for Śatrughna [lit., "slayer of his foes"]. See 7.60.11; 7.61.4; 7.63.lines 50–51; and notes. D6,7,10,11,T4, and GPP, NSP, and Gita Press read 16cd following 17cd. Ñ2,V3,D3,6–8,10–12,G1,M5, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *purohitam* for *purodhasam*. See notes to 7.51-2*.6.

"set forth" *nirjagāma*: Literally, "he went forth." It is not entirely clear what is happening here. As the preceding verses and the initial verse of the following *sarga* tell us, a month's time is supposed to have elapsed between Śatrughna's dispatching of his troops and his own departure from Ayodhyā. Therefore, we must understand either that the month has been passed over silently or that the verb here merely refers to Śatrughna's exit from Rāma's chambers. One could also, perhaps, read the verb inceptively to indicate that Śatrughna began his preparations to depart.

Following verse 17, Ñ2,B,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [999*]: "Then once he had sent out[1] before him his army that was filled with hosts of lordly war-elephants and splendid

horses, Śatrughna, increaser of the lineage of the Raghus,[2] being honored alongside the lord of men, set forth[3] himself[4] (*niryāpya senām atha so 'gratas tadā gajendravājipravaraughasaṃkulām / upāsyamānaḥ sa narendrapārśvataḥ pratiprayāto raghuvaṃśavardhanaḥ //*)."

[1] "had sent out" *niryāpya*: Literally, "having caused to go forth." KK and VSP read instead the synonymous *prasthāpya*. This reading is not noted in the critical apparatus.

[2] "Śatrughna, increaser of the lineage of the Raghus" *raghuvaṃśavardhanaḥ*: Literally, "the increaser of the lineage of the Raghus."

[3] "set forth" *pratiprayātaḥ*: KK and VSP read instead *tv atha prayātaḥ*, "and then set forth."

[4] "being honored . . . himself" *upāsyamānaḥ saḥ*: It is not made clear in the verse as to who exactly is honoring Śatrughna. According to normal protocol, it would not be his elder brothers. Cr, the only commentator to remark on this verse, adds, "by the generals of the army (*senāpatibhir iti śeṣaḥ*)." This intervention maintains the proper protocol but presents a temporal problem, since we have just learned that Śatrughna had sent his entire army out of Ayodhyā. Perhaps the idea is that Śatrughna, along with Rāma, is being honored by the general population. KK and VSP read instead *uvāsa māsaṃ tu*, "and he dwelt there for a month." This is apparently an attempt to address the temporal problem noted above at verse 17.

The meter of *pādas* b–d is *vaṃśasthavila* (*vaṃśastha*); the meter of *pāda* a is *indravaṃśa*.

Sarga 57

1. "his entire army" *tad balaṃ sarvam*: Literally, "that entire army." B4,D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read *ca*, "and," for *tad*, "that." KK and VSP read *tu*, "but *or* and," for *tad*, "that." This variant is not noted in the critical apparatus.

"stayed behind for a month . . . on the road" *māsamātroṣitaḥ pathi*: Literally, "[he] dwelt for the measure of a month . . . on the road." The universal understanding of the commentators is that, as discussed in the notes to 7.56.7, Śatrughna remains behind in Ayodhyā for a month before setting out on his own. Given this understanding, the term *pathi*, "on the road," is read by enjambment with the verb *jagāma*, "he went," across the half-line boundary. Thus, for example, Cv glosses, "He dwelt in Ayodhyā for the remainder of the hot season and set out on the road all alone. (*māsamātroṣito 'yodhyāyāṃ grīṣmaśeṣam uṣitaḥ. pathy eka eva jagāma.*)" Roussel (1903, vol. 3, p. 574) reads *-uṣitaḥ* in the sense of "camping" and construes it with *pathi*, "on the road." He thus understands the verse to mean that Śatrughna made his army stop at the end of a month of marching and only then advanced on his own. He translates, "*Çatrughna fit faire halte à toute son armée, au bout d'un mois de marche, puis il s'avança seul d'un pas rapide.*" This interpretation is followed by Shastri (1959, vol. 3, p. 565), who renders, "Having caused his army to halt after a month's march, Shatrughna started out alone with a rapid step," and Benoît (1999, p. 1364), who offers, "*Après un mois de voyage, Śatrughna établit le campement de son armée puis il s'avança seul, d'un pas rapide à vive allure, en direction du Madhuvana.*" This interpretation is far from satisfactory. It seems to imply that it takes Śatrughna's army one month to reach either Vālmīki's ashram, which we know, from the account of Sītā's and Lakṣmaṇa's journey at 7.45.17–21 and from the following verse, to be no more than a two-day journey by chariot from Ayodhyā, or to some other point on the banks of the Ganges. But compare 7.98.1–2, where it takes the messengers only three days and three nights without rest to reach Madhurā from Ayodhyā. However, the

text provides no explicit indication as to where the army has encamped. The first two members (*māsamātra-*) of the compound *māsamātroṣitaḥ* are marked as uncertain by the editors of the critical edition. While GPP, NSP, Gita Press, KK, and VSP all read with the critical edition, a number of manuscripts, primarily northern (Ñ1,V1,B3,4,D2,3,5,9,T3), and the editions of Lahore and Gorresio read *saptarātram*, "for seven nights," for *māsamātra-*. Given this reading and the following verse, it would appear that Śatrughna spends only a week in Ayodhyā after sending forth his army and then travels at a somewhat leisurely pace over three days to Vālmīki's ashram. Gorresio's translation seems confused as to the timeline. He appears to first put Śatrughna on the road for seven days and then, in his rendering of verse two, puts him in transit for three days (two nights). Gorresio (1870, pp. 217–18) translates, "*Messa in via tutte quell' oste e rimaso sette giorni in cammino*,[1] *Satrughna andò poscia innanzi sollecito e solo; e stato tre giorni in via, il forte e saggio Raghuide entrò nel puro romitaggio di Vâlmîki*.[2]" Cf. 7.58.13 and notes, where Śatrughna spends seven nights on the road in traveling from Vālmīki's ashram to the banks of the Yamunā.

2. "on the way" *antare*: Literally, "in the interval." Cr glosses, "in the middle of the way (*mārgamadhye*)," while Cs offers, "between Ayodhyā and Vālmīki's ashram (*ayodhyā-vālmīkyāśramayor madhye*)."

"holy" *puṇyam*: The syllable *pu-* is marked as uncertain by the editors of the critical edition. However, the textual evidence found in the apparatus does not support this.

"an excellent place to stay" *vāsam uttamam*: Literally, "a supreme dwelling." Cr glosses, "suitable for habitation (*vāsayogyam*)," while Cs more specifically offers, "fit for staying in the evening (*sāyaṃkāle nivāsayogyam*)."

4. "at the behest of my elder brother" *guroḥ kṛtyāt*: Literally, "from the assignment of an elder."

"the west, the direction guarded by Varuṇa" *pratīcīṃ vāruṇīṃ diśam*: Literally, "the western direction, which belongs to Varuṇa." D10 and GPP and NSP read *dāruṇām*, "fearsome," for *vāruṇīm*, "belonging to Varuṇa." Ct and Cg (who notes *dāruṇām* as a variant) explain that the west is fearsome because it is under the authority of Lavaṇa (*lavaṇādhiṣṭhitatvāt*).

5. "he smiled" *prahasya*: Literally, "having smiled." Cg and Cs attribute Vālmīki's smile to the fact that, as an omniscient sage, he would have already known the reason for Śatrughna's visit without being told. Thus Cg explains: "Even though the reason for Śatrughna's arrival had not been intimated to him, he would already have known it. That is the intention (*aniveditam api śatrughnāgamananimittaṃ jñātavyam ity abhiprāyaḥ*)." Cs is more specific. He says, "The smile is caused by the sage's knowledge that Śatrughna, who is on his way to kill Lavaṇa, is going out alone in order to deceive him (*lavaṇavadhāya tadvañcanārtham ekākī gacchatīti muneḥ parijñānāt prahāsaḥ*)."

"that great man" *mahātmānam*: Literally, "the great [one]."

"illustrious prince" *mahāyaśaḥ*: Literally, "O you of great glory."

6. "Truly" *ha*: The particle is marked as uncertain by the editors of the critical edition. D10,11,T1,2, and GPP, NSP, and Gita Press read the synonymous emphatic particle *vai*, while D6,G,M3, and KK, and VSP read the synonymous emphatic particle *hi*.

"gentle prince" *saumya*: Literally, "gentle [one]."

"you should have no hesitation in accepting" *nirviśaṅkaḥ pratīccha*: Literally, "free from doubt *or* hesitation, accept."

"the guest-offering" *arghyam*: For a listing of the various articles of food and drink traditionally offered to a respected or venerable visitor, see 16*, note 1, following notes to 7.1.10.

7. "Then" *tataḥ*: Literally, "after that." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then *or* at that time."

8. "When he had eaten, the great-armed prince" *sa tu bhuktvā mahābāhuḥ*: Literally, "and having eaten, the great-armed one." D6,7,10,11,T2,4, and GPP, NSP, Gita Press, KK, and VSP read instead *sa bhuktvā phalamūlaṃ ca*, "and having eaten the fruits and roots."

"To whom" *kasya*: Literally, "of whom." As Ck, Cg, and Ct note, Śatrughna is asking about the patron of the sacrifice as opposed to the sacrificial priest (*kasya yajamānasya*).

"all these sacrificial implements . . . once" *pūrvaṃ yajñavibhūtīyam*: Literally, "previously this wealth of sacrifice." According to Cg, the term *yajñavibhūtiḥ* refers to the prosperity or material wealth of a sacrifice. Ct is more specific, arguing that such wealth consists of all the sacrificial implements, such as the sacrificial posts, etc. (*yūpādiyajñopakaraṇasaṃṛddhiḥ*). Ñ2,B4,D6,7,10,11,T4,M, and GPP, NSP, Gita Press, and KK (1905) read *purvā* for *pūrvam*. Ck and Ct take the adjective *purvā* to mean "eastern" and gloss, "visible in the eastern area (*pūrvapradeśe dṛśyamānā*)." Ct adds, "and also ancient (*purātanī ca*)," which is Cr's sole gloss. All translators consulted who share this variant understand the term to refer to the area to the east of the ashram. Ś,V1,3,D1–5,8,9,12,T3,M1, and KK (1913) and VSP read *iyaṃ*, "this," for *pūrvam*. In this variant, neither the location nor the relative date of the sacrificial implements is specified. KK (1913) and VSP additionally read *yajñavibhūtis te* for *yajñavibhūtīyam*, lending the line the sense "to whom do your sacrificial implements belong?" This variant is not noted in the critical apparatus.

9. "that . . . of his" *tasya tat*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *tat tasya* by transposition.

"to whom . . . once belonged" *yasya . . . babhūva . . . purā*: Literally, "of whom it was long ago."

10. "Mitrasaha" *mitrasahaḥ*: D6,7,10,11, and GPP and NSP read instead *vīryasahaḥ*, "Vīryasaha." Gita Press, KK, and VSP read instead *vīrasahaḥ*, "Vīrasaha." This variant is not noted in the critical apparatus.

"of great Sudāsa" *sudāsasya mahātmanaḥ*: D10,11,T3, and GPP and NSP read instead *saudāsas tasya bhūpateḥ*, lending the line the sense "King Saudāsa is your ancestor; the son of that lord of the earth was named . . . ," while D6,7,T4, Gita Press, KK, and VSP read instead the slight variant *sudāsas tasya bhūpateḥ*.

11. "Mitrasaha Saudāsa" *saudāsaḥ*: Literally, "Saudāsa."

"who were constantly roaming about" *cañcūryamāṇam*: As Ck and Cg, citing *Pā* 7.4.88, point out, the form is a present participle of the intensive of the stem of the root √*car*. They, as well as Ct, gloss, "moving about again and again." (*cañcūryamāṇaṃ muhur muhuś carantam. carater yaṅantāc chānac. utparasyāta ity uttvam*—so Cg; Ck similarly.) Cr, however, glosses, "excessively slaughtering creatures (*atiśayena jantūn hiṃsantam*)."

12. "devouring" *bhakṣayānau*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read the slight variant *bhakṣamāṇau*, "devouring."

"and could not get enough" *paryāptiṃ ca na jagmatuḥ*: Literally, "and those two did not go to sufficiency *or* completion." Ś,Ñ,V3,B1–3,D7,8,10–12,T3,4,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *naiva*, "by no means," for *ca na*, "and . . . not."

13. "And when he saw those two *rākṣasas* and saw that the forest had been stripped of game" *sa tu tau rākṣasau dṛṣṭvā nirmṛgaṃ ca vanaṃ kṛtam*: Literally, "And having seen the two *rākṣasas* and the forest made devoid of deer *or* game."

"one of them" *ekam*: Literally, "one."

14. "he was freed from his distress and anger" *vijvaro vigatāmarṣaḥ*: Literally, "free from anguish, one from whom indignation had departed."

"he gazed at" [*a*]*bhyavaikṣata*: D7,10,11,T1,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *hy udaikṣata*, "indeed, he stared at."

15. "When the companion of that *rākṣasa* saw him staring" *nirīkṣamāṇaṃ taṃ dṛṣṭvā sahāyas tasya rakṣasaḥ*: V2,D10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read in-

stead the accusative singular *sahāyam*, "companion." This reading is somewhat ambiguous, and the commentators who share it differ as to who is the subject and who is the object of the participle *nirīkṣamāṇam*, "staring." Basically these commentators articulate two positions. Ct believes that [the surviving *rākṣasa*] is looking at (*dṛṣṭvā*) Saudāsa. Meanwhile, Saudāsa himself is staring at the surviving *rākṣasa*, who had been the companion of the one that was slain. (*tasya hatasya rakṣasaḥ sahāyaṃ sahāyabhūtam ātmānaṃ nirīkṣamāṇaṃ taṃ rājānaṃ dṛṣṭvā.*) Cg, on the other hand, understands that the first *rākṣasa*, i.e., the surviving *rākṣasa*, having seen (*dṛṣṭvā*) [the king], is staring at the second *rākṣasa*, i.e., the dead *rākṣasa*, who had been his own companion (*nirīkṣamāṇaṃ svasahāyabhūtaṃ dvitīyarakṣo nirīkṣamānaṃ prathamarakṣo dṛṣṭvā*). On the strength of the information given in verse 14 above, we believe that this is the intended meaning. Ck appears to be in agreement with Cg, although the version of his commentary consulted is ambiguous here. Cr is indecisive and proposes two options. He notes: "He [i.e., the surviving *rākṣasa*] saw [lit., 'having seen'] Saudāsa, who was staring at the companion either of his own [previously] mentioned *rākṣasa* [i.e., the slain *rākṣasa*] or of *rākṣasas* in general (*tasya prasiddhasya rakṣasaḥ svasya rakṣomātrasya vā sahāyaṃ nirīkṣamāṇaṃ saudāsaṃ dṛṣṭvā*)."

"he was filled with a terrible anguish" *saṃtāpam akarod ghoram*: Literally, "he made terrible anguish *or* pain." According to Cr, we are to supply the words "[for] the other *rākṣasa* (*rākṣasāntaram iti śeṣaḥ*)." Presumably, he understands the expression to mean that the surviving *rākṣasa* felt terrible grief for his slain companion.

16. "you" *tvam*: V3,D2,3,6,7,10–12,T1–3, and GPP, NSP, and Gita Press read instead the accusative masculine singular pronoun *tam*, "that [companion]."

"I will pay you back" *tavāpi . . . pradāsyāmi pratikriyām*: Literally, "I will give you retaliation."

"you evil wretch" *pāpiṣṭha*: Literally, "O most evil [one]."

17. "him" *tam*: Ś,Ñ,V1,3,B1–3,D,T3, and Lahore, GPP, NSP, and Gita Press read instead the nominative neuter singular *tat*, "that," which would then modify *rakṣaḥ*, lending the phrase the sense "having spoken, that *rākṣasa*, *or* having said that, the *rākṣasa*."

"Now, in the course of time" *kālaparyāyayogena*: Literally, "by means of the revolution of time."

18. "Now as king" *rājāpi*: Literally, "As for the king." T1,2,G3,M1,3, and KK and VSP read instead *rājā tu*, "and the king."

"just near this ashram" *tasyāśramasamīpataḥ*: Literally, "of that near the ashram." V2,D6,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *asya*, "this," for *tasya*. The idea, no doubt, is to make clearer the fact that Vālmīki is referring to his own ashram (see verse 8 above). As Ck, Cg, and Ct all note, we are to understand that the appropriate genitive ending of *āsrama-* has been lost (*asyāśrameti luptaṣaṣṭhīkam. asyāśramasya samīpataḥ*).

"oversaw" *abhyapālayat*: Literally, "he protected *or* supervised." D10,11,M8, and GPP, NSP, and Gita Press read instead *apy apālayat*, "and [Vasiṣṭha] supervised."

19. "for many tens of thousands of years" *bahuvarṣagaṇāyutān*: Literally, "for ten thousand [times] many multitudes of years." Compare 7.51-2*.17 and notes. D7,10,11,T4, G1,2,M1,2,4,5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead the adjective *bahuvarṣagaṇāyutaḥ*, "[a sacrifice] that had (i.e., lasted) ten thousand [times] many multitudes of years."

"equal to a sacrifice of the gods themselves" *devayajñasamaḥ*: Literally, "equal to a sacrifice of the gods."

20. "took the form of Vasiṣṭha" *vasiṣṭharūpī*: Literally, "having Vasiṣṭha's form."

21. "Today, when the final rites are over" *adya yajñāvasānānte*: Literally, "today, at the end of the completion of the sacrifice." The compound seems redundant. With his char-

acteristic ingenuity, Cs proposes an alternative reading, no doubt to avoid the redundancy. He breaks the sequence *yajñāvasānānte* into two words. The first, *yajñāvasāna*, he takes to be a vocative, referring to the king and having the sense "O you who have completed the *soma* sacrifice!" and the second, *ante*, he takes to mean "in your very presence" and not through some remote agent. He supports this latter interpretation with a quotation from the *Viśvakośa*. (*he yajñāvasāna! yajñāvasānaṃ yasya yena vā tatsaṃbuddhiḥ. samāpitasavana rājan. ante tava samīpa eva na tu pārokṣeṇa. antaḥ prānte 'ntika iti viśvaḥ.*) KK and VSP read instead *asya yajñasya jāto 'ntaḥ*, "the conclusion of this sacrifice has now come."

"food, including meat" *sāmiṣaṃ bhojanam*: Cs notes that the understanding here is that the meat should be pure (*sāmiṣaṃ bhojanaṃ śuddhamāṃsasahitam*). The idea is that the meat would be acceptable as a sacrificial offering. See notes below and verse 23 and notes.

"You must not hesitate in this regard." *nātra kāryā vicāraṇā*: Literally, "no hesitation *or* reflection is to be made here *or* in this." The sequence *nātra*, "not . . . here," is marked as uncertain by the editors of the critical edition. Cr understands the adverb *atra*, normally "here *or* in this," to mean "at this time (*atrāsmin samaye*)." He further notes that the hesitation would take the form of the question "Why is he asking for something that is forbidden to eat?" (*kim artham ayam abhakṣyaṃ yācata iti vicāro na kāryaḥ.*) Unlike Cs, Cr appears to feel that it is impermissible for the sage to eat meat in general.

22. "by the *rākṣasa*, who could take on any form at will" *rakṣasā kāmarūpiṇā*: The adjective *kāmarūpin*, "whose form is according to desire," is commonly used in the epic for *rākṣasas*, who, like other supernatural beings, are able to take on any form that they choose. Here, we must understand the term to be a reminder of the fact that the *rākṣasa* has currently taken on the form of Vasiṣṭha. A number of manuscripts make this more explicit. Ś,Ñ,V1,3,D,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *rakṣasā brahmarūpiṇā*, "by the *rākṣasa*, who had the form of the brahman." B4,G2, and Gorresio read the genitive *rakṣaso brahmarūpiṇaḥ*, which must be read here as a *tṛtīyā*.

"one who was skilled in the preparation of food" *bhakṣasaṃskārakuśalam*: The first member of the compound, *bhakṣa-*, "food," is marked as uncertain by the editors of the critical edition. Ś,Ñ,V1,B2–4,D1,4,8,9,12,T2,M1,3,5, and Lahore, KK, and VSP read instead the synonymous *bhakṣya-*. In addition, Ŝ,Ñ,V1,3,B,D1–5,9,12, and Lahore and Gorresio read the plural *bhakṣasaṃskārakuśalān*, "those who were skilled in the preparation of food." D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read *sūdān saṃskārakuśalān*, "cooks who were skilled in preparation [of food]."

23. "You must . . . prepare" *kuruṣva*: Literally, "you must make." Ñ2,V2,3,B,D5–7, 10,11,T3,4, and Gorresio, GPP, NSP, and Gita Press read instead the *madhyama bahuvacana* verbal form *kuruta*, "you [all] must prepare," in keeping with their plural in the previous verse (*sūdān*).

"fit for the sacrificial offering" *haviṣyam*: Literally, "fit for ritual offering." Clearly the author understands that the vedic offerings here, which can then be shared by the gods and officiants alike, may be nonvegetarian. But compare the notes to verse 21 above, where Cr, writing many centuries later than the text, seems to regard flesh foods as forbidden. A number of the translators understand this term to refer to foods cooked or prepared with clarified butter. Gorresio (1870, p. 219) renders the term here (7.71.24) as "*dolce burro chiarificato e carni*." He understands similarly at verse 26 below (7.71.24). Roussel (1903, vol. 3, p. 575) incorrectly understands the adjective to be the noun *haviḥ* and translates it as an element in the food separate from the meat. He renders, "*Avec du Havis et de la chair*." Shastri (1959, vol. 3, p. 567), who closely follows Roussel, offers, "Speedily prepare Havis and such savoury dishes of flesh." Shastri provides a footnote to the term *haviḥ*, "Havis—Anything offered that has been cooked in ghee." Benoît (1999,

p. 1366), apparently also following in this tradition, renders, "*Les plats de viande au beurre clarifié sont les plus savoureux*."

24. "Because of that order . . . the cook's mind was in a flurry of agitation" *śāsanāt . . . sūdaḥ saṃbhrāntamānasaḥ*: Literally, "because of the order, the cook was one whose thoughts were whirling." Ct and Cr differ as to the reason for the chef's agitation. The former, who has expressed no concern at the idea of a brahman's eating meat, attributes the cook's state to the fact that the king has ordered him to prepare the food so quickly. Thus he suggests adding the phrase "because of the haste of the cooking (*pākatvarayeti śeṣaḥ*)." Compare the use of a similar term (*saṃbhrāntamanasaḥ*) at *Bālakāṇḍa* 17.25, where Daśaratha's doorkeepers are thrown into a flurry of agitation by the unexpected arrival of Viśvāmitra (see 1.17.25 and note). Cr, on the other hand, who has all along been uncomfortable with the idea of nonvegetarian food being offered to a brahman, understands that the cook's mind is agitated at hearing about the desire to eat forbidden food on the part the *guru* (*gurukartṛkābhakṣyabhakṣaṇecchāśravaṇenodvignacittaḥ*). The cook's perplexity has inspired Benoît (1999, p. 1728) to provide a note in which he argues that the concern of the cook is to be explained by the fact that a brahman is asking to eat meat. Although, Benoît continues, there is nothing in the epic to indicate that the dietary regimen of brahmans has to be strictly vegetarian, the brahmanical ideal is, nonetheless, an ascetic mode of life, which, in principle, excludes both flesh foods and alcoholic beverages.

"and so the *rākṣasa*" *sa ca rakṣaḥ*: Note the *liṅgabheda* in this construction. Ś,Ñ,V1, 3,B3,4,D, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *tac ca rakṣaḥ*, "and that *rākṣasa*," while KK and VSP read *sa rākṣasaḥ*, "that *rākṣasa*." Both variants correct the gender disagreement between the pronoun and the noun.

"took on the guise of a cook" *sūdaveṣam . . . akarot*: Literally, "he made the guise of a cook." Ck and Ct understand that the *rākṣasa* takes on the guise of a different cook and, while the chief cook is busy cooking, introduces human flesh [into the food]. (*sūdāntaraveṣaṃ gṛhītvā mukhyasūdena pākasamaye mānuṣaṃ māṃsaṃ prācikṣipad iti śeṣaḥ*—so Ct; Ck similarly.)

"then and there" *tatra . . . atha*: Literally, "there . . . then." Ck and Ct gloss "in the kitchen (*mahānase*)" for *tatra*, "there."

25. "saying": We follow Cr, who suggests adding the phrase "having said" (*uktveti śeṣaḥ*).

"fit for the sacrificial offering" *haviṣyam*: See notes to verse 23 above.

26. "the king" *saḥ*: Literally, "he." As Ck and Ct note, the subject has now shifted from the *rākṣasa* in the form of a cook to King Saudāsa himself. Ck and Ct are concerned that we understand that the king has offered his *guru* human flesh unknowingly, as he believes the food to be appropriate sacrificial food. (*rājāpi sāmiṣaṃ mānuṣam api amānuṣaṃ tad dhaviṣyam ity eva vijñāya . . . vasiṣṭhāyopāharat*—so Ct; Ck similarly.)

27. "realizing" *jñātvā*: Literally, "having realized." Ck and Ct believe that Vasiṣṭha has actually tasted the food. They gloss: "The meaning is that [he knew] through the force of the taste of the food (*bhojanarasavaśeneti bhāvaḥ*—so Ct; Ck similarly)."

"brought as his food" *bhojanāhṛtam*: The final member of the compound *-āhṛtam*, "brought," is marked as uncertain by the editors of the critical edition. Ś,Ñ1,D1,7,8,10–12,T,G2,3,M,3,5,6, and Lahore, GPP, and NSP read instead *bhojanāgatam*, "[has] come as food." Gita Press KK, and VSP read instead *bhājanaṃ gatam*, "gone to a plate *or* vessel." Raghunathan (1982, vol. 3, p. 558), the only translator to render this variant, offers: "The Brahmana saw that the food in the vessel contained human flesh." Gita Press (1998, vol. 2, p. 865) shares the reading but translates, "to have been brought as food," as if it were reading *bhojanāgatam*.

28. Following verse 28, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ2,V2,3,B,D3,6,8,12, and Lahore and Gorresio insert following verse 32, whereas Ñ1,V1,D1,2,4,5,9,T3 insert following 32ab, a passage of nine lines [1006*]: "Then, angered, Saudāsa took water in his hand[1] and wanted to curse[2] Vasiṣṭha. But his wife stopped him [saying]:[1–2] 'Your majesty, the blessed seer Vasiṣṭha is our lord and master.[3] You cannot in return curse your godlike *purohita*.[4]'[3–4] Then that righteous king[5] dropped that water, which was infused with his anger[6] and invested with the power of his blazing energy,[7] so that he sprinkled his feet.[5–6] By virtue of that both of the king's feet were burned[8] and became mottled (*kalmāṣa*). And from that time onward, the very illustrious king Saudāsa became one whose feet were mottled (*kalmāṣapāda*), and that is how the king became known as Kalmāṣapāda.[9][7–9]"

Apart from this insert, there is nothing in the critical text to explain how Mitrasaha Saudāsa comes to be known as Kalmāṣapāda in verse 34. See notes to verse 34 below.

[1] "took water in his hand" *toyaṃ jagrāha pāṇinā*: Literally, "he grasped water with a hand." See 7.26.41 and notes.

[2] "wanted to curse" *śaptukāmaḥ*: D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *śaptum ārebhe*, "he began to curse."

[3] "is our lord and master" *prabhavate 'smākam*: Literally, "he rules over [lit., 'of'] us." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prabhur yato 'smākam*, "since he is our lord."

[4] "*purohita*" *purodhasam*: Literally, "*purodhasa*." See notes to 7.51-2*.6.

[5] "that righteous king" *dharmātmā*: Literally, "the righteous [one]."

[6] "infused with his anger" *krodhamayam*: Literally, "made of anger."

[7] "invested with the power of his blazing energy" *tejobalasamanvitam*: Literally, "accompanied by the power of blazing energy."

[8] "burned" *dagdhau*: V1,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

[9] "became one whose feet were mottled (*kalmāṣapādaḥ*), and that is how the king became known as Kalmāṣapāda" *kalmāṣapādaḥ saṃvṛttaḥ khyātaś caiva tathā nṛpaḥ*: Literally, "He became one of mottled feet, and the king was known thus." The idea here is that the sprinkled water, blazing with the king's anger and energy, randomly scars his feet so that they remain speckled or mottled, thus giving him the name Kalmāṣapāda. Cr and Cs both understand that the king's feet are darkened or blackened (*śyāmatvaṃ gatau*—so Cr; Cs similarly). For some reason, Raghunathan (1982, vol. 3, p. 558) translates, "And his feet were turned into stone. From that time on . . . came to have stone feet." We can find no plausible sense of the word *kalmāṣa* that justifies this translation. See Cg's comments in notes to verse 34 below.

29. "the king and his wife" *sa rājā saha patnyā*: Literally, "the king together with the wife."

"Vasiṣṭha" *vasiṣṭham*: To avoid confusion in this context of shape-shifting, Ck and Ct gloss, "the real [lit., 'pure'] Vasiṣṭha (*śuddhavasiṣṭham*—so Ct; Ck similarly)."

"the *rākṣasa* in the form of a brahman" *brahmarūpiṇā*: Literally, "the one having a brahman's form." Ck and Ct gloss, "by the illusory Vasiṣṭha (*māyāvasiṣṭhena*)."

30. "the abominable thing" *vikṛtam*: The term is rather polysemic and quite ambiguous in the present context. We follow Ct, who takes the term in its nominal sense of "evil *or* bad action" and adds the phrase "that was done" (*vikṛtaṃ kṛtam iti śeṣaḥ*). In this, Ct is, no doubt, following Ck, who glosses similarly but more specifically identifies the evil act as the cooking of human flesh (*rakṣasā [vi]kṛtam iti mānuṣamāṃsapākaṃ cety arthaḥ*). Cg appears to have the same view. Cv understands the term to be an adjectival participle

modifying an unexpressed noun *vākyam*, "words *or* speech," lending the passage the sense "words twisted *or* perverted by the *rākṣasa* (*rakṣasā vikṛtaṃ vākyam*)." Cr takes the term as an adjective modifying the food that Vasiṣṭha was offered, thus giving the phrase the sense "having heard that the food had been tainted *or* contaminated by the *rākṣasa* alone (*rakṣasaiva vikṛtaṃ tad bhojanam iti . . . śrutvā*)." Cs glosses, "forbidden *or* odious thing (*viruddham*)." A number of northern and *devanāgarī* manuscripts (Ś1,V1,3,B4, D1–5,8,9,12) and Gorresio's edition appear to gloss the reading, substituting for *rakṣasā vikṛtam* the phrase *upādhinā kṛtam* (*hṛtam*—v.l.), "done (taken—v.l.) by means of disguise *or* deceit." Like us, most of the translators consulted understand the term as do Ck, Cg, and Ct. Gita Press (1998, vol. 2, p. 866), however, follows Cr, translating, "and (knowing) the (food being) contaminated by the Rākṣasa."

32. Cs, alone among the commentators consulted, makes reference to the tale of Kalmāṣapāda's career as a man-eater as it is told at some length and with many complications at *MBh* 1.166–1.168.9. The story there is quite different from the one here. In the *Mahābhārata*'s heavily overdetermined account of Kalmāṣapāda's troubles, the king is cursed to become a man-eating *rākṣasa* not once, but twice, first by Śaktin, Vasiṣṭha's son, and then by a hungry brahman who begs food from him. Kalmāṣapāda is also possessed by a *rākṣasa* at the instigation of Vasiṣṭha's archrival Viśvāmitra. Eventually, the king is freed from his curse by Vasiṣṭha. In both episodes the duration of the curse is twelve years. One of the many noteworthy differences between the two accounts is that, in the *Mahābhārata*, the king knowingly offers human flesh to the hungry brahman. Cs highlights some of these differences. He remarks: "With regard to this, one should consult the previously mentioned story found in the *Ādiparvan* (= *MBh* 1.166–1.168.9), which concerns the curses of Śaktin and the brahman. In this version [i.e., the *Rāmāyaṇa*'s] the *rākṣasa* in the form of a cook gives Vasiṣṭha human flesh without any such instruction on the part of the king. But in the *Mahābhārata*, in the passage beginning '*tasthau ca dvijasattamaḥ*' ('and that foremost of brahmans waited [= *MBh* 1.166.22]'), that brahman was born of Brahmā. Moreover, then waking at midnight, the king, remembering his promise to the brahman, quickly summoned the cook, saying: 'Go, long-lived one. A brahman is waiting for me in the forest, eager for food. You must offer him food, including meat.' Then, addressed in this fashion, the cook, not finding meat anywhere, was greatly agitated and informed him, saying: '[There is] no [meat].' But the king, as he was possessed by a *rākṣasa*, calmly said to the cook over and over again: 'Then feed him with human flesh.' Because it was stated that the offering of human flesh was done only on the orders of the king [in the *Mahābhārata*] and because of the impropriety of giving such a curse to someone who had not given that [order] [here in the *Rāmāyaṇa*], the difference in the [two] cases must be thought of as resulting from the difference in the cosmic eras [in which these stories unfolded]. Thus we have the curse with multiple [manifestations] with respect to the same state of being a *rākṣasa*. (*atraivādiparvoktā śaktiśāpabrāhmaṇaśāpādikathānusaṃdheyā. atra rājājñāṃ vinā sūdarūpiṇā rakṣasā mānuṣāmiṣaṃ vasiṣṭhāya dattam iti. bhārate tu tasthau ca dvijasattama iti. sa dvijo brahmajānyaḥ. tathaiva tato 'rdharātra utthāya sūdam ānāyya satvaram. uvāca rājā saṃsmṛtya brāhmaṇasya pratiśrutam. gacchāyuṣman vanoddeśe brāhmaṇo māṃ pratīkṣate. annārthī tvaṃ tam annena samāṃsenopapādaya. evam uktas tataḥ sūdaḥ so 'nāsādyāmiṣaṃ kvacit. nivedayāmāsa tadā neti tasmai vyathānvitaḥ. rājā tu rakṣasāviṣṭaḥ sūdam āha gatavyathaḥ. apy enaṃ naramāṃsena bhojayeti punaḥ punar iti. rājña ājñayaiva mānuṣamāṃsadānokter ataddāna etādṛśaśāpadānānaucityāc ca kalpabhedenārthavyavasthā kalpanīyā. ekarakṣastvaviṣaya eva bahuśāpaḥ.*)"

"The duration of this curse shall be twelve years." *kālo dvādaśavarṣāṇi śāpasyāsya bhaviṣyati*: Literally, "The time of this curse will be twelve years." Ñ2,V2,3,D6,7,10,11,T3,4, G2, and GPP, NSP, Gita Press, KK, and VSP read *śāpasyāntaḥ* (*antam*—G2), "the end of

the curse," for *śāpasyāsya*, "of this curse." This leaves the syntax somewhat defective. Ct and Cr add one or another form of the participle *vyatīta*, "passed away," to flesh out the line. As Cr puts it, "Once twelve years have passed, the end, that is, the destruction of the curse, will occur (*dvādaśavarṣāṇi vyatītāni ced iti śeṣaḥ śāpasyānto vināśo bhaviṣyati*)." Cs explains, "Once the twelve-year period with reference to that curse [is over], then the conclusion of the curse will be the *status quo ante* (*dvādaśavarṣāṇi kālas tadātmagataś cec chāpasyāntaḥ pūrvavadavasthānaṃ bhaviṣyati*)."

"what will have transpired" *atītam*: Literally, "[what] is past." Vasiṣṭha uses this innocuous term to refer indirectly to the unpleasant twelve-year period of cannibalism to which he has cursed the king in verse 28 above. KK and VSP read instead the synonymous *vyatītam* to avoid the hiatus between the vocative *rājendra* and *atītam* that is seen in the critical reading. Ct understands that the king will not remember his own kingship and all that he has done during the period in which he will experience the curse (*atītaṃ svakaṃ rājatvaṃ ca na śāpabhogakāle smariṣyasi*). Ck understands similarly but inserts the adjective *duḥkhāvaham*, "causing misery," understanding that the king will not remember all those painful things he will have experienced and his kingship (*atītaṃ duḥkhāvahaṃ svakaṃ rājatvaṃ ca tasmin kāle* [*na*] *smariṣyasi*). Cr is more explicit. He understands the term *atītam* to refer specifically to the eating of forbidden foods, etc., during the period of the curse, and it is these things that the king will not remember (*atītaṃ śāpakālikābhakṣyabhakṣaṇādi na smariṣyasi*). Cg understands that the king must not keep in mind how he was cursed so rashly by Vasiṣṭha (*mayā haṭhāc chaptaṃ na manasi kurv ity arthaḥ*). Cs explains: " 'You will not remember the past,' means that you will not remember what took place when you were in the condition of a *rākṣasa*, as well as your kingship, and then, after you have once again become a king, you will not remember that you were a *rākṣasa* (*atītaṃ na smariṣyasi rākṣasatvāvasthāyām atītaṃ rājatvaṃ punā rājatvaprāptyanantaraṃ rakṣastvaṃ ca na smariṣyasi*)."

33. "that crusher of his foes" *arimardanaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *arisūdanaḥ*, "the slayer of foes."

34. "And this area near the ashram about which you were inquiring" *āśramasya samīpe 'smin yasmin pṛcchasi*: Literally, "with respect to which you are inquiring in the vicinity of the ashram." D6,10,11,T4,G1,M1–3,5,10, and GPP, NSP, Gita Press, KK, and VSP read *yan mām*, "concerning which [you asked] me," for *yasmin*. M3 and Gita Press, KK, and VSP read *asya*, "of this [ashram]," for *asmin*, "in the [vicinity]."

"belonged to Mitrasaha Kalmāṣapāda" *kalmāṣapādasya*: Literally, "of Kalmāṣapāda." The introduction of the name Kalmāṣapāda presents a narrative difficulty, since the critical text has not previously mentioned this epithet, nor does it provided any explanation for it. The explanation is found in 1006*. Although 1006* is known to all northern and *devanāgarī* manuscripts, it is virtually unknown in the manuscripts aligned with the south (excepting *devanāgarī* manuscripts aligned with the south and T3). The passage appears in GPP, NSP, Gita Press, KK, and VSP. However, Ck, Cg, and Ct do not comment on these lines, and as a result, they feel obliged to explain the occurrence of the name Kalmāṣapāda here, while Cg gives a brief recapitulation of the episode narrated in 1006*, suggesting that they do not know the passage. Cr and Cs both appear to know the insert as part of their text, as they comment on it. See 1006*, following notes to verse 28 above. Ck and Ct note that this is another name for Mitrasaha (*kalmāṣapāḍa iti mitrasahasyaiva nāmāntaram*—so Ct; Ck similarly). Cg takes the mention of the name here as an opportunity to recount the episode of the king's abortive attempt to curse Vasiṣṭha, his wife's intervention, and the darkening of his feet through contact with the water that bore the energy of his anger.

35. "Śatrughna . . . then entered" *viveśa*: Literally, "he entered."

"of that best of kings Kalmāṣapāda" *parthivendrasya*: Literally, "of the best of kings."

"the great seer Vālmīki" *maharṣim*: Literally, "the great seer."

Sarga 58

1. "entered" *samāviśat*: Literally, "he entered." Ñ2,V3,B,M2,5,7, and Gorresio, KK, and VSP read instead *upāviśat*, "he entered."

"two sons" *dārakadvayam*: Literally, "a pair of sons *or* boys."

2. "auspicious childbirth" *prasavaṃ śubham*: Here we understand the term *śubham* to refer to the blessedness or auspiciousness of giving birth to twin boys. Raghunathan (1982, vol. 3, p. 559) alone renders, "safe confinement." See verses 9–10 and notes below.

"O sage of great blazing energy" *mahātejaḥ*: Literally, "O one of great blazing energy."

"a protective amulet . . . that will ward off malignant spirits" *rakṣām . . . bhūtavināśinīm*: Literally, "the protection *or* amulet that destroys *or* renders ineffective malignant spirits [*bhūtas*]." The term *rakṣā* normally refers to a protective amulet or a silk thread placed on the wrist to ward off evil influences. Given the context and verse 8 below, it is apparent that the reference is to a physical object. Compare Kausalyā's presentation of such an amulet to Rāma as he prepares to depart for the wilderness at *Ayodhyākāṇḍa* 22.15. There, Cg, Cm, Ct, and Cr all note that the *rakṣā* fashioned out of the *viśalyā* herb is affixed to Rāma's wrist (*rakṣāṃ cakāra rakṣāhetutvena haste babandhety arthaḥ*—so Cg and Cm; Ct and Cr similarly). Compare, there, the largely northern variant (582*, in the note to 2.22.15), where it is specified that Kausalyā fastens the *rakṣā* to Rāma's right wrist. The idea may well be similar, if not identical, to the common modern practice of *rakṣābandhana*, in which a protective thread or *rākhi* is bound on the wrist of a brother by his sister, especially on Śravaṇā, the full-moon day of the monsoon month of Śrāvaṇa. It is interesting to note that this is also, as we learn from verse 11 below, the month in which the birth of the twins and their investiture with the amulet take place. Despite the fact that this appears to be a physical object, translators consulted have generally taken the term to refer either to a spell (Raghunathan 1982, vol. 3, p. 559) or a rite (Shastri 1959, vol. 3, p. 568; Gita Press 1998, vol. 2, p. 866; and Benoît 1999, p. 1367). Gorresio (1870, p. 221) and Dutt (1894, p. 1771) take the term generally as something protective without specifying its nature. Roussel (1903, vol. 3, p. 576) leaves the term untranslated. Ck, Ct, and Cs all understand the *bhūtas* to be the sixty-four malignant spirits that seize children (*catuḥṣaṣṭibālagrahavināśinī*). Cg is similar, although he omits the number (*bālagrahavināśinī*).

"for them" *tasya*: Literally, "of that [pair]." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tataḥ*, "therefore."

Following 2cd, Ñ,V1,2,B2,4,D2,5–7,9–11,S, and Gorresio, insert a passage of one line [1013*]: "Blessed one, Rāma's wife has given birth to a pair of sons (*bhagavan rāmapatnī sā prasūtā dārakadvayam /*)."

3. "the sage . . . he was delighted" *munir harṣam upāgamat*: Literally, "the sage went to delight." The words *munir harṣam* are marked as uncertain by the editors of the critical edition. D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *maharṣiḥ samupāgamat*, "the great seer approached."

"and he fashioned for each infant a protective amulet that would destroy malignant spirits and ward off *rākṣasas*" *bhūtaghnīṃ cākarot tābhyāṃ rakṣāṃ rakṣovināśinīm*: Literally, "and he made a protective amulet for both of them which was destructive of malignant spirits [*bhūtas*] and warded off *rākṣasas*." Shastri (1959, vol. 3, p. 568) appears to collapse and confuse the term *rakṣā*, "protective amulet," with its two qualifiers. He renders, "and he performed the Rakshasa rite." Shastri adds a footnote here, which reads, "To avert evil." On the term *rakṣā*, see notes to verse 2 above.

Following 3ab, D7,10,11,T4,M3,7, and GPP, NSP, Gita Press, KK, and VSP insert, while D6,T1,2,G,M1,2,4,5,8–10 insert line 2 following 3ab, a passage of two lines [1016*]: "Delighted at heart, he went there and saw the two boys, who were immensely vigorous,

like the sons of gods,[1] and who shone like the waxing moon[2] (*bālacandrapratīkāśau devaputrau mahaujasau / jagāma tatra hṛṣṭātmā dadarśa ca kumārakau //*)."

[1] "like the sons of gods" *devaputrau*: Literally, "the two sons of the god *or* gods." Ct and Cr understand the term to be an implicit simile, glossing, "resembling them (*tatsadṛśau*)." Cs takes the term in two senses, noting that the boys are sons of Rāma, who is God, and that they are born from portions of the two divinities Agni and Indra, respectively. (*devaputrau devasya rāmadevasya putrau. devayor vahnīndrayoḥ putrāv aṃśasaṃbhūtau.*) Since the word *deva* is frequently used for a king or prince, the compound could also be read as "the two sons of the god [on earth] [i.e., the king]." No translator consulted renders in this latter fashion.

[2] "who shone like the waxing moon" *bālacandrapratīkāśau*: Literally, "who resembled the young moon." Translators have interpreted this variously and, in some cases, incorrectly. Roussel (1903, vol. 3, p. 576) renders, "*Qui brillaient comme la nouvelle lune*." In this he is followed by Shastri (1959, vol. 3, p. 568), who offers, "who were as effulgent as the new moon." But this interpretation seems hardly appropriate, as the new moon has no luster whatsoever, because it is invisible. Gita Press (1998, vol. 2, p. 866) ignores the term *bāla-* and renders only, "effulgent as the moon." Raghunathan (1982, vol. 3, p. 559) and Benoît (1999, p. 1367) render literally, offering, respectively, "who shone like the young moon" and "*qui brillaient d'un éclat pareil à ce lui de la jeune lune*." Dutt (1894, p. 1772), evidently confusing the term *bālacandra* with the common *bālārka*, incorrectly renders, "resembling the newly risen sun."

4. "Taking up the cut tips of *kuśa* grass as well as the remaining stalks, called *lava*" *kuśamuṣṭim upādāya lavaṃ caiva*: Literally, "having taken a fistful of *kuśa* and *lava* as well." *Kuśa* grass is *Poa cynosuroides*. The grass is considered highly purificatory and is used for ritual purposes. The word *lava* literally means "fragment, section, *or* that which is cut off." According to the commentators, *kuśamuṣṭi* is the name for tips of cut *kuśa* grass, while *lava* refers to the bottom portion of the stalks left behind when the cut *kuśa* grass is then further cut in half. The idea, as put forth by Ct, is that the seer has the two severed sections of the cut clump of grass used to cleanse the two newborns, respectively. He hands these over to the elderly women who are attending the birth. (*kuśamuṣṭiṃ lavaṃ copādāya rakṣāṃ pradadau. lūnakuśānām agrabhāgaḥ kuśamuṣṭir ity ucyate. teṣām adhobhāgo lava iti. tatra katipayasāgrakuśān gṛhītvā madhye dvidhā chittvā tadagrādhobhāgābhyāṃ kramāj jyeṣṭhakaniṣṭhayoḥ pramārjanaphalakaṃ tadrūpaṃ rakṣādānaṃ vṛddhānāṃ strīṇāṃ hasta iti bodhyam*—so Ct.) The point of this passage and its somewhat tortuous commentaries is to provide an auspicious rationale for the names of Sītā's twins, as shown in the following passages. The elder, who will be cleaned or rubbed with the upper "*kuśa*" section of the grass, will be known as Kuśa, while the younger, who will be cleaned with the lower "*lava*" portion of the grass, will be known as Lava. In all likelihood, the names were originally derived from the term *kuśīlava*, literally, "of dubious character," a somewhat pejorative term applied to a class of bards or performers. See notes to verse 5 below. See 7.97.6 and notes.

"handed over for each infant" *pradadau tābhyām*: Literally, "he gave to *or* for both of them." Note that Vālmīki, who would not enter the actual birth chamber (see notes to verse 6 below), must be understood to give the amulets to the elderly women of the ashram, who will actually affix them to the infants (see verse 8 below and notes to verse 2 above).

"a protective amulet" *rakṣāṃ*: See notes to verse 2 above.

"saying": Verses 5, 6, and 7 are Vālmīki's words. The text provides no verb of speaking, so we have provided one.

5. "The one who was born first of the two" *yas tayoḥ pūrvajo jātaḥ saḥ*: Literally, "he, who of the two was born as previously born." According to most commentators and the general tradition, Kuśa is the firstborn, and therefore eldest of the twins. Cs is more specific. He understands that Kuśa is born first, in the sense that he is conceived first [lit., 'born first'] from Rāma's body (*tayor jātayor madhye yaḥ pūrvajo rāmadehād iti śeṣaḥ*). Cs offers a complex understanding of the situation, which he derives from the medical literature on conception and gestation. Referring to a text he identifies as the *Piṇḍasiddhismṛti*, he argues that when, at the time of conception, the semen enters the womb in such a way that it is divided in two, with one part entering before the other, it produces twins. He then argues that the order in which the two fetuses are conceived, that is, the order of the entrance of the two portions of the father's semen, is reversed in the order of the birth from the mother. In this case, Sītā's firstborn is therefore Lava, and Kuśa is then born later but is, nonetheless, by order of conception, the elder. (*atredaṃ bodhyam. yadā garbhādhānasamaye yonipuṣpaṃ viśadvīryaṃ dvidhāvibhaktam ādipaścādbhāvena praviśati tadā yamau bhavataḥ. tayoś ca pitṛtaḥ praveśakramaviparyayeṇa mātṛtaḥ prasavaḥ. tathā coktaṃ piṇḍasiddhismṛtau yadāviśed dvidhābhūtaṃ yonipuṣpaṃ parikṣarat / dvau tadā bhavato garbhau sūtir veśaviparyayād iti. tathā cātra sītāyāḥ prathamato jāto lava eva. anantaraṃ kuśo jāta iti sa evāgraja iti.*) Śrīdharasvāmin uses a similar argument citing this same source, which he identifies as the *Piṇḍasiddhismaraṇa*, in connection with the birth of the twin demons Hiraṇyākṣa and Hirāṇyakaśipu. See Śrīdharasvāmin's comments on *BhāgP* 3.17.18.

"the cut tips of *kuśa* grass" *kuśaiḥ*: See notes to verse 4 above on *kuśamuṣṭiḥ*.

"sanctified with *mantras*" *mantrasaṃskṛtaiḥ*: D2,4,6,7,9–11,T,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *mantrasatkṛtaiḥ*, "worshiped *or* honored with *mantras*."

"he shall thus be known by the name Kuśa" *bhavet kuśa ity asya nāmataḥ*: Literally, "of him by name it would be, 'Kuśa.' " The construction is quite awkward, although the intent is quite clear. Ck, who reads with the critical text, glosses, "he made him 'Kuśa' by name (*kuśa ity eva nāmato 'karod iti śeṣaḥ*)." The verb *bhavet* might possibly be construed with the gerundive *nirmārjanīyaḥ*, "to be cleansed," but this, too, would be awkward. D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read *tadā*, "then," for *bhavet*, while D6,7,10,11,T1,2,M2,3,7, and GPP, NSP, Gita Press, KK, and VSP (except Ck) read *nāma tat* for *nāmataḥ*. These changes lend the line the sense "then . . . and that name of him [would be] 'Kuśa.' " Cr glosses, "then, i.e., at the time of the naming ceremony (*tadā nāmakaraṇasamaye*)."

6. "this very quiet one" *susamāhitaḥ*: Literally, "composed *or* attentive." T1,M3, and KK and VSP read instead *saḥ samāhitaḥ*, "the quiet one." The exact sense of this common adjective when applied to a newborn infant is unclear. Taking a hint from Cr, who understands the term to suggest that the younger child's spirit was hidden at the time of his birth, we tentatively understand that Vālmīki is making a distinction between the twins based on their level of activity or vocalization at birth. (*susamāhitaś ca . . . etena prādurbhāvakāle kaniṣṭhas tirohitacaitanyo 'bhavad iti sūcitam*—so Cr.) Roussel (1903, vol. 3, p. 576) takes the term as an adverb modifying *nirmārjanīyaḥ*, "to be cleansed," rendering, "*très soigneusement nettoyé*." Such an interpretation forces the syntax to an extreme degree. Nonetheless, it has been followed by Shastri (1959, vol. 3, p. 568—"will be carefully dried"), Gita Press (1998, vol. 2, p. 866—"should be cleansed carefully"), and Benoît (1999, p. 1367—"*les matrones le nettoieront soigneusement*"). Other translators who share this term ignore it.

"born second of the two" *yaś cāparo bhavet tābhyām*: Literally, "and who would be the latter from *or* out of the two." The commentators gloss the expected genitive *or* locative *tayoḥ*, "between the two," for the instrumental, dative, ablative *ābhyām*. D6,7,10,11,T3,M3, and GPP, NSP, and Gita Press read *avaraḥ*, "younger *or* later," for *aparaḥ*, "second *or*

other." Cs, in keeping with his earlier interpretation, glosses, "the meaning is 'the one who entered the womb last from Rāma at the time of conception' (*avaro rāmād garbhādhānasamaye paścād garbhaṃ praviṣṭa ity arthaḥ*)." See notes to verse 5 above.

"is to be cleansed by the elderly women" *nirmārjanīyo vṛddhābhiḥ*: Ck, Cg, and Ct note that the cleansing is to be done by the elderly women in the birth chamber, given that the seer Vālmīki will not enter it (*sūtikāgṛhamadhya ṛṣipraveśābhāvāt*—so Ck and Cg; Ct similarly).

"with the remaining stalks, called *lava*" *lavena*: Literally, "with *lava*." See notes to verse 4 above.

"and so he shall be Lava by name" *lavaś ceti sa nāmataḥ*: Literally, "and he by name 'Lava.'" V3,D6,7,10,11,M4,5,8,9,T4, and GPP, NSP, and Gita Press read instead (with double *sandhi*) *laveti ca*, "and 'Lava,'" while KK and VSP read instead (with correct *sandhi*) *lava ity eva*, "just 'Lava.'" Ct adds the words "he will be" and notes that although the birth ceremony must be performed on that day, that is not the case for the naming ceremony, and therefore the future form, "he will be," needs to be added. (*sa laveti nāmato bhaviṣyatīti śeṣaḥ. jātakarmaṇa evādya divase kartavyatā na tu nāmakaraṇasyāpīti bhaviṣyatīti śeṣapūraṇam.*) Ck and Cg understand similarly. See Kane 1974, vol. 2, pt. 1, pp. 228–37 (*jātakarma*) and pp. 238–54 (*nāmakaraṇa*). Ck provides the derivation of the word *lava* according to *Pā* 3.3.57 (*ṛdor ap*). He derives the word from the verbal root *√lū,* "to cut" with the *ap* suffix. See notes to verse 4 above.

7. "will be renowned" *khyātiyuktau bhaviṣyataḥ*: Literally, "the two will be conjoined with fame." The compound *khyātiyuktau* is marked as uncertain by the editors of the critical edition.

"by the two names that I have given them" *matkṛtābhyāṃ ca nāmabhyām*: Literally, "and by the two names made by me." Cr notes that the fact that Vālmīki has given the twins these etymological names right at the moment of their birth [as opposed to waiting until the formal naming ceremony] suggests the intensity of the seer's delight (*janmakāla eva nāmaniruktyarṣer harṣātiśayaś ca sūcitaḥ*).

8. "Taking the amulets . . . affixed them to the two infants" *rakṣāṃ jagṛhus tām . . . akurvaṃś ca tato rakṣāṃ tayoḥ*: Literally, "they took that amulet and then applied the amulet on the two." T1,M3, and Gita Press, KK, and VSP read *tāḥ*, "those [women]," for *tām*, "that [amulet]." See notes to verse 2 above.

"those women, free from impurity" *te . . . vigatakalmaṣāḥ*: Literally, "those . . . ones from whom stain *or* sin was gone." In this context, the more or less conventional adjective may refer specifically to the impurity associated with childbirth, the so-called *sūtaka* period. If the women were subject to *sūtaka*, Vālmīki would not be able to interact with them as he does here. The grammar here seems irredeemably defective in that the pronoun *te* must be understood as nominative masculine plural and must be construed with the two feminine plural adjectives *samāhitāḥ* and *vigatakalmaṣāḥ* through *liṅgabheda*. The context of the passage, however, seems to make it clear that it is the elderly women of the ashram, those who are attending Sītā's childbirth, who actually enter the birth chamber (*sūtigṛha*) to affix the amulets. The only possibility for a masculine subject would be the young boys of the ashram, who were last mentioned in verses 1–3, where they had, no doubt on the instructions of the matrons, reported the births to Vālmīki and requested that he prepare the amulets. But again, it is unlikely that they would be permitted to enter the birth chamber and apply the amulets, nor would they be likely to be characterized as *vigatakalmaṣa*. Ck, Cg, Ct, and Cr understand that the subject must be the elderly women (*vṛddhā iti śeṣaḥ*—so Cg; Ck, Ct, and Cr similarly). However, none of these commentators reads with the critical edition. Ś,V,B,D1–5,8–12,T,G3,M1,3,5, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *tām*, "that [amulet]," for *te*, "those." This leaves many manuscripts, as well as GPP and NSP, with the extremely awkward repetition of the pronoun *tām* in *pāda* a. On the other hand, Gita Press, KK,

and VSP clearly attempt to correct the gender discrepancy by reading *tāṃ rakṣāṃ jagṛhus tāś ca*, "and those [women] took that amulet." Lahore and Gorresio avoid the problem by substituting the adverbs *āśu*, "quickly," and *atha*, "then," respectively, for the critical edition's *tām* and supply a nominative feminine plural noun *tāpasyaḥ*, "ascetic women," as the subject.

9–10. The syntax and precise meaning of the two verses are far from clear, and they are subject to textual variations and multiple interpretations on the part of the commentators. Verse 9 is particularly problematic, as it consists entirely of a list, and it is not clear whether the things listed are to be seen as the objects of *akurvan*, "they [the elderly women] performed *or* announced," in verse 8, as Roussel (1903, vol. 3, p. 577) has understood, or, as the other translators consulted have done, as the objects of *śuśrāva*, "he [Śatrughna] heard." The commentators also understand this latter syntax. In either case, the syntax is awkward.

"Śatrughna heard . . . the announcement of the children's names and dynastic name . . . amulets" *rakṣāṃ gotraṃ ca nāma ca . . . / . . . / . . . śatrughnaḥ śuśrāva*: Literally, "Śatrughna heard [about] the amulet [that was being applied], the dynastic name, and the name." We understand the term *gotra* here in its sense of "dynastic *or* lineage name," as it would be applied to kshatriya princes. Here the *gotra* name would be something like Aikṣvāka, Rāghava, or Kākutstha. The term is used only one other time in the critical edition of the *Rāmāyaṇa*, at 3.45.20. There, Sītā asks Rāvaṇa, who had assumed the guise of a brahman ascetic, for his *gotra*. There the term would refer to one of the forty-nine vedic brahmanical lineages named for their respective founders. D10,11, and GPP, NSP, Gita Press, KK (1905), and VSP read *vṛddhābhir gotranāma ca*, "[the amulet that was being applied] by the elderly women, and the name of the *gotra or* the names and the *gotra*." Cg and KK (1913) read instead *vṛddhābhir janma nāma ca*, "by the elderly women . . . the birth and name." This last variant is not noted in the critical apparatus. Both Ck and Ct understand the compound *gotranāma* to be a *dvandva* (*gotraṃ ca nāma ca*—so Ck and Ct). Ck, Cg, and Ct understand that Śatrughna hears the different items mentioned at different times and from different sources. Thus they argue that since the birth ceremonies are to be performed on the day of the birth of a son, but the naming ceremony is not, we are to understand that Śatrughna hears about the future naming of the twins directly from the words of the seer himself as he pronounced them in verse 7 above. On the other hand, they believe that he hears the praise of Rāma and the announcement of Rāma's wife's having given birth from the words of the sons of the sages. (*yady api jātakarma putrajanmadivase kartavyaṃ na tu nāmakaraṇaṃ tathāpy evaṃ nāmakau bhaviṣyata ity ṛṣivacanāt tacchravaṇamātram iti mantavyam. saṃkīrtanaṃ ca rāmasyeti rāmapatnīprasūteti munidārakavacaḥśravaṇāt*—so Cg; Ck similarly.)

"the auspicious birth of twins to Sītā" *sītāyāḥ prasavau śubhau*: Literally, "Sītā's two auspicious childbirths." See notes to verse 1 above.

"as well as the praise of Rāma" *saṃkīrtanaṃ ca rāmasya*: Cr reads the passage to mean "the praise of Rāma and Sītā with reference to the two auspicious childbirths (*śubhau prasavāv uddiśya rāmasya sītāyāḥ saṃkīrtanam*)." Ck, Cg, and Ct understand the praise of Rāma to be in the form of the statement "O blessed one, Rāma's wife has given birth (*bhagavan rāmapatnī sā prasūteti*—so Ck and Ct; Cg similarly)."

"Then, returning to his leaf hut that night, he cried, 'Thank heavens! Thank heavens!' " *parṇaśālāṃ gato rātrau diṣṭyā diṣṭyeti cābravīt*: Literally, "He went to the leaf hut at night and said, 'Fortunate! Fortunate!' " Our understanding of the situation is that, after having retired for the night to his leaf hut, Śatrughna is awakened at midnight by the commotion surrounding the birth of the children. He steps outside to ascertain what has happened and then returns to his hut. D7,10,11,T1,2,G,M1,3,5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *parṇaśālāṃ tato gatvā*, "then having gone to the leaf hut," for *parṇaśālāṃ gato rātrau*, "he went to the leaf hut at night." In addition, D10,11,

and GPP, NSP, Gita Press, KK, and VSP read *mātar diṣṭyeti cābravīt*, "and he said, 'O mother! Thank heavens!' " for *diṣṭyā diṣṭyeti cābravīt*, "and said, 'Fortunate! Fortunate!' " The commentators, however, differ as to which hut Śatrughna goes to and to whom he addresses his words. Cm, who is quoted at length by Ct, knows and comments on both the critical reading and the variant reading. He understands, in the critical reading, which for him is a variant, that Śatrughna, having heard all [the news and commotion], while remaining in his own leaf hut, says to himself, "It is fortunate! It is fortunate!" Cm goes on to note that even in the principal reading (i.e., the variant of the southern commentators), Śatrughna, having first gone to the leaf hut that was assigned to him by Vālmīki, stays there. Then, after he hears all the fuss, he says, "O mother! The birth of your sons is fortunate," only to himself. That is the only meaning that is possible to put forward, for without Rāma's permission, it would have been inappropriate for him to speak directly to someone [i.e., Sītā] whom Rāma had rejected. (*parṇaśālāṃ gato rātrau diṣṭyā diṣṭyeti cābravīd iti pāṭhe svaparṇaśālāsthaḥ sarvam idaṃ śrutvā svātmany eva bhāgyaṃ bhāgyam ity abravīd ity arthaḥ. ādyapāṭhe 'pi vālmīkidattaparṇaśālāṃ pūrvam eva dattvā sthitaḥ. tataḥ śravaṇānantaraṃ mātar bhāgyenedaṃ tava putrajanmeti svātmany evābravīd ity artho vaktuṃ śakyaḥ. rāmānujñāṃ vinā rāmatyaktasaṃbhāṣaṇasyānaucityād iti tīrthaḥ.*) The critical apparatus only quotes Cm as mentioning the two variant readings. Ck understands that Śatrughna, after hearing the good news, proceeds to the leaf hut where Sītā has delivered her sons and says to Sītā directly, "It is only by chance that I have found you." In this way, Ck concludes, we know that Sītā's having been abandoned in this place was not known to [the brothers] Śatrughna, etc. (*tataḥ parṇaśālāṃ sītāyāḥ prasavaparṇaśālāṃ gatvā mātar diṣṭyā daivayogena dṛṣṭeti sītām abravīt. evaṃ ca śatrughnādibhir iha sītāvisarjanaṃ na vijñātam*—so Ck; Ct quotes Ck on this). Ct, however, quotes Ck as having Śatrughna say to Sītā, "Mother, it is through good fortune that you have borne sons" (*mātar diṣṭyā daivayogena te putrajanmeti śeṣa ity abravīd ity artha iti katakaḥ*). Cg, on the on the other hand, thinks that Śatrughna has gone to Vālmīki's leaf hut, where he speaks joyfully to the sage, suggesting that he has been fortunate in general to have found Sītā. All of this, Cg concludes, in a manner similar to Ck, suggests that the fact that Sītā had been abandoned was unknown to anyone other than the three brothers, starting with Rāma. (*vālmīkeḥ pārṇaśālāṃ gatvā sāmānyato diṣṭyā dṛṣṭeti sūcayan muniṃ prati harṣeṇāha . . . anena sītā visṛṣṭeti rāmāditrayavyatiriktair na jñātam iti sūcitam.*) The reference is presumably to Rāma, Lakṣmaṇa, and Bharata. This would appear to indicate that, according to Cg at least, Śatrughna was unaware of the location of Sītā and just happened to stumble across her while staying at the ashram of Vālmīki. Finally, Cs understands that Śatrughna has proceeded from the sage's residence to the leaf hut in which he was staying (*parṇaśālāṃ svāvāsoṭajaṃ gatvā muninilayāt*).

11. "Thus" *tathā*: D6,7,10,11,T2, and GPP, NSP, and Gita Press read instead *tadā*, "then."

"in the month of Śrāvaṇa" *śrāvaṇī*: Literally, "belonging to Śrāvaṇa." Śrāvaṇa corresponds to July–August. Ck and Cg gloss, "taking place in the month of Śrāvaṇa (*śrāvaṇamāsavartinī*)." Ct understands similarly. Cr glosses, "conjoined with the *nakṣatra*, or constellation, Śravaṇa (*śravaṇayuktā*)." This may also refer to Śravaṇā, the full-moon night of Śrāvaṇa. See notes to verse 2 above, concerning the association of this date with the practice of *rakṣābandhana*.

"passed quickly" *vyatītā . . . laghuvikramā*: Literally, "having swift paces, it passed." Ct notes that although this night [being near midsummer] was relatively long, it still passed quickly (*dīrghatarāpi laghuvikramā śīghragamanā vyatītā*).

12. "And . . . mighty Śatrughna" *tu mahāvīryaḥ*: Literally, "and that one of great strength." Ñ2,V2,D5,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sumahāvīryaḥ*, "the one of very great strength."

"his sequence of morning activities" *paurvāhṇikaṃ kramam*: Literally, "the sequence belonging to the morning." This would, presumably, include Śatrughna's religious and personal activities. Ś1,V2,3,B1–3,D6,7,10,11,T3,4,M3,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *paurvāhṇikīṃ kriyām*. This can refer to either one's general morning activities or, more specifically, to one's morning religious rites. See 7.41.19 and 7.63.*3ab, lines 46–47 and notes, where Sītā is said to perform her morning obligations to the gods (*paurvāhṇikāni devakāryāṇi*).

"set out" *prāyāt*: D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yayau*, "he went."

"heading west" *paścānmukhaḥ*: Literally, "having [his] face toward the west."

13. "for seven nights" *saptarātra-*: See notes to 7.57.1.

"he took up residence" *vāsam abhyayāt*: Literally, "he approached a dwelling *or* residence."

14. "that . . . king" *saḥ . . . nṛpaḥ*: The reader will recall that Rāma consecrated Śatrughna as king of the region at 7.55.4–8.

"stayed with the sages" *munibhiḥ sārdham . . . / . . . vāsaṃ cakre*: Literally, "he made a dwelling together with the sages." As Ck and Cg note, this phrase suggests that Śatrughna's army remains encamped back on the banks of the Ganges (*munibhiḥ sārdham ity anena senā gaṅgātīra eva sthāpiteti sūcitam*—so Cg; Ck similarly). Ct, oddly, seems to understand Ck to think that Śatrughna himself is staying on the banks of the Ganges, which Ct notes is in complete contradiction to the coherence of the narrative both before and after [this juncture] (*yat tu gaṅgātīra iti katakas tat pūrvāparasaṃdarbhaviruddham*).

"whose leader was the Bhārgava Cyavana" *bhārgavapramukhaiḥ*: Literally, "with [the sages] who had Bhārgava for their chief."

"in many kinds of discourse" *kathābhir bahurūpābhiḥ*: Literally, "with tales of many forms." D7,10,11,T1,4, and GPP, NSP, Gita Press, KK, and VSP read *abhirūpābhiḥ*, "with pleasant *or* suitable [stories]," for *bahurūpābhiḥ*.

Following verse 14, Ñ2,V2,B1,2 (lines 3 and 4 only),3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [1022*]: "And that great hero of the Raghus, son of the lord among kings, then passed the night[1] in many types of conversation with the assembled[2] sages, of whom Kāñcana[3] was the foremost (*sa kāñcanādyair munibhiḥ sametai raghupravīro rajanīṃ tadānīm / kathāprakārair bahubhir mahātmā virāmayāmāsa narendrasūnuḥ //*)."

[1] "passed the night" *rajanīm . . . / . . . virāmayāmāsa*: Literally, "he caused the night to come to an end."

[2] "assembled" *sametaiḥ*: KK and VSP read instead the nominative singular *sametaḥ*, which would then modify "the great hero" and have the sense "accompanied [by the sages]."

[3] "Kāñcana" *kāñcana-*: According to Ct, Cr, and Cs, this is another name for Cyavana (*kāñcaneti cyavanasya nāmāntaram*—so Ct; Cr and Cs similarly). See 7.98.7–9 and notes, where Kāñcana is named as Śatrughna's *purohita*.

The meter is *upendravajrā*.

Sarga 59

1–2. "as the night came on" *rātryāṃ pravṛttāyām*: Literally, "when the night had proceeded *or* come on." We follow Ck, Cg, and Ct. Ck and Cg understand that the night has just come on (*pravṛttāyām āgatāyām*). Ct understands similarly, glossing, "came about

(*jātāyām*)." It is also possible to understand the phrase in the sense of "as the night proceeded *or* wore on," referring specifically to the first night of Śatrughna's arrival. See 1022*, following notes to 7.58.14, where the night is explicitly said to have been brought to a close.

"strengths and weaknesses" *balābalam*: Literally, "strength and weakness." B1,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yathābalam* (*yathā balam* = KK 1913 and VSP), "in accordance with [his] strength."

"by him with that greatest of lances" *anena śūlamukhyena*: Literally, "by him with that greatest of lances *or* by that greatest of lances." We follow Cv and Cg in taking the pronoun *anena* to refer to Lavaṇa himself rather than to the lance (*aneneti lavaṇaḥ parāmṛśyate*).

"when they approached him for single combat" *dvandvayuddham upāgatāḥ*: Literally, "who had come for a duel *or* for a battle of a pair."

3. "that speech" *tad bhāṣitam*: The sequence is marked as uncertain by the editors of the critical edition. B2,D6,7,10,11,T1,2,4,G,M1–5,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *tad vacanam*, "that speech *or* those words."

4. "The feats that he performed" *karmāṇi yāny asya*: Literally, "which deeds of him *or* it." The commentators differ as to whether the pronoun *asya*, "of him *or* of it," refers to Lavaṇa or his lance. Cr is of the former opinion, while Ck and Cg prefer the latter. Ct straddles the issue by taking it to refer to both (*asya śūlasya lavaṇasya ca*). Both Ck and Cg explain that the deeds in question are those of the slaughter of his enemies (*śatrusaṃhārakarmāṇi*).

"bull among men" *puruṣarṣabha*: Ñ1,V1,B3,D1–7,9–11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *raghunandana*, "delight of the Raghus."

"what befell one scion of the Ikṣvāku lineage" *ikṣvākuvaṃśaprabhave yad vṛttam*: Literally, "what took place *or* occurred in reference to one who rose from the Ikṣvāku lineage." Ck and Cg gloss "occupation *or* activity (*vyāpāraḥ*)" for *vṛttam*, "what occurred."

5. "was famed . . . as Māndhātṛ" *māndhātā iti vikhyātaḥ*: KK and VSP read instead *mandhāteti sa vikhyātaḥ*, "he [was] famed as Mandhātṛ. This reading is not attested in the critical apparatus.

6. "then" *atho*: D6,7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead *itaḥ*, "from here *or* there." Cr understands *itaḥ* to be "from Ayodhyā (*ayodhyātaḥ*)."

7. "Indra and the . . . gods were acutely afraid" *indrasya tu bhayaṃ tīvraṃ surāṇāṃ ca*: Literally, "but of Indra and the gods there was intense fear." Ñ,V1,3,B1,3,4,D2,5–7,9–11,T1,2,4,G,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *tu*, "but."

8. "Honored by the hosts of the gods with half of Śakra's throne and half of his kingdom, the king gave his word and then ascended." *ardhāsanena śakrasya rājyārdhena ca pārthivaḥ / vandyamānaḥ suragaṇaiḥ pratijñām adhyarohata //*: Literally, "With half a seat of Śakra and half a kingdom, the king, being praised *or* honored by the hosts of the gods, ascended to a vow." KK (1913) reads *śaktasya* for *śakrasya*, "of Śakra," which is clearly the result of a typographical error. The verse is highly elliptical and essentially impossible to construe without fleshing it out in one way or another. The problem is that it is not clear exactly what the author is trying to say. This particular story of Māndhātṛ, a figure otherwise well known to the *Mahābhārata* and purāṇic literature, seems to be largely unknown elsewhere. It appears, perhaps, to have been thrown together sketchily to provide an Ikṣvāku-related anecdote involving the demon Lavaṇa. The commentators and translators struggle to make sense of the verse. Basically they offer two interpretations. The first one, with which we agree more or less, as it seems to be in keeping with the events that follow, is articulated by Ck, Cg, Cm, and Ct. According to this interpretation, Māndhātṛ is granted half of Indra's kingdom, and, having thus become [co-]king in

heaven, is praised by the hosts of the gods. He then promises to stop [his preparations for war] and ascends to heaven. (*śakrasyārdhāsanenārdharājyena ca yuktaḥ pārthivo rājā bhūtvā suragaṇair vandyamānaḥ sthāsya iti pratijñāṃ kṛtvā divam adhyarohata*—so Cg and Ct; Ck and Cm similarly.) Cv and Cr, on the other hand, understand that although King Māndhātṛ has been endowed with half of Indra's throne and kingdom, he nonetheless makes a promise, that is, a vow, that he shall have it all (*śakrasyārdhāsanena rājyārdhena ca yukto 'pi pārthivo māndhātā pratijñāṃ sarvaṃ gṛhītuṃ saṃkalpam adhyarohatākarot*—so Cr; Cv similarly). The translators struggle, rendering variations on these interpretations as well as other, more far-fetched, interpretations of their own. Raghunathan (1982, vol. 3, p. 560) appears to be influenced by the interpretation of Ck et al. He renders, "The gods sought to appease the King by allowing him to sit with Śakra on his throne and to share the kingdom. And he, apparently agreeing, rose to heaven." Dutt (1894, p. 1773), on the other hand, seems to understand the passage uniquely and translates, "With this promise, the king Māndhāta [*sic*] went up into the celestial region that he would occupy the half of Indra's throne and kingdom and the celestials would adore him." Roussel (1903, vol. 3, p. 578), in a different vein, translates, "*Résolu de partager le trône et le royaume de Çakra en se faisant proclamer roi par les troupes des Suras, il escalada* (*le ciel*)." Benoît (1999, p. 1368) is somewhat similar to Roussel, offering, "*Celui-ci s'était en effet promis de partager le trône et le royaume de Śakra, après s'être fait reconnaître comme roi par les cohortes divines.*" Gita Press (1998, vol. 2, p. 868), too, offers a unique reading of the verse, rendering, "Propitiated by the hosts of gods (Māndhātā), the king having vowed to take one half of Indra's kingdom and the other half of earthly sovereignty went up to heaven." In what may be seen, perhaps, as an attempt to gloss this, several northern manuscripts and Gorresio read *chandyamānaḥ*, "[the king] being appeased *or* gratified," and *nābhicakrame*, "he did not undertake," lending the verse the sense "Although the king was being gratified by the hosts of the gods with half of Śakra's throne and kingdom, he would not make a promise [to desist from conquest]." The *upasarga adhy*[*a*] is marked as uncertain by the editors of the critical edition.

9. "malicious intention" *pāpam abhiprayam*: Cs glosses, "the intention to take over heaven (*svarapaharaṇābhiprayam*)."

"Indra, the chastiser of Pāka" *pākaśāsanaḥ*: Literally, "the chastiser of Pāka."

10. "not yet the king of the world of men" *rājā tvaṃ mānuṣe loke na tāvat*: Literally, "up to this point, you [are] not king in the human world." Ck, Cg, and Ct understand *tāvat*, "up to this point," in its sense of "firstly (*prathamataḥ*—so Ck and Cg; *prathamam*—so Ct)."

11. "entire . . . completely" *samagrā . . . nikhilā*: Literally, "entire . . . entire." The adjectives are basically synonymous and therefore redundant. Like several of the translators, we have taken the adjective *nikhilā* adverbially to avoid redundancy. Cr attempts to differentiate the two terms, glossing, "together with its foremost portions (*agrabhāgasahitā*)" for *samagrā*. Cs understands the word *nikhilā* to mean "having no gaps, that is to say, having no spaces (*nikhilā khilā na bhavatīti nikhilā niśchidrā*)."

12. "But" *tu*: Ñ2,D6,7,10,11,T1,4, and GPP, NSP, Gita Press, KK, and VSP read *tam*, "him," which would then agree with *indram*, "Indra."

"my rule contested" *me . . . pratihataṃ śāsanam*: Literally, "my rule obstructed."

13. "Thousand-eyed Indra" *sahasrākṣaḥ*: Literally, "The thousand-eyed [one]."

"does not obey your command" *nājñāṃ te kurute*: The phrase *nājñāṃ te* is marked as uncertain by the editors of the critical edition. V3,D10,11,M2,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *na te 'jñāṃ kurute* by transposition and the irregular loss of the *ā* of *ājñām*, "command." Several of the commentators note the irregular *sandhi* (*sandhir ārṣaḥ*—so Cg and Ct; Ck similarly).

"blameless king" *anagha*: Literally, "O blameless [one]."

14. "those . . . words spoken by thousand-eyed Indra" *tat . . . sahasrākṣeṇa bhāṣitam*: Literally, "that which was spoken by the thousand-eyed [one]."

"he hung his head in shame" *vrīḍito 'vāṅmukhaḥ*: Literally, "he, ashamed, having [his] head *or* face downward." See notes to 7.46.10.

15. "of thousand-eyed Indra" *sahasrākṣasya*: Literally, "of the thousand-eyed [one]."

"still hanging his head somewhat in shame" *hriyā kiṃcid avāṅmukhaḥ*: Literally, "having [his] head *or* face somewhat downward through shame." D6,7,10,11, and GPP, NSP, and Gita Press read *prāyāt*, "he departed," for *hriyā*, "with shame."

16. "Cherishing indignation in his heart" *sa kṛtvā hṛdaye 'marṣam*: Literally, "he, having made indignation in the heart."

"the blameless king" *aninditaḥ*: Literally, "the blameless [one]." V2,3,D6,7,10,11,T3,4,G 1,M2,3,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *ariṃdamaḥ*, "the tamer of foes."

17. "Eager to fight Lavaṇa . . . him" *kāṅkṣamāṇo lavaṇaṃ yuddhāya . . . /. . . sakāśaṃ lavaṇasya*: Literally, "desiring Lavaṇa for battle . . . to the vicinity of Lavaṇa." The construction is awkward.

"that" *saḥ . . . saḥ*: Literally, "he . . . he." Ñ1,V2,M3, and KK and VSP read the emphatic particle *hi* for the second and redundant *saḥ*, "he."

18. "When he had gone there" *gatvā*: Literally, "having gone."

"the messenger . . . him" *saḥ . . . taṃ dūtam*: Literally, "he . . . that messenger."

"said many unpleasant words" *vipriyāṇy āha bahūni*: Literally, "he spoke many unpleasant things."

19. "When the messenger had not returned after some time" *cirāyamāne dūte*: Literally, "When the messenger was taking a long time *or* delaying." Ck, Cg, Ct, and Cr gloss, "delaying (*vilambaṃ kurvati or kurvāṇe*)."

20. "Lavaṇa" *lavaṇaḥ*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *tad rakṣaḥ*, "that *rākṣasa*."

"for the destruction of the king, along with his entire retinue" *vadhāya sānubandhasya*: Literally, "for the killing of [him], together with his followers." The line is elliptical. Cr and Cs add "of Māndhātṛ (*māndhātuḥ*)," and Cr glosses, "of Māndhātṛ, along with his entourage (*saparikarasya māndhātuḥ*)."

21. "reduced . . . to ashes . . . and then returned" *bhasmīkṛtvā . . . bhūyaḥ . . . agamat*: Literally, "having reduced to ashes, it went once more." The gerund *bhasmīkṛtvā*, "having reduced to ashes," is marked as uncertain by the editors of the critical edition. D7,10,11,T2,G3,M1, and GPP and NSP read *bhūmau*, "on the ground," for *bhūyaḥ*, "once again." This would lend the verse the sense "Having reduced the king to ashes on the ground, the lance went to Lavaṇa's hand."

22. "For" *tu*: Literally, "and *or* but." Ñ2,V1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"hero" *vīra*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saumya*, "O gentle [one]."

23. "before he can take up his weapon" *agṛhītāyudham*: Literally, "by whom a weapon is not grasped."

Following verse 23, D6,7,10,11,T1,2,4,G,M (except M6), and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1030*]: "And once you have thus[1] accomplished this feat, it will be a boon for all the worlds[2] (*lokānāṃ svasti caivaṃ syāt kṛte karmaṇi ca tvayā*)."

[1] "thus" *evam*: T2,G1,2,M1–3,5,7–10, and KK and VSP read instead the emphatic particle *eva*, "indeed."

[2] "it will be a boon for all the worlds" *lokānāṃ svasti . . . syāt*: Literally, "it would be welfare of the worlds *or* people."

Following 1030*, D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP continue with, while Ś2,3,Ñ2,V3,B,D3,8,12,M6 insert following verse 21, V2 inserts line 1 and 3 following verses 21 and 22, respectively, and M3 inserts following verse 22, a passage of three lines [1027*]: "I have now told you about all of this: the great strength of Lavaṇa[1] and the fearsome and immeasurable power of that lance, bull among men,[1–2] as well as the destruction of Māndhātṛ. Now, king, you must exert yourself.[2][3]"

[1] "the great strength of Lavaṇa" *lavaṇasya balaṃ mahat*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *durātmanaḥ*, "of the evil-minded [one]," for *balaṃ mahat*, "the great strength." In this case, one must understand the phrase to mean "the fearsome and immeasurable power of evil-minded Lavaṇa and of that lance" or "the fearsome and immeasurable power of evil-minded Lavaṇa's lance."

[2] "as well as the destruction of Māndhātṛ. Now, king, you must exert yourself." *vināśaś caiva māndhātur yatnavān bhava pārthiva*: Literally, "as well as the destruction of Māndhātṛ. You must be one possessing effort, O king." Ś2,V2,D10,11,T4,M3, and GPP, NSP, and Gita Press read *yatnenābhūc ca* for *yatnavān bhava*. This lends the line the sense "as well as the destruction of Māndhātṛ, [which] occurred through effort, O king." Cr understands the effort involved to be that of Indra [who had engineered Māndhātṛ's destruction] (*yatnenendraprayatnenābhūt*). Cs understands that the effort was that either of Māndhātṛ himself or of Indra (*māndhātur yatnena svaprayatnenendraprayatnena vā*). D7 and KK and VSP read this variant but substitute *yattena* or *yat tena*, for *yatnena*, "with effort." This would lend the phrase the sense of either "which [*yat*] occurred by means of that [*tena*, i.e., the lance]" or "[which] occurred by means of one who was prepared [*yattena*]." The former interpretation would suffer the fault of *liṅgabheda*.

Following 1027*, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue with, while B substitutes for verse 23, and Ñ2,V2 insert after verse 23, a passage of four lines (consisting of four *pādas*) [1029*]: "Tomorrow morning, great lord of men, you shall slay Lavaṇa, when, without his lance, he goes forth in search of flesh. I have no doubt in this regard. Indeed,[1] your victory will be certain. (*tvaṃ śvaḥ prabhāte lavaṇaṃ mahātman vadhiṣyase nātra tu saṃśayo me / śūlaṃ vinā nirgatam āmiṣārthe dhruvo jayas te bhavitā narendra //*)"

[1] "Indeed": The word has been added.

The meter is *upajāti*.

Sarga 60

1. "As they were carrying on this conversation" *kathāṃ kathayatāṃ teṣām*: Literally, "as they were telling the tale." Ś,V1,3,D1–5,8–10,12,T3,M6, and GPP and NSP read the singular *kathayataḥ* for the plural *kathayatām*, thus lending the line the sense "As he [Cyavana] was telling this story and they [the *ṛṣis*] were anticipating an auspicious victory."

2. "heroic" *vīraḥ*: KK and VSP read instead *dhīraḥ*, "steadfast, resolute, *or* courageous." The variant is not noted in the critical apparatus.

"intent on gathering food" *bhakṣāhārapracoditaḥ*: Literally, "impelled by the fetching of food." D6,7,10,11,M1,7,10, and GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *bhakṣya-*, "food *or* what is to be eaten," for *bhakṣa-*, "food." Cv, Ck, Cg, and Ct understand *āhāra* in its sense of *āharaṇa*, "bringing *or* fetching." Cr similarly glosses, "bringing (*ānayanena*)." Cr understands the phrase to mean "whose mind was focused on bringing food (*bhakṣyānayanamanā ity arthaḥ*)."

3. "heroic" *śūraḥ*: Ñ,V1,3,B,D2,6,7,9–11,T,G3,M2,3,6,7,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vīraḥ*, "heroic."

"Śatrughna" *śatrughnaḥ*: D6–8,10,11, and GPP and NSP read instead the somewhat redundant *uttīrya*, "having descended to *or* crossed." This would lend the line the sense "having descended to the Yamunā River and having crossed."

"took up his position" *atiṣṭhata*: Literally, "he stood."

4. "bearing the weight" *udvahan bharam*: Ś,Ñ,V1,2,B2,3,4,D1–5,8,9,12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read, by transposition, *bhāram udvahan*, substituting the virtually synonymous *bhāram* for *bharam* (D9 reads *bharam*).

6. "of armed men such as you" *īdṛśānām . . . sāyudhānām*: Literally, "of such ones with weapons."

"Are you eager to die?" *kālam ākāṅkṣase nu kim*: Literally, "Are you eager for Kāla?" The term *kāla* can refer either to "time, one's time of death, *or* Kāla (the god of death)." Ś,Ñ1,V1,D1–11,T3,4, and GPP, NSP, and Gita Press read instead *kālenānugato hy asi*, "for you are followed *or* accompanied by *kāla*." Cr glosses, "you are accompanied by [your] time, that is, [your] final moments (*kālenāntasamayenānugato 'si*)." Cs understands, "by death (*kālena mṛtyunā*)."

7. "not enough" *asaṃpūrṇaḥ*: Literally, "not full." Cr glosses, "not able to bring about complete satiation (*paripūrṇatṛptikārako na*)."

"How is it" *nu . . . katham*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read [*a*]*dya*, "today," for *nu*.

8. "shed tears of rage" *roṣād aśrūṇy avartayat*: Literally, "out of anger he caused tears to roll down." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *avāsṛjat*, "he released *or* let down," for *avartayat*, "he caused to roll down." Cr glosses, "he shed *or* released (*atyajat*)." Ck and Cg note that tears can be produced from anger just as they are from sorrow and joy (*duḥkhānandābhyām iva roṣād apy aśru jāyate*—so Cg; Ck similarly). This explanation only highlights the unusual nature of such a phenomenon. It is not common in the epic to see heroes shed tears of anger. See notes to verse 9 below.

9. "blazing sparks flew from his every limb" *tejomayā marīcyaḥ . . . sarvagātrair viniṣpatan*: Literally, "sparks *or* rays consisting of fire *or* light flew out by all [his] limbs." The two symptoms of Śatrughna's fury described in this and the preceding verse are quite unusual in the case of epic warriors. We have not seen such phenomena described in a similar context in the *Rāmāyaṇa*. However, in the *Mahābhārata* a few characters are said to shed tears of rage, normally when this anger is associated with grief. But it is very uncommon for a warrior to shed such tears simply when challenged by an enemy. Examples of characters shedding tears of rage in the *Mahābhārata* include Śaktin's wife (*MBh* 1.173.16), Draupadī (*MBh* 3.111.2), and Asvatthāman (*MBh* 7.166.16–18). On the other hand, these two phenomena commonly occur in the case of horses, where they are regarded as ill omens for the horse's master. See 6.94.26 and notes.

10. "that" *tam*: V3,D6,7,10,11,G3, and GPP, NSP, and Gita Press read instead *saḥ*, "he [Śatrughna]."

"night-roaming *rākṣasa*" *niśācaram*: Literally, "the night-roaming [one]."

"evil-minded wretch" *durbuddhe*: Literally, "O evil-minded [one]."

11. "Śatrughna, 'Slayer of Enemies' by name" *śatrughno nāma śatrughnaḥ*: The name Śatrughna means "slayer (*-ghna*) of enemies (*śatru*)." T1,2,G2,M3, and KK and VSP read

nityaśatrughnaḥ, "constant slayer of enemies," for *nāma śatrughnaḥ*, "'slayer of enemies by name.'" Raghunathan (1982, vol. 3, p. 562), the only translator to render this variant reading, offers, "My name is Śatrughna, destroyer of man's constant foes." For other examples of such plays on the name Śatrughna, see 7.56.16–17; 7.61.4; 7.63 [App. I, No. 9, lines 50–51]; and notes.

12. "of all living things" *sarvajīvānām*: Ś,Ñ,V,B2–4,D,T3,4,M1,3,5,6, and Lahore, Gorresio, and GPP, NSP, and Gita Press read instead *sarvabhūtānām*, "of all beings."

"you shall not escape me with your life" *na me jīvan gamiṣyasi*: Literally, "living, you will not go from me." For some reason, both Raghunathan (1982, vol. 3, p. 563) and Gita Press (1998, vol. 2, p. 870) have misread the nominative participle *jīvan* as referring to Śatrughna, yielding, in the translation of Raghunathan, "you shall not escape while I live" and, in that of Gita Press, "with me alive here you shall not escape." Compare notes to verse 18 below.

13. "But even as that foremost of men was speaking . . . replied to him" *tasmin . . . bruvāṇe . . . / pratyuvāca naraśreṣṭham*: Literally, "As he [Śatrughna] was speaking, he [Lavaṇa] replied to the foremost of men [Śatrughna]."

"chuckling" *prahasann iva*: Literally, "laughing softly."

"it is my good fortune" *diṣṭyā*: Literally, "by good fortune *or* fate."

14. "it was Rāma who . . . killed" *hato rāmeṇa*: Literally, "[he, i.e., Rāvaṇa] was killed by Rāma."

"the brother of my mother's cousin" *mama mātṛṣvasur bhrātā*: Literally, "the brother of the sister of my mother." Lavaṇa's mother, the wife of Madhu, as noted by Ck and Ct, was Kumbhīnasī. Her cousin, who in the Indian kinship system is considered to be a sister (i.e., cousin sister), was Rāvaṇa's actual sister, Śūrpaṇakhā. The connection is noted here by Ct, who glosses, "Because of her relationship with Kumbhīnasī, Śūrpaṇakhā was my mother's 'sister (i.e., cousin sister).' Her brother was Rāvaṇa. (*kumbhīnasī-sambandhataḥ śūrpaṇakhāsya mātṛṣvasā tadbhrātā rāvaṇaḥ.*)" See the discussions of the relevant genealogy at 7.5.35–36, 7.25.23–25, and 7.53.16 and notes.

15. "because I held you in such contempt" *avajñāṃ puratas kṛtvā*: Literally, "having placed contempt foremost."

"I let the complete destruction of Rāvaṇa's lineage . . . pass" *tat . . . sarvaṃ mayā kṣāntam . . . rāvaṇasya kulakṣayam*: Literally, "that entire destruction of the lineage of Rāvaṇa was endured *or* borne patiently by me." Cr, citing *Pā* 5.2.127, notes the irregular neuter gender of *kṣaya*, "destruction" (*liṅgaviparināmenātrāpy anvayaḥ kṣaya-śabdo "arśa ādy" ajantaḥ*), while Cs merely corrects the gender (*kulakṣayaṃ kulasya kṣayaḥ*).

"I . . . spared all of you" *mayā yūyam*: Literally, "you [pl.], by me." We follow Ck, Cg, and Ct in carrying over the adjective *kṣānta*, "endured *or* borne patiently," with appropriate adjustment for number and gender, to modify *yūyam*, which we understand here to refer to the men of the Ikṣvāku lineage in general (*yūyam . . . kṣāntā ity anukarṣaḥ*—so Ck, Ct, and Cs; Cg and Cr similarly).

16. "Thus I did not kill all you lowest of men since I regarded you—your ancestors, your descendants, and you yourselves—as too insignificant." *na hatāś ca hi me sarve paribhūtās tṛṇaṃ yathā / bhūtāś caiva bhaviṣyāś ca yūyaṃ ca puruṣādhamāḥ //*: Literally, "For all you lowest of men—those who were, those who will be, and you—being despised like straw, were not killed by me." D10,11,T2,4,G1,M8, and GPP, NSP, Gita Press, KK, and VSP read *nihatāḥ*, "were slain," for *na hatāḥ*, "were not slain," while D10,11, and GPP, NSP, and Gita Press read *te*, "those," referring to Śatrughna's kinsmen, for *me*, "of [by] me." In this reading, as noted by Ck and Cg, the verse would have the sense "[I] have either slain or regarded as too insignificant all of you lowest of men." Ck and Cg explain: "I killed all those men—past, present, and future. But, a few, I treated as insignificant and,

therefore, held them in disdain. That is to say, I took no notice of them. (*bhūtāś ca bhaviṣyāś ca vartamānāś ca puruṣāḥ sarve 'pi me mayā nihatāḥ. kecit pare tṛṇaṃ yathā bhavati tathā paribhūtāś ca. alakṣīkṛtāś ca*—so Cg; Ck similarly.)" Compare, however, Dutt's translation, given below. We follow Ck, Cg, and Ct, who understand *yūyam*, "you [all]," to refer to the current generation of Ikṣvākus or "contemporary [Ikṣvākus] (*vartamānāḥ*)." And we follow Ck, Cg, Cr, and Cs in taking the term *paribhūtāḥ* in its sense of "disregarded *or* treated with contempt (*alakṣīkṛtāḥ*—so Ck and Cg; *alakṣīkaraṇīyam*—so Cs; *anādṛtāḥ*—so Cr)." Ct and Cs note that Lavaṇa's contempt for the martial skills of the current generation of the Ikṣvāku lineage derives from the fact that it would be easier for him who killed Māndhātṛ, the founding father of their lineage, to kill them (*yuṣmanmūlapuruṣamāndhātṛghātakasya yuṣmadvadhaḥ sukara eva*—so Cs; Ct similarly). Dutt (1894, p. 1776), however, takes the term *paribhūtāḥ* in its sense of "destroyed *or* defeated." He thus renders, "[I have slain] and defeated all of you." Roussel (1903, vol. 3, p. 580), taking the Sanskrit idiom literally, if not quite correctly, extends the metaphor to one of sweeping away straw. He translates, "*je vous balaierai tous comme des fétus*." In this he has been followed by Shastri (1959, vol. 3, pp. 571–72), Gita Press (1998, vol. 2, p. 870), and Benoît (1999, p. 1370). See 5.19.2–3 and notes for the idiom of regarding someone as straw or grass.

17. "I will give you battle of whatever kind you wish. I will just make ready a weapon to deal with you." *yuddhaṃ dāsyāmi . . . / īpsitaṃ yādṛśaṃ tubhyaṃ sajjaye yāvad āyudham* //: The verse is ambiguous because it is not clear whether the phrase *īpsitaṃ yādṛśaṃ tubhyam*, "of such a sort that is desired for you," is meant to refer to *yuddham*, "battle," in *pāda* b, or *āyudham*, "weapon," in *pāda* d. The particular focus of the ambiguity is the dative pronoun *tubhyam*, "for you." The question becomes whether Lavaṇa is referring to the type of battle that is desired by Śatrughna or to his own personal weapon, which he is going to make ready. Our translation, "to deal with you," reflects the latter choice. Commentators differ in this respect, although, as we shall note below, the opinion of some of them is clearly influenced by a line interpolated between *pādas* b and c. Our translation follows the reading of Cg, who takes the phrase to refer to *yuddham,* "battle." He glosses, "Whatever sort is desired for you, I will give that sort [of battle]. As for the phrase 'While I make ready a weapon,' the meaning is 'Just wait while I, having seized that weapon, will make it ready.' (*yādṛśaṃ tubhyam īpsitaṃ tādṛśaṃ tubhyaṃ dāsyāmi. sajjaye yāvad āyudham iti. āyudhaṃ gṛhītvā sajjayiṣye tāvat tiṣṭhety arthaḥ.*)" All the other commentators consulted understand the phrase to refer to the weapon, which is desired by Lavaṇa himself for the sake of killing Śatrughna. Cv, who appears not to read 1036* (see below), interprets, "Of the sort that is desired for you, that is, desired for your sake, while I get that ready, that is, while I take it up, after so long I will battle. The meaning is 'Give me an opportunity to take up my lance.' (*yādṛśaṃ tubhyam īpsitaṃ tvadartham īpsitaṃ tad yāvat sajjaye samuddhariṣyāmi tāvad eva yuddhaṃ dāsyāmi. śūlagrahaṇārtham avakāśaṃ dehīty arthaḥ.*)" The other commentators who deal with this phrase agree with Cv and are even more specific. Ct, for example, glosses, "For you, that is, to kill you, whichever sort of weapon is desired by me, I will now make that sort ready. The words 'you should wait that long' are to be added. (*tubhyaṃ tvāṃ hantuṃ yādṛśam āyudhaṃ mamepsitaṃ tādṛśaṃ yāvat sajjaye sajjaṃ karomi. tvaṃ tāvat tiṣṭheti śeṣaḥ.*)" All translators consulted read with Cv, etc., with the exception of Gorresio (1870, p. 225), who understands *īpsitam*, "desired," to refer to the battle, but takes the phrase in a very different sense than does Cg. He translates, "*la battaglia che tu chiedi; la desidero io pure al par di te*."

Following 17ab, D5–7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2,V2,B2–4,M3 insert following verse 17, and M6 inserts following 16 owing to omission, a passage of one line [1036*]: "Just wait a moment while I bring a weapon (*tiṣṭha tvaṃ ca muhūrtaṃ tu yāvad āyudham ānaye* /)."

18. "Then" *atha*: V1,D6,7,10,11,G2,M1,4,5,8,9, and GPP, NSP, and Gita Press read instead *āśu*, "quickly *or* immediately."

"him" *tam*: Ck and Cg gloss, "who desired to get [lit., 'grasp'] his weapon (*tam āyudhaṃ jighṛkṣum ity arthaḥ*)."

"How will you escape from me with your life?" *kva me jīvan gamiṣyasi*: Literally, "Where will you, living, go from me?" Compare notes to verse 12 above.

"For an accomplished warrior must not permit even a feeble enemy who has encountered him to escape." *durbalo 'py āgataḥ śatrur na moktavyaḥ kṛtātmanā*: Literally, "Even a weak enemy who has come is not to be released by an accomplished one." D6,7,10,11,T3,4,G2,M9, and GPP, NSP, and Gita Press read *svayam evāgataḥ śatruḥ*, "an enemy who has come of his own volition," for *durbalo 'py āgataḥ śatrur*, "even a weak enemy who has come," while T1,2,G3,M1,3, and KK and VSP read *śatrur yadṛcchayā dṛṣṭaḥ*, "an enemy who is seen by chance."

19. "of irresolute mind" *viklavayā buddhyā*: Cr glosses, "with a mind devoid of deliberation *or* reflection (*viklavayā vicārarahitayā buddhyā*)."

"who gives an enemy an opportunity to escape" *yaḥ . . . prasaraṃ śatrave dadau*: Literally, "who gave passage to an enemy." Cv, Ck, Cg, Cm, Ct, and Cr gloss, "room, space, *or* opportunity (*avakāśam*)," for *prasaram*. Cg adds, "For the sake of seizing the lance, that is the meaning (*śūlagrahaṇārtham ity arthaḥ*)." D7,10,11,T3,4, and GPP, NSP, and Gita Press read *diśet*, "he [who] would point out, " for *dadau*, "he [who] gave." Cr glosses *dadyāt*, "he [who] would give."

"through his dim-wittedness" *mandabuddhitvāt*: Ñ2,V2,B,D7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *mandabuddhiḥ syāt*, "he of dim wit would be [slain]."

Following verse 19, Ñ2,B1,2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while V2,B3,4 continue following 1039*, a passage of four lines (consisting of four *pādas*) [1038*]: "Therefore, take a good, long look at the world of the living.[1] For, with various kinds of sharp arrows, I will lead you, the evil enemy of the three worlds and of Rāghava, to the entrance of Yama's abode[2] (*tasmāt sudṛṣṭaṃ kuru jīvalokaṃ śaraiḥ śitais tvāṃ vividhair nayāmi / yamasya gehābhimukhaṃ hi pāpaṃ ripuṃ trilokasya ca rāghavasya //*)."

[1] "take a good, long look at the world of the living" *sudṛṣṭaṃ kuru jīvalokam*: Literally, "make the world of the living well-viewed." Cr notes that the intention is to say that Lavaṇa will see it no more (*punar na drakṣyasīti tātparyam*). For another instance of this idiom, compare 6.31.61 and note.

[2] "to the entrance of Yama's abode" *yamasya gehābhimukham*: Literally, "facing *or* in front of Yama's house." Cr understands *gehābhimukham* as an adjective modifying Lavaṇa in the sense of "you who are facing *or* heading toward Yama's house." He thus suggests adding the phrase "to Yama's house," giving the line the sense "I will lead you who are facing Yama's house to Yama's house. (*yamasya gehābhimukhaṃ tvām . . . nayāmi yamasya geham iti śeṣaḥ.*)"

The meter is *upajāti*.

Sarga 61

1. "When Lavaṇa had heard . . . he cried" *śrutvā . . . abravīt*: Literally, "having heard . . . he said."

"he manifested the most violent rage" *krodham āhārayat tīvram*: Literally, "he showed *or* exhibited violent anger." Cr glosses simply, "he obtained (*prāpa*)," while Cs understands, somewhat more literally, "he took on *or* accepted (*svīkṛtavān*)."

"Stay right where you are! Stay right where you are!" *tiṣṭha tiṣṭha*: Literally, "Stay! Stay!" The imperative used either singly, or twice, as here, is a typical expression used by combatants in a duel, urging their opponents to stand their ground, somewhat like the phrase "*en garde*!" Compare 6.47.121 and note.

2. "Pounding his fist in his hand" *pāṇau pāṇiṃ viniṣpiṣya*: Literally, "having pounded *or* pressed a hand in a hand." The exact gesture intended is not clear. The commentators are silent, while translators offer a spectrum of renditions, such as "pressing" (Gorresio 1870, p. 226), "clashing" (Dutt 1894, p. 1776), "striking his hands together" (Roussel 1903, vol. 3, p. 581; Shastri 1959, vol. 3, p. 572; and Benoît 1999, p. 1371), "clasping" (Raghunathan 1982, vol. 3, p. 563), and "rubbing" (Gita Press 1998, vol. 2, p. 871). In any case, the gesture is one of anger. Compare *MBh* 7.51.19, where the same gesture is shown to indicate anger on the part of Arjuna. B4,D6,7,10,11,T1,2,4, and GPP, NSP, and Gita Press read the more or less synonymous *sa niṣpiṣya*, "he having pressed," for *viniṣpiṣya*, "having pressed."

"loudly grinding his teeth" *dantān kaṭakaṭāyya*: Literally, "having made the teeth produce the sound '*kaṭakaṭā*.'" The gerund is based on a denominative stem derived from the onomatopoetic word *kaṭakaṭā*, i.e., a sound of clashing or grinding. Ck and Ct gloss, "having made [teeth] to have the sound '*kaṭakaṭā*' (*kaṭakaṭāśabdavataḥ kṛtvā*)."

3. "of fearsome valor" *ghoravikramam*: The word *ghora-* is marked as uncertain by the editors of the critical edition. Ñ1,D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *ghoradarśanam*, "of fearsome appearance."

"was speaking these words in this fashion" *tam bruvāṇaṃ tathā vākyam*: Literally, "to him speaking words in this fashion." M3 and KK and VSP read instead *tam āhvayantaṃ saumitriḥ*, "Saumitri . . . to him [Lavaṇa], who was challenging."

"slayer of the enemies of the gods" *devaśatrughnaḥ*: This is yet another etymological play on Śatrughna's name. See 7.60.11 and note.

4. "Śatrughna had not been born when you vanquished those others." *śatrughno na tadā jāto yadānye nirjitās tvayā*: See 7.60.6, where Lavaṇa tells Śatrughna of the thousands just like him he had devoured earlier. KK and VSP read *na śatrughnas tathā . . . yathā* for *śatrughno na tadā . . . yadā*, lending the line the sense "Śatrughna is not born [lit., 'was not born'] like those others you vanquished." This variant is not noted in the critical apparatus and is rendered only by Raghunathan (1982, vol. 3, p. 563). One could perhaps understand the verse to be yet another play on the etymology of Śatrughna's name, so that the hero is saying that no real slayer of enemies (*śatrughna*) had been around at the time of Lavaṇa's earlier conquest and now he must face a true warrior.

"struck down by my arrow" *bāṇābhihataḥ*: Literally, "struck down by an arrow." Recall that Rāma gave Śatrughna an infallible arrow at 7.55.9–13.

5. "And, evil-minded wretch, may the seers and learned brahmans see you struck down by me in battle this very day, just as the thirty gods saw Rāvaṇa struck down." *ṛṣayo 'py adya pāpātman mayā tvāṃ nihataṃ raṇe / paśyantu viprā vidvāṃsas tridaśā iva rāvaṇam* //: Literally, "And today, evil-minded one, may the seers see you struck down by me in battle [and] the learned brahmans, just as the thirty [did] Rāvaṇa." The syntax is slightly loose in that, with the absence of conjunctions, it is not perfectly clear whether the terms *ṛṣayaḥ* (seers), *viprāḥ* (brahmans), and *vidvāṃsaḥ* (learned [ones]) indicate one, two, or three groups. Translators have offered all three options. In addition, it is not perfectly clear whether the phrase *viprā vidvāṃsaḥ*, "wise [ones], brahmans," is to be grouped with the word *ṛṣayaḥ*, "seers," who witness the fall of Lavaṇa, or with the word *tridaśāḥ,* "the thirty [gods]," who witnessed that of Rāvaṇa. We follow Cr, the only commentator to remark on this verse, who puts all three terms in the first clause and supplies a second participle, "struck down (*hatam*)," to flesh out the elliptical simile (*ṛṣayo vidvāṃso viprā mayā hataṃ tvāṃ hataṃ rāvaṇaṃ tridaśā devā iva paśyantu*). This interpretation is further supported in that the *Yuddhakāṇḍa* appears not to include any

earthly brahmans in its lists of those who view the battle between Rāma and Rāvaṇa. See, for example, 6.90.25, where the list of those who watch the battle includes numerous divine and semidivine creatures but no earthly brahmans.

6. "night-roaming *rākṣasa*" *niśācara*: Literally, "O night-roaming [one]." B (1 missing ending),D3,6,7,10,11,G1,M5, and GPP and NSP read instead the locative singular, *niśācare*. This lends the line the sense "once you, a night-roaming one . . ."

"the city and the countryside will be safe" *puraṃ janapadaṃ cāpi kṣemam etad bhaviṣyati*: We understand the adjective *kṣemam*, "safe," to agree, by attraction, with *janapadam*, "countryside," but to modify both *janapadam* and *puram*, "city." Ś,V3,D3,6, 10,11,M, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the syntactically more lucid *pure janapade cāpi* for *puraṃ janapadaṃ cāpi*, taking *kṣemam* in its nominal sense of "safety," thus lending the line the sense "there will be safety in the city and countryside."

7. "my arrow, its head like the *vajra* itself" *śaro vajranibhānanaḥ*: Literally, "an arrow, whose face is like the *vajra*." We follow Ct in taking the term *vajra* in its sense of [Indra's] weapon. He glosses, "Whose tip-portion is equal to the *vajra*-weapon (*vajrāyudhasamāgrabhāgaḥ*)." Equally plausible renderings would be "whose head is like a lightning bolt" or "whose head is like adamant."

"loosed by my arm" *madbāhuniṣkrāntaḥ*: Literally, "gone forth *or* departed from my arm." The use of the term *niṣkrānta* is slightly unusual in this context.

8. "that hero . . . it" *taṃ śūraḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa ca tam*, lending the line the sense "and he [i.e., Śatrughna] [shattered] it."

9. "Seeing his feat foiled" *tad dṛṣṭvā viphalaṃ karma*: Literally, "having seen that the action was fruitless."

"loosed them upon Śatrughna" *śatrughne vyasṛjat*: Literally, "he released at Śatrughna." V2,B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the dative singular *śatrughnāyāsṛjat*, "he released at Śatrughna," for the locative.

10. "he cut down . . . one after the other, with three or four straight arrows" *tribhiś caturbhir ekaikaṃ ciccheda nataparvabhiḥ*: Literally, "he cut each one with three, with four ones whose joints were depressed." As to the number of arrows, we follow Cr in understanding that Śatrughna shoots down each of the trees with three or four arrows (*ekaikaṃ vṛkṣaṃ tribhiś caturbhir vā . . . śaraiś ciccheda*). The translators interpret the phrase variously. Dutt (1894, p. 1779) renders, "with three or four hundred bent arrows cut them all, one by one, into pieces," while Roussel (1903, vol. 3, p. 581) understands, "*rompit chacun de ces arbres . . . de trois de quatre flèches*." Shastri (1959, vol. 3, p. 572–73) renders, "severed those . . . trees, one by one, with three or four . . . arrows," and Benoît (1999, p. 1371) offers, "*au moyen de trois ou quatre flèches . . . chacun de ces arbres*." Raghunathan (1982, vol. 3, p. 563) understands, "some with three, four, or one arrow apiece." Gita Press (1998, vol. 2, p. 871) translates, "tore asunder each one coming upon him, by three and four arrows of flatterend [*sic*] ends." The term *nataparvabhiḥ*, "whose joints were depressed," and its seemingly opposite but actually synonymous variant *anataparvan*, "with nondepressed joints," are used occasionally in the epic to describe smooth or straight arrows. On these terms and their commentarial glosses, see notes to 6.59.71.

11. "Mighty" *vīryasaṃpannaḥ*: Literally, "endowed with heroism *or* might."

"a hail of arrows" *bāṇamayaṃ varṣam*: Literally, "a hail *or* shower consisting of arrows."

"on the *rākṣasa*'s chest" *rākṣasorasi*: Ñ1,V1,B4,D1–7,9–12,T3,4,M6, and GPP, NSP, and Gita Press read instead *rākṣasopari*, "upon the *rākṣasa*."

"did not falter" *vivyathe na*: Literally, "he did not waver *or* tremble."

12. "easily tore up" *utpāṭya līlayā*: Literally, "having torn up with play." D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *udyamya vīryavān*, "the mighty [Lavaṇa] having lifted up."

"The latter, his limbs gone slack" *srastāṅgaḥ saḥ*: Literally, "he, having slack limbs." The commentators understand the compound somewhat differently. Ct and Cs gloss, "whose limbs were drooping (*galitāṅgaḥ*)," while Cr understands, "whose limbs were shaking *or* trembling (*prakampitam aṅgaṃ yasya saḥ*)."

13. "as well" *api*: Ñ1,V1,3,D2,3,5–7,9–11,T3,4,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *tathā*, "also, as well."

14. "who had fallen, stricken, to the ground" *hatam . . . bhuvi pātitam*: Literally, "struck, caused to fall on the ground."

"although he now had an opportunity to do so" *labdhāntaram api*: Literally, "even though he [the *rākṣasa*] was one by whom an opportunity had been obtained."

15. "fallen to the ground" *bhuvi pātitam*: Literally, "caused to fall on the ground."

"thinking him dead" *hata iti jñātvā*: Literally, "having known *or* perceived, 'He is dead.' "

16. "at the *rākṣasa*'s gate" *rākṣasadvāri*: D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *vai puradvāri*, "indeed at the city gate."

17–19. The following description of Śatrughna's arrow is reminiscent of the much more elaborate description of the divine arrow with which Rāma kills Rāvaṇa at 6.97.3–13.

"it glowed with blazing energy with which it filled the ten directions" *jvalantaṃ tejasā . . . pūrayantaṃ diśo daśa*: Literally, "glowing with blazing energy . . . filling the ten directions." Once again, the syntax seems slightly defective in that the instrumental *tejasā* must be read with both participles. Ct proposes adding "with its own blazing energy" to complete the clause governed by *pūrayantam* (*pūrayantaṃ diśo daśa. svatejaseti śeṣaḥ*). Cr, who similarly takes *tejasā* with *jvalantam*, allows the ellipsis of *pāda* d to stand but sees the two as linked causally (*tejasā jvalantam ata eva daśa diśaḥ pūrayantam*).

"Its tip was the *vajra*, and its impact was that of the *vajra*." *vajrānanaṃ vajravegam*: See note to verse 7 above.

"Its weight was that of Mount Meru and Mount Mandara." *merumandaragauravam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *merumandarasaṃnibham*, "it was like Mount Meru and Mount Mandara."

"It was smooth at every joint" *nataṃ parvasu sarveṣu*: Literally, "depressed [i.e., not protuberant] at all junctures." See note to verse 10 above.

"Its shaft was smeared with blood and sandalwood paste." *asṛkcandanadigdhāṅgam*: Literally, "having a body smeared with blood and sandalwood paste." Ck, Cg, and Ct seem uncomfortable with the idea of the arrow's being smeared with gore, although such descriptions are not uncommon. Compare the similar description of Rāma's arrow at 6.97.3–13, where it is said to have its shaft "drenched with the blood of many different creatures and smeared with their marrow." Here these commentators understand the term blood, *asṛk*, to refer merely to the reddish color of the sandalwood paste (*asṛgrūpaiś candanair liptāṅgam*—so Ct; Ck and Cg similarly).

"terrifying" *dāruṇam*: D7,10,11,T3,4,G1,2,M2,3,5,8, and Gorresio, KK, and VSP read instead *dāraṇam*, "piercing *or* rending."

"to the *dānava* lords and the lords of the mountains" *dānavendrācalendrāṇām*: Ck, Cg, and Ct understand the reference here to be to lords of the mountains in the form of *dānavas* (*dānavendrarūpāṇām acalendrāṇām*—so Ct; Ck and Cg similarly).

20. "Seeing that arrow" *tam . . . dṛṣṭvā*: Literally, "having seeing that."

"like the fire at the end of time" *iva kālāgnim*: Literally, "like the fire of *kāla*."

"when the end of a cosmic era is at hand" *yugānte samupasthite*: Literally, "when the end of the *yuga* has approached." Ñ2,V2,B2,3,D7,10,11,T4, and Gorresio, GPP, and NSP read instead the accusative singular, *samupasthitam*. This reading lends the line the sense "which was blazing like the fire of *kāla*, which draws near at the end of a *yuga*."

21. "including . . . sages" *samunim*: Literally, "together with the sages." D6,7,10,11,T2,4, and GPP, NSP, Gita Press, KK, and VSP read instead *munibhiḥ*, "with the *munis*." Ct and Cr add the adjective *sahitam*, "along with (*sahitam iti śeṣaḥ*—so Ct; Cr similarly)."

"Grandfather Brahmā" *pitāmaham*: Literally, "the grandfather." Ct understands, "four-faced Brahmā (*caturmukhaṃ brahmāṇam*)." Cs glosses, "the creator (*vidhātāram*)."

22. D5,10,11, and GPP and NSP omit 22cd–23ab. GPP includes the verse in brackets, unnumbered, but incorrectly places it following 23cd, noting that the verse is additional in the text of Cg.

"And they said" *ūcuś ca*: D1–5,9,T3,M6, and Gita Press, KK, and VSP read instead *uvāca*, "he *or* it said," using the collective singular of which the subject is *jagat*, "the world," from verse 21 above.

"Great-Grandfather Brahmā" *prapitāmaham*: Literally, "great-grandfather." The term here does not appear to differ in its referent from *pitāmaha*, "grandfather," as it is used in verse 21 above. As Ck and Cr note, the referent remains Brahmā. Ck elaborates, "the universal emperor, four-faced Brahmā (*saṃrājaṃ caturmukhaṃ brahmāṇam*)."

"Or has the end of the cosmic era come?" *prāpto vā yugasaṃkṣayaḥ*: Literally, "Or has the destruction *or* waning of the *yuga* come?" Cv glosses, "Has the time of the ending of the *yuga* come (*prāptaḥ kiṃ yugāntakālaḥ*)?" T1,2,G3,M1,3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *saṃprāpto vā yugakṣayaḥ*.

23. D5,10,11, and GPP and NSP omit 22cd–23ab. GPP includes the verse in brackets, unnumbered, but incorrectly places it following 23cd, noting that the verse is an addition in the text of Cg.

"never . . . or heard" *na śrutaṃ vā*: Literally, "or not heard." T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *ca na śrutam*, "and not heard."

"O Lord, the gods are dazed with terror at the thought of the destruction of the worlds." *devānāṃ bhayasaṃmoho lokānāṃ saṃkṣayaḥ prabho*: The line as it appears in the critical text is elliptical. A literal translation would be: "A confusion of fear on the part of the gods, the destruction of the worlds, O lord." D6,7,10,11,T4,M1–4,9, and GPP, NSP, Gita Press, KK, and VSP read *saṃkṣayaṃ prati*, "with reference to the destruction of the worlds," for *saṃkṣayaḥ prabho*, "the destruction of the worlds, O Lord." This variant, of course, is a *lectio facilior*, the sense of which is "There is a confusion of fear on the part of the gods with reference to the destruction of the worlds." Ct glosses: "There is a confusion of fear in the form of the thought: 'Is there going to be a destruction of the world?' (*lokakṣayo bhavet kim iti bhayasaṃmohaḥ*)." Cr understands similarly.

24. "he explained" *ācaṣṭe*: Literally, "he tells." D8,10–12,T1,G2,M2,4, and GPP, NSP, Gita Press, KK, and VSP read instead the imperfect *ācaṣṭa*, "he told."

"soothing the fear of the gods" *devānām abhayaṃkaraḥ*: Literally, "[he] the maker *or* causer of fearlessness of the gods." KK and VSP read *lokānām*, "of the worlds," for *devānām*, "of the gods." This variant is not noted in the critical apparatus.

Following verse 24, D6,7,10,11,T4,G1,3,M2,4,5,7,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1048*]: "He spoke pleasing words: 'Listen, all you divinities' (*uvāca madhurāṃ vāṇīṃ śṛṇudhvaṃ sarvadevatāḥ* /)."

25. "Foremost among the gods, it is just the arrow that has been taken up by Śatrughna for the destruction of Lavaṇa in battle. You have all been stupefied by its blazing energy." *vadhāya lavaṇasyājau śaraḥ śatrughnadhāritaḥ* / *tejasā yasya sarve sma saṃmūḍhāḥ surasattamāḥ* //: Literally, "It is the arrow held by Śatrughna for the killing of Lavaṇa in battle by the blazing splendor of which all, indeed, have been stupefied, foremost of the gods *or* by the blazing splendor of which all the foremost of the gods, indeed, have been stupefied." V1,2,B1,2,4,D6,7,10,11,T3,4,M7, and GPP, NSP, Gita Press, KK, and VSP read *tasya*, "of that," for *yasya*, "of which." B1,D6,7,10,11,T3,4, and Gorresio, KK, and VSP read

samūḍhāḥ sarve sma by transposition. However, GPP, NSP, and Gita Press read *saṃmūḍhāḥ sarve smaḥ*, "we are all stupefied," for *sarve sma saṃmūḍhāḥ*, a reading not noted in the critical apparatus. This is not a happy reading, however, as it seems unlikely that Brahmā, who understands what is going on, would include himself among those that are "stupefied" by the arrow. Translations vary in their interpretations. Gita Press (1998, vol. 2, p. 874), which reads "*smaḥ*," translates as if it were *sma*, rendering, "All the great gods are bewildered at the power of that (arrow)," while Raghunathan (1982, vol. 3, p. 564), who usually follows the text of Cg, which here reads *sma*, "indeed," translates as if it were *smaḥ*, "we are," rendering, "that we have all been stunned." Roussel (1903, vol. 3, p. 582) and Benoît (1999, p. 1372) apparently read the verbal form *smaḥ*, "we are," with Roussel translating, "*Tous . . . nous sommes*," and Benoît understanding, "*nous effraie tous*," while Shastri (1959, vol. 3, p. 573) renders, "all are." Gorresio (1870, p. 228), whose text reads *sma*, translates, "*voi foste tutti sconturbati, o eccelsi Devi*." See notes to 7.62.3. The compound *surasattamāḥ*, "foremost among the gods," can be read either as a nominative or as a vocative. Gorresio (1870, p. 228), Dutt (1894, p. 1780), Roussel (1903, vol. 3, p. 582), Shastri (1959, vol. 3, p. 573), Raghunathan (1982, vol. 3, p. 564), and Benoît (1999, p. 1372) all render it as a vocative, as do we, while Gita Press alone (1998, vol. 2, p. 872) renders it as a nominative plural, translating, "All the great gods are bewildered . . ." The participle *-dhāritam*, "held," is actually derived from the causal stem of *√dhṛ*, "to hold." Cs, although silent on the form here, sees the causative as significant in its use at verse 31 below. See notes to verse 31 below.

26. "For . . . belonged of old to the God" *eṣo hi pūrvaṃ devasya*: Note the irregular *sandhi* of *eṣo hi* for *eṣa hi*. D10,11, and GPP similarly read the irregular *sandhi eṣo pūrvasya devasya*, while NSP, Gita Press, KK, and VSP read *eṣa pūrvasya devasya*, a variant not noted in the critical apparatus. This would lend the line the sense "This is the eternal arrow of the ancient god." Ck identifies the god as Prajāpati, the creative male principle (*virājaḥ prajāpateḥ*). Cr identifies the god as Viṣṇu. See 7.55.9–13 and notes. Ck and Ct note the irregular *sandhi* (*eṣo pūrvasyeti chāndasaḥ sandhiḥ*—so Ck; Ct similarly). The reading of NSP, Gita Press, KK, and VSP appears to be an attempt to correct the *sandhi*. Cs understands the sequence to be *eṣo 'pūrvasya devasya*, taking the adjective to mean "he to whom nothing is prior," that is to say, he who is beginningless. That amounts to saying that the god is ancient, i.e., eternal. Cs takes strong objection to Ct's claim that the *sandhi* is irregular and argues that his explanation should be ignored on the grounds that his (Cs's) interpretation is quite possible without having to resort to such problematic and unreliable arguments as archaisms. (*eṣa iti. apūrvasya na vidyate pūrvo yasya so 'pūrvo 'nādiḥ. tasya devasya pūrvasyeti yāvat. sanātanaḥ . . . ārṣaḥ sandhir iti nāgojibhaṭṭavyākhyānaṃ tv āsmākīnagamanikāyām anirvāhāśrayaṇīyārṣatvaṃ vinākliṣṭāyāṃ saṃbhavantyām upekṣaṇīyam.*)

"because of which" *yena*: KK (1905) alone reads instead *tena*, "because of that."

"my children" *vatsāḥ*: Literally, "O children." The word is marked as uncertain by the editors of the critical edition. KK and VSP read instead the vocative singular *vatsa*, "O child."

27. "by that great Lord" *mahātmanā tena*: Literally, "by that great [one]." Again Ck and Cr differ as to the exact identification of the arrow's creator. Cr glosses, "by Viṣṇu (*viṣṇunā*)," while Ck glosses, "by the Lord Prajāpati (*teneti bhagavatā prajāpatinety arthaḥ*)." Cg and Ct both gloss merely, "by the lord (*tena bhagavatety arthaḥ*)."

"on account of Kaiṭabha and Madhu" *kaiṭabhasyārthe madhunaś ca*: Literally, "for the sake of Kaiṭabha and of Madhu." Cr understands the term *-arthe*, "for the sake of," to refer specifically to destruction, as in the expression "smoke for the sake of mosquitoes." (*maśakārtho dhūma ityādāv ivārthaśabdo nivṛttiparaḥ.*) On the identity of these two demons, see notes to 7.4.14.

28. "Thus, you should know that this arrow consists of the blazing energy of Viṣṇu." *evam etaṃ prajānīdhvaṃ viṣṇos tejomayaṃ śaram*: B2,D10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *eka eva prajānāti viṣṇus tejomayaṃ śaram*, "Viṣṇu alone knows that arrow, which consists of [his] blazing energy." Ck and Ct note that Viṣṇu alone knows this arrow because of its being another one of his forms (*tadaparamūrtitvāt*—so Ct; Ck similarly). Cs explains the following line as a response to a question as to how Rāma would have given such an extraordinary and destructive weapon to Śatrughna for the killing of his enemies if he had not known [its true nature as his own body]. (*yadi rāmo 'jānānas tarhy ahitaṃ śatruhatyai śatrughnāyetarāsusādhāraṇaṃ bāṇaṃ kathaṃ dattavān ity ata āha—eṣā eveti.*) Ck, Cg, Ct, and Cs all note the absence of *sandhi* between *eṣā* and *eva* (*eṣā evety asandhir ārṣaḥ*—so Cg, Ct, and Cs; Ck similarly).

"And it is indeed the primordial body of great Viṣṇu." *eṣā caiva tanuḥ pūrvā viṣṇos tasya mahātmanaḥ*: B3,D10,11,G2,M1,9, and GPP, NSP, Gita Press, KK, and VSP read the emphatic particle *eva*, "indeed," for *caiva*, "And . . . indeed." The idea that the arrow is the primordial body of Lord Viṣṇu excites a certain degree of theological interest on the part of the commentators. Ck understands that the arrow is a body consisting of a portion of great Viṣṇu, that is to say, that it was his ancient or primal form (*mahātmanaḥ tasya viṣṇor evāṃśamayī tanur eva pūrvā prācīnamūrtiḥ*). Cg and Ct content themselves with glossing *pūrvā*, "prior *or* earlier," with *prācīnā*, "ancient *or* primordial." Cv and Cr, harking back to Viṣṇu's multiple simultaneous incarnations as the four sons of Daśaratha (see *Bālakāṇḍa* 15 and *Bālakāṇḍa* 17.6–9), argue that the body in question is not that of the arrow but that of Śatrughna himself, who belongs to the primordial body of Viṣṇu. And that is why, Cr continues, Brahmā will refer to Śatrughna as Rāmānuja, "the younger brother of Rāma" [in the next verse]. (*nanu dāśarathau śatrughne kathaṃ viṣṇutvam ity ata āha—eṣeti. eṣā śatrughnatanur eva viṣṇoḥ pūrvā tanur ito heto rāmānujena vadhyamānaṃ lavaṇaṃ yūyaṃ paśyadhvaṃ paśyatāta eva gacchata.*) Cs takes another approach. According to him, the primordial body of Viṣṇu in question is, in fact, the body of Rāma, and therefore it is possible for him both to know and give that which belongs to him. Anticipating the question as to how the relatively weak Śatrughna could have attained the ability to wield such an unparalleled weapon, Cs argues that the primordial body of Viṣṇu is internalized by Śatrughna. We should, he continues, understand that through Rāma's command and the interiorization [of that body], Śatrughna attains the ability to wield the weapon. Cs supports this view with a quotation from the Vaiṣṇava literature to the effect that Viṣṇu has entered into those three [i.e., his three brothers, who, together with Rāma, manifest the four emanations of Viṣṇu] through the three forms, beginning with Saṃkarṣaṇa. Cs continues, arguing that this body consisting of the arrow is just like the primordial body [of Viṣṇu]. Finally, Cs alternatively suggests that the arrow might be referred to as Viṣṇu's body because of its proximity to him. (*tasya mahātmano viṣṇoḥ pūrvā yā tanuḥ saiṣā rāmatanuḥ. ato jñānaṃ dānaṃ rāmīyaṃ saṃbhavatīti bhāvaḥ. etādṛśāsadṛśaśaradhāraṇasāmarthyaṃ durbalasya śatrughnasya katham āyātam ity ato vāha—eṣeti pūrvā viṣṇos tanur eṣaitacchatrughnāntargatā. ājñayā tadāveśena caitad dhāraṇam iti mantavyam. saṃkarṣaṇādyais tribhir eva rūpair āviṣṭa āsīt triṣu teṣu viṣṇur ity ācāryokteḥ. pūrvā tanur yathā tathaiṣā bāṇamayī tanuḥ. tatsaṃnidhānāt tanutvavacanam iti vā.*) The reference to Saṃkarṣaṇa, etc., indicates that Cs has in mind the Pāñcarātra tradition that Viṣṇu as Vāsudeva or Nārāyaṇa pervades the world through his *vyūhas*, "emanations," which, in addition to Vāsudeva, are the trio Saṃkarṣaṇa, Pradyumna, and Aniruddha. The purāṇic tradition associated with the Pāñcarātra theology equates Daśaratha's four sons with the *caturvyūha*, "four emanations," of Vāsudeva/Nārāyaṇa. In this, Rāma is Vāsudeva, Lakṣmaṇa is Saṃkarṣaṇa, Bharata is Pradyumna, and Śatrughna is Aniruddha. See Brockington 1984, p. 236, and 1998, pp. 296–302, 492). And see notes to 7.96.18.

29. "go forth from here" *ito gacchata*: Cs proposes that we understand the ablative pronoun *itaḥ* to refer either to the place where the gods' interview with Brahmā is taking place or to the disturbed mental state that the gods, etc., should now abandon on the basis of Brahmā's explanation. (*ita etatsthānāt. matkṛtatanmūlopadeśataḥ* [*a*]*svasthamanaskatvād iti vā*.)

30. "those pleasant words" *madhurāṃ giram*: Ñ2,V2 (marg.),3,B,D6,7,10,11,T,G2,3,M1, 3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *vacanaṃ surāḥ*, "the god [having heard] words."

"to the place where" *yatra*: Literally, "where."

31. "as it was held in Śatrughna's hand" *śatrughnakaradhāritam*: Cs, noting the causative participle *-dhāritam*, "caused to hold" [rather than the simplex *dhṛtam*, "held"], argues that this usage suggests that independent mastery, i.e., holding, of the arrow belongs to Rāma alone (*dhāritam ity anena taddhāraṇasvātantryaṃ rāmasyaiveti sūcayati*). See notes to verse 25 above.

"With its divine radiance" *divyasaṃkāśam*: Literally, "which possessed an appearance that was divine." Cr glosses, "shining because of its divine nature (*divyatvena prakāśamānam*)."

32. "First glancing" *dṛṣṭvā*: Literally, "having seen."

"repeatedly roared like a lion" *siṃhanādaṃ muhuḥ kṛtvā*: Literally, "having repeatedly made the roar of a lion." D6,7,10,11,T3,4,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *bhṛśam*, "strongly *or* vehemently," for *muhuḥ*, "repeatedly."

"and turned his gaze once more toward Lavaṇa" *dadarśa lavaṇaṃ punaḥ*: Literally, "he saw Lavana again."

33. "Then" *tataḥ*: Ñ2,B1,D6,7,10,11,T3,4,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *punaḥ*, "once more *or* again."

34. "Drawing his bowstring back to his ear" *ākarṇāt sa nikṛṣyātha tad dhanuḥ*: Literally, "Then having drawn that bow as far as the ear." The reference to drawing the bow as far as the archer's ear is occasionally found in the epic literature. Technically the reference would be to the bowstring. See, for example, *MBh* 7.88.43; 7.105.5; 7.145.10. See also notes to 6.77.25–26.

"that" *saḥ*: M3 and KK and VSP read instead the accusative masculine singular *tam*, "that," which would then modify *mahābāṇam*, "that great arrow."

"Rasātala" *rasātalam*: See notes to 7.3.25.

35. "Worshiped by the wise gods" *vibudhapūjitaḥ*: Literally, "worshiped by the wise [ones]." The word *vibudhaḥ*, "the wise [one]," is a common kenning for the gods.

"penetrated . . . and returned" *gatvā . . . punar eva āgamat*: Literally, "having gone, it [the arrow] came again."

"swiftly" *tūrṇam*: KK and VSP read instead *tūṇam*, "quiver," lending the line the sense "it returned to the quiver." This variant is not noted in the critical apparatus.

36. "night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"collapsed" *papāta*: Literally, "he fell."

"struck by a thunderbolt" *vajrāhataḥ*: Literally, "struck by a *vajra*." The term *vajra* can refer either to a thunderbolt or to the powerful weapon of Indra called the *vajra*. See 6.55.43; 6.62.17; and notes.

37. "And as for that great divine lance" *tac ca divyaṃ mahac chūlam*: Ś,Ñ2,V,B1,2,4,D,T3,4, and Gorresio, GPP, NSP, and Gita Press read instead *tac ca śūlaṃ mahad divyam* by transposition. KK and VSP read instead *tac ca śūlaṃ mahat tena*, lending the line the sense "And as for that great lance, when the *rākṣasa* Lavaṇa had been slain by him *or* that."

"once the *rākṣasa* Lavaṇa had been slain" *hate lavaṇarākṣase*: Note the odd compound *lavaṇarākṣasa*, "the Lavaṇa-*rākṣasa*." This compound also occurs at 7.62.2.

"it returned to the control of Rudra" *rudrasya vaśam anvagāt*: As Cs reminds us, the reference is to the statement of Śiva that Lavaṇa will be the last [of his lineage] to hold that weapon (*tadavadhikatvasyaiva śivokter iti bhāvaḥ*). See 7.53.10–13.

"as all beings stood watching" *paśyatāṃ sarvabhūtānām*: Literally, "as all beings watched." V2,3,B4,D3,5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *sarva-devānām*, "as all the gods [watched]," for *sarvabhūtānām*, "as all beings [watched]."

38. "Having struck down that terror" *bhayaṃ nihatya*: Literally, "having struck down the fear." D6,7,10,11,T4,M5, and GPP, NSP, Gita Press, KK, and VSP read the similar *nipātya*, "having felled," for *nihatya*, "having struck down." Cs takes *bhayam* to refer to both the source of the fear, that is, Lavaṇa, and the fear itself. (*bhayaṃ bhayadam. bhayaṃ ca.*) KK and VSP read *bhṛśam*, "forcefully," for *bhayam*, "the fear." In this reading, there is no explicit object of the gerund.

"raised" *-udyata-*: V2,D6,7,10,11,T3,M9, and GPP, NSP, Gita Press, KK, and VSP read instead *-uttama-*, "excellent *or* foremost."

"the thousand-rayed sun" *sahasraraśmiḥ*: Literally, "the thousand-rayed [one]."

The meter is *upajāti*.

Following verse 38, V2,B2 (line 4 only),D6,7,10,11,T4,G1,2,M2,4–10, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2,B1,3,4 insert following verse 37, a passage of four lines (consisting of four *pādas*) [1053*]: "Then the gods, the seers, the great serpents, and all the *apsarases* honored Śatrughna, saying: 'Thank heavens, Dāśarathi has gained the victory, banishing our fear; and the other, like a serpent, is dead[1] (*tato hi devā ṛṣipannagāś ca prapūjire hy apsarasaś ca sarvāḥ / diṣṭyā jayo dāśarather avāptas tyaktvā bhayaṃ sarpa iva praśāntaḥ //*)."

[1] "Then the gods, the seers, the great serpents, and all the *apsarases* honored Śatrughna, saying, 'Thank heavens, Dāśarathi has gained the victory, banishing our fear; and the other, like a serpent, is dead.'" *tato hi devā ṛṣipannagāś ca prapūjire hy apsarasaś ca sarvāḥ / diṣṭyā jayo dāśarather avāptas tyaktvā bhayaṃ sarpa iva praśāntaḥ //*: Literally, "For then the gods, seers, great serpents, and all the *apsarases* honored: 'By good fortune, victory has been obtained of Dāśarathi, having abandoned fear, like a snake extinguished *or* dead.'" The verse is exceedingly elliptical in that it lacks an object (Śatrughna) for the verb *prapūjire* ("they honored"), while its syntax, grammar (*prapūjire* for the expected *pupūjire*), and rhetoric are highly defective. Cr and Cs make valiant efforts to correct and fill out the ellipses.

The meter is *upajāti*.

Sarga 62

1. "placing Agni at their head" *sāgnipurogamāḥ*: Literally, "together with Agni as their leader." Normally, delegations of the gods are led by their ruler, Indra. Cs argues that in this case we should understand that Agni is given precedence because Viṣṇu's great arrow was powered by his [Agni's] energy. For, as Cs reminds us, it was previously stated (7.61.28) that [Śatrughna's] arrow consisted of his [Viṣṇu's] blazing [i.e., fiery] energy. (*punar agnipuraskaraṇaṃ bāṇasya lavaṇamārakasya tejomayatvādy uktam iti mantavyam. tejomayaṃ śaram iti pūrvam ukteḥ.*)

"to Śatrughna, scorcher of his foes" *śatrughnaṃ śatrutāpanam*: On the use of etymological epithets for Śatrughna, see 7.60.11; 61.3, 4; and notes.

2. "you have been victorious" *te vijayaḥ*: Literally, "victory is yours."

"the *rākṣasa* Lavaṇa" *lavaṇarākṣasaḥ*: Note again the unusual compound; compare 7.61.37 and notes.

"Rāghava" *rāghava*: V3,D6,7,10,11,T4,G1,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *suvrata*, "O [you] of good vows."

3. "The granters of boons" *varadāḥ sma*: We take the particle *sma* pleonastically here. It could also be understood as an emphatic particle. A number of northern and *devanāgarī* manuscripts (Ñ,V1,B1,3,4,D1–5,9) and Gorresio read the verbal form *smaḥ*, "we are." For a similar variation between *smaḥ* and *sma*, see notes to 7.61.25. V2,D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *varadās tu*, "and the granters of boons."

"great-armed warrior" *mahābāho*: Literally, "O great-armed [one]."

5. "May I . . . obtain for my residence this lovely and charming city of Madhupurī, which was crafted by the gods" *imāṃ madhupurīṃ ramyāṃ madhurāṃ devanirmitāṃ / niveśaṃ prāpnuyām*: The term *madhupurīm* literally means "the city of Madhu." On the founding of this city, see R. Goldman 1986, p. 475. Note the play on the terms *madhura*, "charming," and the name of the city *madhupurī*. Ś,Ñ2,V3,B1,3,4,D5,7 (*mathurā*),10–12, M2,4,6 (*mathurām*),7 (*mathurā*), and Lahore (*mathurā*), GPP, NSP, Gita Press, KK, and VSP read instead *iyaṃ madhupurī ramyā madhurā devanirmitā*, while Ś,Ñ,V,B2,4,D1,3, 4,7–12,T4,M2,4,6–8, and GPP, NSP, Gita Press, KK, and VSP read *prāpnuyāt*, "may it obtain," for *prāpnuyām*, "may I obtain." This somewhat awkward construction would then have the sense "May this city of Madhupurī become [lit., 'obtain'] [my] residence." Ck, Cm, and Ct gloss this variant as follows: "May this city become a residence, that is to say, may it attain the status of a great royal capital, which will be the residence of a great army as well as the people of the city and countryside. (*niveśaṃ sapaurajānapadamahābalasenāniveśabhūtamahārājadhānītvaṃ prāpnuyāt.*)" This comment, in whole or in part, has been worked into several of the translations. Cg glosses *niveśam*, "residence," as *rājadhānītvam*, "the status of being a great royal capital city." Cr offers a somewhat different interpretation: "Let it obtain an extremely astonishing entrance (*niveśam aticamatkārapraveśaṃ prāpnuyāt*)."

"which I cherish" *mataḥ*: Literally, "esteemed *or* desired." Ś,Ñ1,V1,3,D1,3–8,10–12, G1,M2,4–7,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *paraḥ*, "highest *or* greatest."

6. "the . . . city of Śūrasenā, 'The City with a Heroic Army' " *śūrasenā*: Literally, "Śūrasenā *or* having an army of heroes." Ck, Cg, and Ct gloss the compound as a *bahuvrīhi* with the sense of "in which there is a heroic army (*śūrā senā yasyāṃ sā*)." This term, whether taken as a proper noun or simply as an adjective, is intended to be explained in the following verses, in which Śatrughna will summon his army, which had been waiting on the banks of the Ganges (7.56.11–12), to come and settle. Clearly the name is intended to provide an etymology and an Ikṣvaku affiliation for the city and region of Mathurā as the homeland of the Śaurasena people. This is the understanding of Cr, who glosses, "The city of Mathurā will be Śūrasenā, that is to say, it will be the homeland of the Śūrasena people (*purī mathurā śūrasenā śūrasenajanapadajananivāsabhūtā bhaviṣyati*)." On the legend of the founding and naming of the city of Mathurā/Śūrasenā, see R. Goldman 1986.

7. "sent for his army" *senāṃ samupānayat*: Literally, "he brought the army." As Ck, Cg, Ct, and Cr remind us, this is Śatrughna's army, which had been encamped on the banks of the Ganges (*gaṅgātīre sthāpitām*). See 7.56.11–12. Cr glosses the verb as "he sent for them to come to Mathurā (*samupānayan madhurām āyātuṃ prairayat*)." Cs, however, understands the army to now be encamped on the banks of the Yamunā (*tāṃ yamunātīre sthāpitām*). This interpretation, which has informed the translation of Gita Press (1998, vol. 2, p. 874), assumes that the army has shifted its encampment from the banks of the Ganges to the region of Mathurā.

8. "came" *āgacchat*: The word is marked as uncertain by the editors of the critical edition.

"through his command" *śāsanena*: The word is marked as uncertain by the editors of the critical edition. D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *śrāvaṇena*, "through Śrāvaṇa," i.e., "in the month of Śrāvaṇa." The commentators identify this as a reference to the month of Śrāvaṇa (*śrāvaṇamāsī*—so Cr).

9. "And in the twelfth year, that lovely city, with its divine radiance, was fully established, as was the realm of the Śūrasenas, which was free from any threat." *sā purī divyasaṃkāśā varṣe dvādaśame śubhā / niviṣṭā śūrasenānāṃ viṣayaś cākutobhayaḥ* //: V2,D10,11, and GPP, NSP, and Gita Press read instead *sa purā divyasaṃkāśo varṣe dvādaśame śubhe / niviṣṭaḥ śūrasenānāṃ viṣayaś cākutobhayaḥ* //. This lends the verse the sense "Long ago, in the auspicious twelfth year, the realm of the Śūrasenas, with its divine radiance, was fully established and was free from any threat." KK and VSP read with the critical text, substituting *sā purā* for *sā purī*, a reading not noted in the critical apparatus, and *śubhe* for *śubhā*. This lends the verse the sense "Long ago, in the auspicious twelfth year, the city, with its divine radiance, was fully established, as was the realm of the Śūrasenas, which was free from any threat." The genitive plural ending of *śūrasenānām* is marked as uncertain by the editors of the critical edition.

10. "Vāsava sent the rains at the proper season" *kāle varṣati vāsavaḥ*: Literally, "Vāsava rains in time."

"and so . . . were": The words have been added to show the connection between the two statements and to provide a verb, following the suggestion of Cr, who notes: "Vāsava rained at the proper time, and therefore the fields became filled with grain. The verb 'became [*bhavanti*]' is to be added. (*vāsavaḥ kāla eva varṣaty ata eva kṣetrāṇi sasyayuktāni bhavanti iti śeṣaḥ*)."

"And the city, under the protection of Śatrughna's arms, was free from disease and filled with heroic men." *arogā vīrapuruṣā śatrughnabhujapālitā*: Literally, "It was without disease; it had heroes for its men; it was protected by Śatrughna's arms." Ñ,V,B1,3,4, D1,4,5,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the compound *arogavīrapuruṣā*, "it possessed heroic men, who were free from disease," for *arogā vīrapuruṣā*, "it was without disease; it had heroes for its men."

11. "adorned with squares and markets" *śobhitā catvarāpaṇaiḥ*: D5–7,10,11,T3,4, M2,4,5,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *catvarāpaṇavithikaiḥ*, "[and] with squares, markets, and roads." This compound could optionally be read as "with squares and rows of shops."

Following verse 11, D6,7,10,11,G1,M2,4,5,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1061*]: "It was filled with members of the four social classes, and it was adorned with all kinds of merchants[1] (*cāturvarṇyasamāyuktā nānāvaṇijaśobhitā*)."

[1] "it was adorned with all kinds of merchants" *nānāvaṇijaśobhitā*: D10 and GPP, NSP, Gita Press, KK, and VSP read instead *nānāvāṇijyaśobhitā*, "[it was] adorned with all sorts of merchandise."

12. "And with a varied abundance of goods that hero adorned the great palace that had earlier been left bare by Lavaṇa." *yac ca tena mahac chūnyaṃ lavaṇena kṛtaṃ purā / śobhayāmāsa tad vīro nānāpaṇyasamṛddhibhiḥ* //: The verse is ambiguous and elliptical at best, both in the critical version and in the vulgate variant. For one thing, neither version specifies exactly what it is that Śatrughna is now ornamenting or filling up, that is, whether it is the palace, the city, or the region that Lavaṇa had left empty or desolate. We have tentatively followed the virtually unanimous opinion of the commentators,

who read the rather different variant discussed below, in taking the reference specifically to be to Lavaṇa's palace. The syntax also leaves unclear whether Lavaṇa emptied or vacated the object in question or merely constructed it [or had it constructed] and it was now empty. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yac ca tena purā śubhraṃ lavaṇena kṛtaṃ mahat / tac chobhayati śatrughno nānāvarṇopaśobhitam //*. A literal translation would be: "Śatrughna adorned that great [palace], which had been made white by Lavaṇa [and] which was adorned with various colors," or, "Śatrughna adorned that great white [palace], which had been made by Lavaṇa [and] which was adorned with various colors." This variant, as noted above, is ambiguous and elliptical in both interpretations. The commentators are of two minds as to what is happening in this verse. According to Ck, Cg, and Ct, Śatrughna, having first whitewashed the palace that Lavaṇa had built, now adorns it with colorful pictures or designs (*tena lavaṇena yad gṛhaṃ purā pūrvaṃ kṛtaṃ tad eva śubhraṃ sudhādhavalaṃ kṛtvā nānāvarṇaiś citrair upaśobhitaṃ yathā bhavati tathā śobhayati smety arthaḥ*—so Ct; Ck and Cg similarly). Cr, on the other hand, understands that it was Lavaṇa who whitewashed the palace, while Śatrughna has it subsequently decorated with various colors. (*yad gṛhaṃ lavaṇena śubhraṃ śvetaṃ kṛtaṃ tan nānāvarṇopaśobhitaṃ yathā bhavati tathā śatrughnaḥ śobhayaty aśobhayad akārayad.*) GPP, NSP, and Gita Press all read the feminine *nānāvarṇopaśobhitām*, a reading not noted in the critical apparatus, for *nānāvarṇopaśobhitam*. This reading would additionally present a *liṅgabheda*. Gita Press (1998, vol. 2, p. 874) translates as if it were *-upaśobhitam*. No commentator reads or reports this variant. The feminine ending in these editions may well be a typographical error.

Following verse 12, Ñ1,V2,B4 (line 1 only),D1–7,9–11,S (Ñ1,D1–5,9 substitute line 3 only for 13ab) insert, while Ñ2 continues lines 1–2 following 1059*, and B2 continues lines 1–2 following 1060*, a passage of three lines [1062*]: "[The city was] adorned on every side with gardens, parks, and ponds[1] and with other splendid amenities both man-made and heavenly.[2] [Gazing upon[3]] that city, with its divine radiance, adorned with all kinds of merchandise . . ."

[1] "and ponds" *taṭākaiś ca*: V2,D6,7,10,11,T4, and GPP and NSP read instead *śobhamānam*, "[it, i.e., the palace,] being adorned [with]," while Gita Press, KK, and VSP read instead *śobhamānām*, "[it, i.e., the city,] being adorned."

[2] "and with other splendid amenities both man-made and heavenly" *śobhanīyaiś ca yaiś cānyair divyamānuṣaiḥ*: Literally, "and with other beautiful [things] which were heavenly and human." Ñ2,V2,D7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *śobhanīyaiś ca tathānyair daivamānuṣaih*, "and with other beautiful [things], heavenly and human."

[3] "[Gazing upon]" *nirīkṣya*: "having gazed upon." The verb is taken from verse 13 below.

Following 1062*, D7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP continue with a passage of one line [1059*, line 4]: "[and which] was adorned with merchants who had come from various countries[1] (*nānādeśāgataiś cāpi vaṇigbhir upaśobhitān /*)."

[1] "who had come from various countries" *nānādeśāgataiḥ*: Ñ2,V2,B1,3,4,D7,8,10,11,G2,3,M1,2,4,8,10, and GPP, NSP, and Gita Press read instead *nānādeśagataiḥ*, "who had gone [i.e., traveled] to various countries."

13. "that prosperous city . . . his mission accomplished" *tāṃ samṛddhāṃ samṛddhārthaḥ*: Literally, "that prosperous one [city] . . . [he] having accomplished purpose." Note the

playful repetition of the adjective *samṛddha* in its two senses of "wealthy" and "accomplished."

"was extremely pleased and experienced the greatest delight" *paramaprītaḥ paraṃ harṣam upāgamat*: Literally, "that one who had extreme pleasure approached the greatest delight."

14. "the city of Madhurā" *madhurāṃ purīm*: Roussel (1903, vol. 3, p. 584) evidently takes the word *madhura* in its adjectival sense of "sweet *or* charming," rendering, "*ce ravissant séjour*." In this he has been followed by Shastri (1959, vol. 3, p. 575), who offers, "in that enchanting abode," and Benoît (1999, p. 1374), who translates, "*cette douce capitale*." Dutt (1894, p. 1782) renders, "the beautiful city."

"I would gaze upon" *nirīkṣeyam*: Literally, "I would behold." Ś,Ñ2,V,B2,D8,9,11,12,T3, G1,M1,2,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *nirīkṣe 'ham*, "I [shall] behold."

"in this auspicious twelfth year" *varṣe dvādaśame śubhe*: Ñ,V1,3,D1–5,9–11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *varṣe dvādaśa āgate*, "when the twelfth year had come." In neither case is it clear whether, as we have done, the phrase is to be considered part of Śatrughna's thought or part of the narrative, i.e., "and when the twelfth year had come." Cr understands that the phrase is part of Śatrughna's thought. He glosses, "I should see Rāma's feet, now that the twelfth year has come (*dvādaśe varṣa āgate saty ahaṃ rāmapādau nirīkṣa iti*)." Cg understands that Śatrughna entertains this thought because it would be wrong of him to delay seeing his brother beyond the period of twelve years (*dvādaśavarṣātikrame bhrātṛdarśanasya duṣtatvād iti bhāvaḥ*).

Following verse 14, Ñ2,V2,B2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while B1,3,4 substitute for verse 14, a passage of four lines (consisting of four *pādas*) [1063*]: "After founding that city, which was like the city of the gods and which was crowded with all sorts of people, the lord of men, increaser of the lineage of the Raghus, set his heart on seeing the feet of the lord of the Raghus (*tataḥ sa tām amarapuropamāṃ purīṃ niveśya vai vividhajanābhisaṃvṛtān / narādhipo raghupatipādadarśane dadhe matiṃ raghukulavaṃśavardhanaḥ //*)."

The meter is *rucirā*.

Sarga 63

1. "with a small retinue of retainers and troops" *alpabhṛtyabalānugaḥ*: Literally, "who had a few dependents and troops as his retinue." Cs sees the small contingent as a product either of Śatrughna's fear of [a large host's] trampling crops during the journey or of the impropriety of bringing a large contingent with him without a direct order [from Rāma] (*madhyemārgaṃ sasyādināśabhayād vināj̃ñāṃ sarvasenānayanasyānaucityād vālpety uktiḥ*). Cs is probably thinking that for Śatrughna to approach Ayodhyā with his entire army could be seen as an act of arrogance if not aggression.

2. "Sending back his counselors, the leaders of the army, and his *purohita*" *mantriṇo balamukhyāṃś ca nivartya ca purodhasam*: Literally, "having turned back counselors, troop leaders, and the *purohita*." See notes to 7.51-2*.6. For 2ab, Ś,Ñ1,V1,2,D,T,G2,3,M1,3,8,9, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead a passage of one line [1066*]: "Then having sent back his principal counselors[1] and leaders of the army (*tato mantripradhānāṃś ca balamukhyān nivartya ca /*)."

[1] "principal counselors" *mantripradhānāṃś ca*: D6,7,10,11,T1,4,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *mantripurogāṃś ca*.

playful repetition of the adjective *samṛddha* in its two senses of "wealthy" and "accomplished."

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[1] "principal counselors" *mantripradhānāṃś ca*: D6,7,10,11,T1,4,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *mantripurogāṃś ca*.

"he went forth in an excellent chariot, which was radiant and yoked to horses" *jagāma rathamukhyena hayayuktena bhāsvatā*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *jagāma hayamukhyena rathānāṃ ca śatena saḥ*, "He went with a hundred chariots and their splendid horses." KK and VSP read *hayamukhyaiś ca* for *hayamukhyena*, lending the line the sense "He went forth with a hundred chariots and excellent horses."

*3ab–App. I, No. 9, lines 1–52. Following 3ab, all manuscripts collated for the critical edition (Ś,Ñ,V,B,D,S), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read a passage of fifty-two lines (App. I, No. 9, lines 1–52). Despite the overwhelming textual support for this passage, Shah has relegated it to an appendix on grounds that strike us as entirely specious. Shah (1975, introduction, pp. 26–27) offers two rationales for his exclusion of the passage from the reconstructed text. The first is what he considers its "obvious incongruity," while the second is based on what he regards to be later testimonia from Kālidāsa's *Raghuvaṃśa*. Shah believes that the passage is incongruous because it describes the soldiers of Śatrughna's escort hearing the beautiful singing of Vālmīki's poem as it is being performed by Rāma's young sons, the bards Lava and Kuśa. Shah (p. 27) reasons that if such a thing had taken place: "Human nature being the same everywhere, the soldiers would have communicated the information to their kith and kin, in confidence, soon after reaching Ayodhyā. But this does not seem to have happened and no one except the hermits of Vālmīki's Āśrama knew of [*sic*] either of the poem composed by the great sage or of the two princes singing it. The incongruity of the passage is obvious." This example of "higher criticism" based upon rather dubious speculation as to what these peripheral characters might or might not have done seems to be overwhelmed by the universal testimony of the passage. And one could easily find many incidents in the epic that could be subjected to this kind of quibbling. Faced with the solid manuscript evidence for the passage, Shah (p. 27) suggests that since both the north and the south include the passage, and yet it appears to be a later addition to the text, it must have been "a very early later addition. One hardly knows what to make of this concept. Finally Shah seeks to bolster his argument by citing *RaghuVa* 15.37, where Kālidāsa describes Śatrughna as avoiding a stopover at Vālmīki's ashram, where even the animals are motionless in thrall to the singing of Lava and Kuśa, so as not to create any further obstacles to the sages' penances. Shah (p. 27) argues that this verse suggests "that the poet probably wanted to make it clear that this passage (or incident) of the *Rāmāyaṇa* was not acceptable to him as a genuine one. He cleverly denied it." But this argument, too, is far from persuasive. For one thing, it appears to demonstrate that Kālidāsa was, in fact, aware of the juxtaposition of Śatrughna's approach to the ashram and the singing of the *Rāmāyaṇa*. Shah understands the reference to show that Kālidāsa knew the episode in which Śatrughna and his troops visit the ashram and listen to the singing, as it is related in the *Uttarakāṇḍa*, but denied it by having his Śatrughna bypass the hermitage. But this reasoning, too, is flawed on at least two accounts. First of all, there is no evidence to indicate that Kālidāsa was a textual critic of the epic poem and made judgments about the authenticity of any of its passages. Even if Shah's inferences were correct and Kālidāsa was making a silent text-critical judgment, there is no reason we should be bound by it. Moreover, the passage, in a way, anticipates Shah's objection that Śatrughna's troops would naturally have reported to their families the existence of Lava and Kuśa, as we see in lines 30–39, where the troops clearly do not understand what it is that they are hearing and are expressly forbidden by Śatrughna to inquire about it. Finally, it is, of course, a commonplace in the poems and plays based on the Sanskrit epics that form a substantial portion of the classical literature that their authors felt free to alter, eliminate, or invent incidents in keeping with their poetic vision. Well-known examples of this can be seen in Kālidāsa's *Abhijñānaśākuntalam*, Bhavabhūti's *Uttararāmacaritam*, and many others. See, too, Narasimha Moorty 1995, Brockington

1998 (pp. 392–93 and note 110), and S. Goldman 2015a. See also notes to lines 22–23 below. On the basis of the universal testimony of the manuscripts and editions and the weakness of Shah's arguments, we believe that it is appropriate to emend the critical text at this point by including the passage.

*3ab–App. I, No. 9, line 1. "Proceeding through seven or eight predetermined encampments" *sa gatvā gaṇitān vāsān saptāṣṭau*: Literally, "having gone to seven or eight reckoned dwelling places." The idea, apparently, is that Śatrughna spends seven or eight nights on the road, presumably at the same places at which he stayed during his seven-day journey from Vālmīki's ashram to the banks of the Yamunā, as described at 7.58.13 above. Ct, whom we tentatively follow, glosses, "Enumerated according to [Śatrughna's thought]: 'I will go to Vālmīki's ashram through the same number of encampments as before.' (*gaṇitān vāsān. pūrvam evaitāvadbhir vāsair vālmīkyāśramaṃ yāsyāmīti saṃkhyātān.*)" Cr glosses "known (*jñātān*)" for "reckoned (*gaṇitān*)." Cr further notes that these are the seven previously known camping sites and that, having reached Vālmīki's ashram, Śatrughna stays there for eight days plus one, that is, nine days, reading the sequence *saptāṣṭau* as *sapta*, "seven," and *āṣṭau*, "eight," plus an additional short "*a*," which represents the number one. By making such a word division, Cr argues the reference is in keeping with the rule for the recitation of the *Rāmāyaṇa*, which he says will be stated later on. (*sa śatrughno gaṇitāñ jñātān sapta vāsān nivāsasthānāni gatvā vālmīkāśramam āgatyāṣṭāv akāreṇaikena yuktā aṣṭau nava dinānīty artho vāsaṃ cakre. akāracchedas tu vakṣyamāṇarāmāyaṇaśravaṇavidhyanurodhena.*) Apparently Cr is referring to the standard method of reciting the entire *Rāmāyaṇa* over a period of nine days (Goldman and Goldman 1996, pp. 80–81). The recitation at the court of Rāma, described in *sargas* 84–86 below, is said to have gone on simply for "many days (*bahūny ahāni* 7.86.1)." According to the instructions given to Lava and Kuśa by Vālmīki, the boys are to recite twenty *sargas* of the poem per day (7.84.9). Additionally, the completed poem is described as consisting of five hundred *sargas* at 7.85.20. By this calculation, it would have taken the twins twenty-five days to recite the entire poem. Cv understands the number of encampments to be indeterminate, taking the phrase *saptāṣṭau* to mean "for a certain number of days (*saptāṣṭau saptau* [*sic*] *vā aṣṭau vā vāsān gatvā gaṇitān katipayadivasān gatvety arthaḥ*)." Roussel (1903, vol. 3, p. 585) understands the phrase *saptāṣṭau* [by addition] to mean "fifteen," rendering, "*quinze étapes*." In this he is followed by Shastri (1959, vol. 3, p. 576), who offers, "having covered fifteen stages (of the journey)."

"immensely powerful" *mahābalaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāyaśāḥ*, "greatly illustrious."

"reached" *āsādya*: Literally, "having reached." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āgatya*, "having come to."

"the ashram of Vālmīki" *vālmīkāśramam*: Ś,D2,6–9,12,T1,4,M1,3, and Lahore, KK, and VSP read instead the synonymous variant *vālmīkyāśramam*.

*lines 2–3. "water for washing his feet, the guest-offering, and all that was fitting for a guest" *pādyam arghyaṃ tathāthithyam*: Literally, "the water for the feet, the guest-offering, and what was proper for a guest." See 16*, note 1, following notes to 7.1.10 on the *arghya*, or "guest-offering."

*lines 4–5. "thousands of extremely sweet and varied stories" *bahurūpāḥ sumadhurāḥ kathāḥ . . . sahasraśaḥ*: Literally, "very sweet stories of many forms by the thousand." The narration of numerous tales and other forms of discourse is not uncommon in the epic. Compare 7.58.14 above. In this instance, both the extraordinary number mentioned as well as the sweetness may suggest, especially given the context of this *sarga*, in which the *Rāmāyaṇa* will be sung, that, as argued by Cr, the reference is actually to verses concerning Rāma. He understands, "The sage recited to Śatrughna very sweet tales, that

is to say, stanzas, concerning Rāma (*muniḥ sumadhurāḥ kathā rāmagāthāḥ śatrughnāya kathayāmāsa*)."

*lines 6–7. "an extremely difficult task" *suduṣkaram . . . karma*: Literally, "an action, very difficult to do." Cs understands that the feat was difficult or impossible to accomplish without the compassion of Rāma (*suduṣkaraṃ rāmakṛpāṃ vinā*).

"which your ancestors could not accomplish" *pūrvakair akṛtaṃ tava*: Literally, "unaccomplished by your predecessors." Ck, who reads with the critical edition, and Ct, who notes the critical reading as a variant, understand, "by your ancestors, that is, by Māndhātṛ, etc. (*tava pūrvakair māndhātrādibhiḥ.*)" Ñ,V1,2,D2,3,6,7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *lavaṇaṃ nighnatā tvayā*. This lends the line the sense "An extremely difficult feat has been accomplished by you killing Lavaṇa."

*lines 8–9. "Gentle Śatrughna" *saumya*: Literally, "O gentle [one]."

"great" *mahātmānaḥ*: V2,D6,7,10,11,M8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābāho*, "O great-armed [one]."

"evil-minded" *durātmanā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābalāḥ*, "immensely powerful [kings]."

*lines 10–11. "But you" *tvayā tu*: Literally, "But by you [he is slain]." B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa tvayā*, "he . . . by you."

"easily" *līlayā*: Literally, "with play."

"your majesty" *rājan*: Literally, "O king." D6,7,10,11,T1,2,G2,3,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tatra*, "there."

*lines 12–13. According to Ck and Ct, this verse indicates that the feat of killing Lavaṇa was greater and more difficult even than the slaying of Rāvaṇa, even though Śatrughna accomplished it without effort, that is to say, as if in play (*rāvaṇavadhād api sumahad duṣkaram idaṃ tu lavaṇavadhakarma tvayā tv ayatnena līlayaiva kṛtam*—so Ck; Ct similarly). This raises once again the awkward issue of the relative power of Rāvaṇa and Lavaṇa. See notes to 7.55.13. Cr, however, seems disturbed by the thought that Rāma's younger brother has accomplished a more difficult feat more easily than the one accomplished by his brother Rāma. He parses the verse differently to mean "By great Rāma Rāvaṇa's slaying was accomplished without effort, that is to say, with slight effort, while you, too, accomplished this very great feat, the killing of Lavaṇa, without effort (*mahatā rāmeṇāyatneneṣadyatnato rāvaṇasya vadhaḥ kṛtaḥ tvayāpīdaṃ lavaṇahananaṃ sumahat karmāyatnataḥ kṛtam*)."

"however" *tu*: D6,7,10,11,G1,M9, and GPP, NSP, and Gita Press read instead *ca*, "and."

*lines 14–15. "the gods experienced tremendous delight" *prītiś ca mahatī jātā devānām*: Literally, "great delight was born among *or* of the gods." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prītiś cāsmin parā jātā devānām*, "among the gods the greatest delight was born in reference to that."

*lines 16–17. "as I was seated in the assembly of great Vāsava" *mayā . . . / sabhāyām upaviṣṭena vāsavasya mahātmanaḥ*: D6,7,10,11,T,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *mayā . . . / sabhāyāṃ vāsavasyātha upaviṣṭena rāghava*, "as I was then seated in the assembly of Vāsava, O Rāghava." Note the hiatus. Several of the commentators are clearly concerned about how someone seated in the assembly of Indra, which is presumably located in Indra's heaven, would be able to witness a battle on earth. Ck and Ct suggest adding the phrase "with a divine eye (*divyacakṣuṣeti śeṣaḥ*)." As an alternative, Ct alone proposes that we understand the participle *dṛṣṭam*, "saw," from line 16, in the sense of "heard about" (*dṛṣṭam ity asya śrutam ity artho vā*). Cr understands that the reference suggests that Indra, too, had to come to watch the battle (*etenendro 'pi yuddhadarśanārtham āgata iti sūcitam*). Cg takes the expression "in the assembly (*sabhāyām*)" to be part of an elliptical *sati saptamī* construction, which he fleshes out by saying that we should supply the phrase "which had come to watch the

battle," thus understanding that Indra's entire assembly had come down as spectators. (*sabhāyām iti. yuddhaṃ draṣṭum āgatāyām iti śeṣaḥ.*) In the *Yuddhakāṇḍa* it is stated several times that all the gods and other divine beings gathered in the sky to watch the final battle between Rāma and Rāvaṇa. Compare 6.91.5–7 and 6.100.1–3.

*lines 18–19. "you have increased my great joy as well" *mamāpi paramā prītis tvayā . . . vardhitā*: Literally, "by you supreme pleasure of me as well has increased." D6,7, 10,11,T,G,M1,3,8,9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *hṛdi . . . vartate* for *tvayā . . . vardhitā*, lending the line the sense "supreme pleasure of me as well exists in [my] heart."

"I shall kiss you on the head" *upāghrāsyāmi te mūrdhni*: See 6.36.42 and notes. See also 6.23.7; 1747*, following notes to 6.79.5; 6.79.6; and notes.

"for that is the highest expression of affection" *snehasyaiṣā parā gatiḥ*: Literally, "this [is] the highest refuge *or* recourse of affection." The expression is slightly unusual, and all the commentators who gloss it do so differently. Ck glosses *gatiḥ*, "recourse," as *phalam*, "result *or* fruit." Cg offers *prayojanam*, "purpose." Ct, on the other hand, suggests *kāryam*, "result *or* consequence," and Cr glosses *kāṣṭhā*, "limit *or* summit."

*lines 20–21. "the great sage" *mahāmuniḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *mahāmatiḥ*, "the very wise one."

"to him and to those who were his followers" *tasya ye ca tasya pādānugāḥ*: Literally, "of him . . . and those who [were] his followers." The syntax is elliptical. Cr fleshes it out by inserting the genitive plural *teṣām*, thus creating a parallel relative correlative construction. He understands, "And those who were his followers, to [lit., 'of'] them he extended hospitality as well (*ye ca tasya padānugās teṣāṃ cātithyam akarot*)." Cs agrees, suggesting that we add *teṣām* (*tasya teṣāṃ ca*).

*lines 22–34. Lines 23–34 appear to partially imitate or be derived from the passages at *Bālakāṇḍa sargas* 2 and 4, where the performance of the *Rāmāyaṇa* is first described using several of the same technical terms used to refer to musical performance. See *Bālakāṇḍa sargas* 2 and 4 and notes.

*lines 22–23. "After that foremost of men had eaten" *sa bhuktavān naraśreṣṭhaḥ*: Literally, "and the foremost of men ate." Cr glosses, "[was] one by whom a meal is completed (*kṛtabhojanaḥ*)."

"he heard . . . the supreme tale of Rāma, in due order, just as it had occurred at the time" *śuśrāva rāmacaritaṃ tasmin kāle yathākramam*: Literally, "he heard the deeds of Rāma in due sequence at that time." D6,7,10,11,T1,3,4,G2,3,M3, and GPP, NSP, Gita Press, KK, and VSP read line 23 twice. These same manuscripts and printed editions insert following the first occurrence of line 23 a passage of two lines [3*]. See below. As a result of this, the textual evidence as it is provided in the critical apparatus is somewhat confusing, listing variants as first and second occurrences. In order to clarify the order as given in the various vulgate versions, we will disambiguate the two occurrences and their textual variations. Textual evidence for the first occurrence will occur here, while textual evidence for the second occurrence will occur following 3*. Ck, Cg, and Ct are at pains to indicate that Śatrughna overhears the singing of the *Rāmāyaṇa* at a distance. Ck and Cg want us to add the phrase "as Kuśa and Lava were singing in the interior of *or* in another part of the sage's ashram (*muner āśramāntarapradeśe gāyatoḥ kuśalavayor iti śeṣaḥ*—so Ck; Cg similarly)." Ct suggests adding a similar phrase, that is, "from the mouths of Kuśa and Lava as they were singing in some [other] part of the ashram (*kvacid āśramapradeśe gāyatoḥ kuśalavayor mukhād iti śeṣaḥ*)." It is most likely that these commentators wish to indicate that Śatrughna does not actually meet or see Rāma's sons during his visit to Vālmīki's ashram. For, had he done so, he could not have failed to note their uncanny likeness to his elder brother (7.85.6–8). D10,11, and GPP and NSP (first occurrence) read *yathā kṛtam*, "as it was done *or* occurred," instead of *yathākramam*, "in

due sequence." Ct inserts the phrase "by Rāma (*rāmeṇa*)," lending the passage the sense "as it was enacted by Rāma." Ct elaborates on the phrase "at that time (*tasmin kāle*)," indicating, correctly we believe, that the reference is to the earlier time (*pūrvakāle*) during which Rāma's adventures took place rather than to the time at which Śatrughna hears of them. Ct further understands that Śatrughna is hearing the history of Rāma in that earlier time, which has now been rendered into poetic form (*tādṛśam eva kāvyanibaddhaṃ śuśrāva*). Cr, on the other hand, understands the phrase "the history of Rāma (*rāmacaritam*)" to refer to the actual poem as it was composed by Vālmīki. Cr understands that Śatrughna is hearing Lava and Kuśa sweetly singing the *Rāmāyaṇa* as composed by Vālmīki, which encompasses the history both of Rāma and of himself (*śatrughnarāmayoś caritāni yasminn ata evottamaṃ gītamādhuryaṃ gītena lavakuśagānena mādhuryam atimadhuratvaṃ yasmiṃs tad rāmāyaṇaṃ yathā kṛtaṃ vālmīkikṛtam anatikramya śuśrāva*).

"sweetly rendered in song" *gītamādhuryam*: Literally, "the sweetness of singing." It is difficult to subordinate this compound grammatically to *rāmacaritam*, "the history of Rāma." Ct explains, "such a history of Rāma in which there was the sweetness of singing (*gītasya mādhuryaṃ yatra tādṛśaṃ rāmacaritam*)." Compare 1.4.16, where the sages celebrate the sweetness of Lava's and Kuśa's singing of the *Rāmāyaṇa* (*aho gītasya mādhuryam*).

Following line 23 (first occurrence), D6,7,D10,11,T1,3,4,G2,3,M3, and GPP, NSP, Gita Press, KK, and VSP insert, while T2,G1,M1,2,4,5,7–10 insert following line 23 (only time), a passage of two lines [3*]: "It was accompanied by stringed and percussion instruments,[1] articulated at the three points of vocalization,[2] well performed,[3] endowed with the proper technique,[4] and performed at a steady tempo[5][1–2] (*tantrīlayasamāyuktaṃ tristhānakaraṇānvitam / satkṛtaṃ lakṣaṇopetaṃ samatālasamanvitam //*)."

[1] "It was accompanied by stringed and percussion instruments" *tantrīlayasamāyuktam*: Literally, "conjoined with stringed instruments [*tantrī*] and tempi." Ck and Ct understand the compound to mean "conforming to the divisions of time of the sound arising from the stringed instrument, the *vīṇā* (*tantryā vīṇātantryutthadhvaner layasya tālaparicchedasya samanuruddham*—so Ct; Ck, damaged, but apparently similar)." Ct understands, as do we, that the compound incorporates a *dvandva*. He takes *tantrī* to mean "*vīṇā*" and *laya* to mean "the measure of musical time" (*tantrī vīṇā layas tālamānam*). Cr understands *tantrī* to refer to a string of the *vīṇā* and, by secondary denotation, to the sound of the string, while he takes *laya* to refer to the divisions of rhythm, etc., and so understands the compound much as we do (*tantrī vīṇājyā lakṣaṇayā taddhvanir layas tālādiparicchedas tābhyāṃ yuktam*). Compare 1.2.17; 1.4.7; 7.84.14; 7.85.3; and notes, where the variant *tantrīlayasamanvitam* is used.

[2] "articulated at the three points of vocalization" *tristhānakaraṇānvitam*: Literally, "accompanied by articulation at the three places." All the commentators who remark on this term agree that the three *sthānas* are the organs of sound production, viz., the chest, the throat, and the head (*trīṇi sthānāny uraḥkaṇṭhaśirāṃsi*—so Ct; Ck, Cg, and Cr similarly). Ct and Cr explain *karaṇa* as "vocalization in the low, middle, and high registers (*mandramadhyatārabhedenoccāraṇam*)." Ck understands the term to mean "with quavering and the various positions of the vocal apparatus, open, etc. (*taraṅgena vivṛtādikaraṇena ca*)." See 1.4.9; 5.3.24; and notes.

[3] "well performed" *satkṛtam*: D6,10,11,T2,4, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃskṛtam*, "refined *or* polished." The commentators who share this reading understand the term to refer specifically to the language of the recitation of the poem, either in the term's sense of "refined" or, more specifically, "Sanskrit." Ck and Cg gloss, "having the form of perfected *or* Sanskrit words (*saṃskṛtaśabdarūpam*)." Ct glosses,

"composed in Sanskrit *or* refined sentences (*saṃskṛtavākyabaddham*)." Cr is more technical. He glosses, "characterized by words and sentences that are characterized by grammar and correctness *or* by the refinement of grammar (*vyākaraṇasaṃskāraviśiṣṭapadavākyaviśiṣṭam*)."

[4] "endowed with the proper technique" *lakṣaṇopetam*: Literally, "endowed with attributes *or* qualities." The commentators take the term *lakṣaṇam*, "attribute," to refer to the technical strictures recorded in the various *śāstras* that prescribe the rules for linguistic and musical performance. Ck and Cg simply understand that the term *lakṣaṇam* refers to the rules of grammar (*vyākaraṇalakṣaṇam*). Ct extends the list to include the rules not only of grammar but also of metrics, poetics, and musical theory (*vyākaraṇalakṣaṇair vṛttalakṣaṇaiḥ kāvyalakṣanaiḥ saṃgītaśāstralakṣaṇaiś copetam*). Cr restricts his list to poetics and musical theory (*kāvyasaṃgītaśāstroktalakṣmabhir upetam*).

[5] "performed at a steady tempo" *samatālasamanvitam*: Literally, "endowed with even tempo." Ck, Cg, and Ct all understand, "accompanied by the rhythmic sounds appropriate for singing (*gānocitatālaśabdena ca samanvitam*—so Ck and Cg; Ct similarly)." Cs offers "accompanied by the sound of brass cymbals (*samatālena kāṃsyatālaśabdena samanvitam*)."

Following 3*, D6,7,D10,11,T1,3,4,G2,3,M3, and GPP, NSP, Gita Press, KK, and VSP insert line 23 (second occurrence), with D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP reading *purā kṛtam* for *yathākramam*, "in proper sequence." This lends the line the sense "He heard the great history of Rāma, just as it had happened at the time long ago."

Ck and Ct gloss the line as follows: "The history of Rāma, that is to say, the song about the history of Rāma; at that time, that is to say, the time long ago; just as Rāma enacted it, that is to say, experienced it himself—that is how he [Śatrughna] heard it. (*rāmacaritaṃ rāmacaritagītam. tasmin kāle purā pūrvaṃ rāmeṇa yathā kṛtaṃ svānubhūtaṃ ca tathaiva śuśrāva*)."

*lines 24–25. "those words" *tāny akṣarāṇi*: Literally, "those syllables." Ck and Cg gloss, "the syllables of the singing (*gītākṣarāṇi*)." Ct and Cs gloss, "those utterances consisting of syllables (*akṣaraghaṭitavākyāni*)." Cr offers, "those syllables *or* sounds that occurred in those words and sentences (*padavākyaghaṭitavarṇāni*)." Roussel (1903, vol. 3, p. 585) understands, mistakenly in our opinion, the term *akṣara* in its adjectival sense of "imperishable" and so renders, "*ses exploits impérissables*." In this he has been followed by Shastri (1959, vol. 3, p. 577), who renders, "his imperishable exploits," and Benoît (1999, p. 1375), who translates, "*avec les actes impérissables*."

"so consonant with truth" *satyāni*: Literally, "true." Ck and Ct understand, "whose meaning *or* content was true (*satyārthāni*)." Cr glosses, "free from any contact with falsehood (*mṛṣāsaṃsargaśūnyāni*)." Cs offers, "words consisting of syllables whose meaning was true (*satyabhūtārthakākṣaraghaṭitavākyāni*)."

"in accordance with what had happened long ago" *yathāvṛttāni pūrvaśaḥ*: Our translation follows the gloss of Ct, "*pūrvaśaḥ*, that is to say, at an earlier time; *yathāvṛttāni*, that is to say, just as those things transpired (*pūrvaśaḥ pūrvakāle yathāvṛttāni yathāvṛttārthakāni*)." Ct, however, offers an alternative reading of the phrase in which *yathāvṛttāni* means "composed without transgressing the rules of metrics," and *pūrvaśaḥ* then means "in due sequence." (*yadvā yathāvṛttāni vṛttalakṣaṇam anatikramya nibaddhāni. pūrvaśa ānupūrvyeṇa.*) Ck and Cg's interpretation is similar to the first interpretation of Ct. They explain: "*pūrvaśaḥ*, that is to say, in an earlier time; *yathāvṛttāni*, that is to say, just as things took place and were proven by direct experience. (*pūrvaśaḥ pūrvasmin kāle. yathāvṛttāni yathāpravṛttāny anubhavasiddhāni.*)" Cs takes *yathāvṛttāni*

to mean "closely following the history of Rāma" and *pūrvaśah* to mean "in the proper sequence." (*yathāvṛttāni rāmacaritānusārīṇi. pūrvaśa ānupūrvyeṇa.*)

"his eyes filled with tears" *bāṣpalocanah*: Literally, "teary-eyed *or* having eyes [filled] with tears."

"lost consciousness" *visaṃjñaḥ*: Ct glosses, "He became devoid of the power of discrimination because of joy (*harṣād vivekaśūnyo 'bhūd iti śeṣaḥ*)." Cr offers, "He became devoid of correct knowledge *or* perception (*samyagjñānarahito 'bhavad iti śeṣaḥ*)."

*lines 26–27. "After remaining unconscious for a short while" *muhūrtam ivāsaṃjñaḥ*: Literally, "unconscious for almost a *muhūrta*." A *muhūrta* is, technically speaking, a period of forty-eight minutes, but the term, especially used in conjunction with the word *iva*, is frequently used indefinitely for "a short period *or* a while."

"while the poem was being sung" *tasmin gīte*: Literally, "while it was sung."

"that tale of the past as if it were happening right then" *yathāvṛttaṃ vartamānam iva*: Literally, "as it occurred, as if occurring." On this idea of the power of the recitation to make past events seem as if they were happening in the present, compare 1.4.15–16, where the sages, delighted at hearing Lava and Kuśa perform the *Rāmāyaṇa*, note that even though the events described took place long ago, they seem to be happening right before their very eyes. Ct explains that they are saying: "Even though these things took place in the past, because of the power of the sentiment, they appear to be taking place right before our very eyes (*rasāveśād atītā apy arthāḥ pratyakṣavad bhāntīti bhāvaḥ*)."

*lines 28–29. "And as for those who were the king's followers" *padānugāś ca ye rājñaḥ*: Literally, "and those who were the followers of the king." The reference is to the members of Śatrughna's retinue, mentioned at line 21 above. Cr, like the other commentators (see below), no doubt influenced by the shame and depression these characters experience upon hearing the magnificent singing of Lava and Kuśa, believes that these must be the bards who sing the praise of Śatrughna's feet (*rājñaḥ śatrughnasya ye padānugāḥ padānām atigāyakās te*).

"they were despondent and hung their heads" *avāṅmukhāś ca dīnāś ca*: Literally, "having their faces lowered and despondent." Ck, Cg, and Ct understand that Śatrughna's followers are ashamed and despondent because they had never before seen any singer of the *Rāmacarita* like these (*evaṃ rāmacaritagāyako 'smābhir na dṛśyata iti khedād avāṅmukhatvādiviśiṣṭāḥ*—so Ct; Ck and Cg similarly). Ct also offers an alternative explanation. He says we might understand that the followers are abashed because, even though they are skilled singers, they do not possess such virtuosity (*yadvā ye tu gītikuśalās te svasya tādṛśagītinaipuṇyābhāvād avāṅmukhā ity arthaḥ*). Cr believes that they are despondent in the sense that they have lost their pride in their own singing and therefore hang their heads (*dīnāś cyutagānagarvā ata evāvāṅmukhāḥ santaḥ*).

"This is wonderful" *āścaryam*: Literally, "a miracle." D6–8,10,11,Ṭ3,4,M5, and GPP, NSP, and Gita Press read instead *hy āścaryam*, "indeed, a miracle," to avoid the hiatus.

*lines 30–31. "The soldiers there" *te tatra sainikāḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ye tatra sainikāḥ*, "the soldiers who were there." Cr glosses "at that time (*tasmin samaye*)" for "there (*tatra*)."

"What is this?" *kim idam*: Ck and Cg understand the question to be driven by the thought that such a thing [what they are witnessing and hearing] is unimaginable in an ashram (*kiṃ nv idam āśramāsaṃbhāvitam ity arthaḥ*—so Cg; Ck similarly). Ct suggests that the idea is that this could not possibly have been composed by ashram dwellers because of their lack of experience (*āśramavartibhir ananubhavenāśakyanibandhanatvād iti bhāvaḥ*). Ck understands similarly. The idea behind these interpretations is that the secluded contemplative inhabitants of a hermitage could not possibly have experienced the matters of love and war that are dealt with in the *Rāmāyaṇa*. Cr glosses, "this matter

that is being represented as a song, is this someone's illusion or is it real (*kim itīdaṃ gānatvena pratīyamānaṃ kiṃ kasyacin māyā satyaṃ vety arthaḥ*)?"

"Where are we?" *kva vartāmaḥ*: Ct understands the soldiers to be asking, "Are we in an ashram or somewhere else (*āśrame 'nyatra vā*)?" Cr understands them to be asking, "Are we on earth or in the next world (*pṛthivyāṃ lokāntare vā*)?" Cs corrects the verbal form *vartāmaḥ* to the *ātmanepada vartāmahe* and notes that the soldiers ask this because they have forgotten their own bodies. (*vartāmo vartāmahe. aṅgasmaraṇābhāvāt.*)

"Is this an illusion or a vision in a dream?" *mayeyaṃ svapnadarśanam*: D3,7,10,11, T1,2,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *kim etat svapnadarśanam*, "Is this a vision in a dream?"

*lines 32–33. "This history that we witnessed long ago, we are now once again hearing in an ashram! Is this magnificent musical composition taking place in a dream?" *artho yo naḥ purā dṛṣṭas tam āśramapade punaḥ / śṛṇumaḥ kiṃ nv idaṃ svapne gītabaddham anuttamam //*: Literally, "The matter that was seen earlier by us we now hear in the site of an ashram. Is it that this unsurpassed composition in song is in a dream?" D6,7,10,11,G3,M7, and GPP, NSP, Gita Press, KK, and VSP read the virtually synonymous *kim idam* for *kiṃ nv idam*. D11,G1, and GPP, NSP, and Gita Press read the more or less synonymous *gītabandhanam uttamam* for *gītabaddham anuttamam*. D6,7,T1,2,G2,3,M3,6,9, and KK and VSP read *svapnaḥ*, "a dream," for *svapne*, "in a dream." Ck and Ct, according to their commentaries, appear to read *kiṃ idaṃ svapne gītabandham āśrito bhavet*, "What is this? Could it be that [this history], based on this musical composition, is in our dream?" Ck and Ct explain, "If this is the case and this history based on this musical composition is only in our dream, then that would be an instance of making something very difficult to accomplish, easy. That is what they said to one another, that is the syntactical construction. (*yad evam ataḥ svapne 'smadīya eva gītabandham āśrito bhavet tatra durghaṭasyāpi sughaṭatvād iti saṃbabhāṣira iti saṃbandhaḥ*—so Ct; Ck similarly.)" KK and VSP read *svapno gītabandhaṃ śrito 'bhavet* for *gītabaddham anuttama*. This lends the line the sense "What is this? Is it a dream based on this musical composition?" It is not entirely clear what the soldiers are referring to when they speak of having witnessed the adventures of Rāma earlier. Perhaps this is merely a reference to some earlier, dry account or composition of the court bards prior to the grand poetic work of Vālmīki.

*lines 34–35. "please . . . inquire" *pṛccha*: Literally, "ask." The text does not specify exactly what question the troops wish Śatrughna to pose to the sage. Ck and Ct propose adding the phrase "concerning the authorship of this song (*kiṃ kartṛkaṃ gānam iti śeṣaḥ*)." Cr believes they wish Śatrughna to ask, "How is it that we are experiencing such a miracle (*katham evam āścaryam anubhūyata iti brūhīty arthaḥ*)?"

Lines 36–37. "soldiers . . . It would be improper for us to ask such a thing" *sainikān akṣamo 'smākam īdṛśaṃ paripṛcchitum*: Cm, who reads with the critical edition, comments as follows: "It is not proper to inquire about such a thing as this—the meaning here is that he said, 'It is not proper to inquire about such a thing as he was in doubt as to whether the singing was that of Kuśa and Lava or some other two, and if it was indeed of the former, their very existence is secret.' (*īdṛśam idaṃ praṣṭuṃ na kṣamam. kuśalavayor gānam anyayor veti saṃdihānas tayoś ced rahasyatvāt praṣṭuṃ na kṣamam ity uktavān iti bhāvaḥ.*)" Cs understands: "It is not proper to ask about such a matter here in this situation. If there were just one miracle, then ask 'What is this?' But because of the power of the influence of their wishes, various miracles occur. Which one of them should one ask about? (*īdṛśo 'rtha ihaitad daśāyāṃ paripraṣṭuṃ na kṣamo na yogyaḥ. ekam āścaryaṃ cet kim iti pṛcchecchāmahānubhāvaprabhāvād vividhāny āścaryāṇi bhavanti santi katamaṃ prati praśnaḥ kartavya iti bhāvaḥ.*)" KK (1913) and VSP read the sequence as *sainikā na kṣamaḥ*, "Soldiers! It is not proper." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *paripraṣṭum ihedṛśaḥ*, "such a thing here is [not] to be asked." Ct

glosses, "such a matter is not proper to be inquired about (*īdṛśo 'rthaḥ paripraṣṭuṃ na kṣamaḥ*)."

*lines 38–39. "It would not be proper for me to ask about them simply out of curiosity." *na tu kautūhalād yuktam anveṣṭum tāni vai mayā*: Literally, "It would not be proper by me to search them out just out of curiosity." D7,10,11,T1,2,4,G2,3,M1,3, and GPP, NSP, Gita Press, KK, and VSP read *taṃ mahāmunim for tān vai mayā*. This lends the line the sense "It would not be proper to seek out the great sage out of curiosity." Cr offers a characteristically idiosyncratic interpretation of the line. He explains, "It would not be proper to seek out the sage, that is to say, to make him [the sage] aware [of this] out of curiosity because of the fact that the miracle is not to be discussed. By this is suggested that Śatrughna has observed that Sītā is at that very time in the very presence of Rāma. (*kautūhalād anirvacanīyāścaryād dhetor munim anveṣṭuṃ bodhayituṃ na yuktam etena sītā tadānīṃ rāmasamīpa eva sthiteti śatrughnenāvalokitam iti vyañjitam.*)" See Introduction, "Controversial Episodes," pp. 95–96.

*lines 40–41: "And" *tu*: KK and VSP read instead *ca*, "and." The variant is not noted in the critical apparatus.

[colophon]

[Lahore *sarga* 72 = Gorresio *sarga* 78 = GPP, NSP, Gita Press, KK, and VSP *sarga* 72.]

*lines 42–43. "preoccupied, pondering" *cintayānaṃ tam ekāgram*: Literally, "to him who was brooding, intent." Ñ2,V2,B2,3,4,T1–2,M3, and Gorresio, KK, and VSP read the synonymous *cintayantam* for *cintayānam*, "[he] pondering," while V2,3,B,D7,10,11,G1, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *anekartham*, "of many meanings," for *tam ekāgram*, "intent," lending the line the sense "[He] pondering that [song of Rāma] with its many meanings *or* episodes." We believe *artha* is used here, as it has been throughout this passage, to refer to the substance or plot of the poem. Cr, the only commentator to elaborate on this variant, glosses, "Sleep did not approach, that is to say, reach, him, that is to say, Śatrughna, who lay there pondering that in which many episodes *or* meanings appear in their many and various forms; that is to say, to him who was characterized by the thought: 'What is its ultimate outcome?' (*aneke 'nekavidhatvena pratibhāsamānā arthā yasmiṃs tac cintayānaṃ kaḥ siddhāntārtha iti cintāviśiṣṭaṃ śayānaṃ taṃ śatrughnaṃ nidrā nābhyagamat prāpnot.*)"

*lines 44–45. "once he had heard" *śrutvā*: Literally, "having heard." Cs attempts to smooth over the somewhat awkward syntax of the verse by inserting the genitive present participle *cintayataḥ*, "of [Śatrughna] who was pondering."

"words" *śabdam*: Literally, "word *or* sound." The reference must be to the singing of the story.

"accompanied by stringed and percussion instruments" *tantrīlayasamanvitam*: See note 1 to 3*, following line 23 above. See, too, notes to lines 22–23 above.

*lines 46–47. "the night" *niśāyām*: D6,7,10,11,G1,M2,4,5,10, and GPP, NSP, and Gita Press read instead the synonymous *rajanyām*.

"his morning activities" *paurvāhṇikīṃ kriyām*: The phrase is, no doubt, meant to be inclusive of all of Śatrughna's matutinal activities, both ritual and hygienic. On this and its variants, see 7.58.12 and notes and compare 7.41.19 and notes. Ñ1,V1,D1–4,9–11,T1–3,G2,3,M1–4,9, and GPP, NSP, Gita Press, KK, and VSP read *kramam*, "sequence," for *kriyām*, "activity." Although they have not done so in connection with the previous occurrences of these terms, Ck, Ct, and Cr give more or less extensive lists of the sequence of Śatrughna's toilet and devotions. Ck's list is the most extensive, while Ct and Cr each have shortened versions of Ck's catalogue. Ck glosses, "That sequence of practices appropriate to the morning that has the form of purification [i.e., evacuation, etc.], bathing, water-offering (*arghya*), morning prayers (*sandhyāvandana*), yogic postures (*āsana*), the three bodily purifications (*tridehaśuddhi*), devotion (*prapatti*), expiation (*niṣkṛti*), recita-

tion of primary sacred texts *or mantras* (*mūlamantrānuṣṭhāna*), householder sacrifice *and/or* vedic recitation [the *brahma-yajña*] (*uṣasyaśaucasnānārghyasandhyāvandanāsanatridehaśuddhiprapattiniṣkṛtimūlamantrānuṣṭhānabrahmayajñarūpam ācārakramam ity arthaḥ*)."

*lines 48–49. "Rāghava, the delight of the Raghus" *rāghavaṃ raghunandanam*: Ck, Cg, and Ct feel it necessary to distinguish the two terms. They take the first to mean "a descendant of the Raghu *gotra* or lineage" and the second to mean "who produces the delight of the House of Raghu" (*raghugotrāpatyam . . . raghukulasyānandajanakam*—so Ct; Ck and Cg similarly).

"I wish to be given leave" *anujñātum icchāmi*: Cg glosses, "The meaning is '[I desire] your permission *or* leave' (*tavānujñām ity arthaḥ*)." Ñ2,B1,3,4,D3, and Gorresio, GPP, and NSP read instead *anujñātam*, "permitted," but here it must be understood nominally as "permission." Ck, Ct, Cr, and Cs all gloss this variant in the same way that Cg glosses the critical reading.

"by you and these sages of severe vows" *tvayā . . . sahaibhiḥ saṃśitavrataiḥ*: Literally, "by you, along with these ones of severe vows." Cg clarifies, adding "with the sages (*munibhir iti śeṣaḥ*)." Cr understands, "together with seers characterized by extremely severe vows (*atitīkṣṇavrataviśiṣṭair ebhir ṛṣibhiḥ saha*)."

*lines 50–51. "Śatrughna, destroyer of his foes" *śatrughnaṃ śatrusūdanam*: Note the play on the word *śatru-*, "enemy *or* foe," in the epithet *śatrughnam*, "slayer of his foes," and the adjective *śatrusūdana*, "destroyer of his foes." Ñ2,B1,3,T1–3,G2,3,M1,3, and KK and VSP read instead *śatrutāpanam*, "scorcher of his foes," for *śatrusūdanam*, "destroyer of his foes." For other examples of such plays on the name Śatrughna, see 7.56.16–17; 7.60.11; 7.61.4; and notes.

"the" *saḥ*: T1,2,G2,M1,3,7,8, and KK and VSP read instead *ca*, "and."

"gave him leave" *visasarja*: Literally, "he released *or* dismissed."

*line 52–3cd. "in his longing to see Rāghava" *rāghavotsukadarśanaḥ*: Cv, Cr, and Cs read the compound, as do we, as a *paranipāta* for *rāghavadarśanotsukaḥ*, "eager for the sight of Rāghava (*rāghavasya darśanāyotsuko rāghavotsukadarśanaḥ*—so Cr; Cv [first alternative] and Cs similarly)." Cs explains that the sage (i.e., Vālmīki) inverts the terms *darśana* and *utsuka* in order to illustrate Śatrughna's being at the point of loss of self-control in his longing for the sight of Rāma's lotus feet (*śatrughnasya rāmapadatāmarasasaṃdarśanapāravaśyaṃ dyotayitum utsukadarśana iti vyatyasyābhyadhān muniḥ*). Both Cv and Cs propose similar alternative interpretations in which *darśanam*, "vision *or* sight," is taken to mean "eye," thus lending the compound the sense "He who has an eye that is longing with regard to Rāma. (*yadvā dṛśyate 'neneti darśanaṃ cakṣuḥ. rāme tadviṣaya utsukaṃ darśanaṃ yasya sa vā*—so Cs; *rāghavotsukadṛṣṭir vā*—so Cv.)"

4. "Upon entering" *sa praviśya*: Literally, "having entered, he." The final syllable *-śya* is marked as uncertain by the editors of the critical edition. V3,D2,3,7,9–11,T3,G1,M2,4–9, and GPP, NSP, Gita Press, KK, and VSP read instead *sa praviṣṭaḥ*, "he entered."

"entered the assembly hall where Rāma . . . sat" *praviveśa yatra rāmaḥ*: Literally, "he entered where Rāma [was]." We follow Cs in adding the word "assembly hall (*sadaḥ*)" (*yatra . . . rāmas tat sado viveśa*).

Following verse 4, Ñ2,V2,B,D7,10,11, and Gorresio, Gita Press, KK, and VSP insert a passage of two lines [1071*]: "And gazing at Rāma, whose face was like the full moon, in the midst of his counselors, just like thousand-eye Indra[1] in the midst of the immortal gods[2] (*sa rāmaṃ mantrimadhyasthaṃ pūrṇacandranibhānanam / paśyann amaramadhyasthaṃ sahasranayanaṃ yathā*)."

[1] "thousand-eyed Indra" *sahasranayanam*: Literally, "the thousand-eyed [one]."

[2] "in the midst of the immortal gods" *amaramadhyastham*: Literally, "situated in the midst of the immortal [ones]."

5. "Having reverentially saluted . . . he" *so 'bhivādya*: Literally, "he, having reverentially saluted." Ñ2,V2,B1–3, and KK and VSP read instead *abhivādya*, "having reverentially saluted."

"cupped his hands in reverence" *prāñjalir bhūtvā*: Literally, "having become one whose hands were cupped in reverence." Ś,V1,D1,4,8,12,T1,2,M5,7, and KK, and VSP read *vākyam*, "speech *or* words," for *bhūtvā*, "having become," lending the line the sense "his hands cupped in reverence [he spoke] words."

6. "and that city" *purī sā ca*: D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *purī cāsya*, "and his city."

7. "And the twelfth year has now gone by" *dvādaśaṃ ca gataṃ varṣam*: Literally, "and the twelfth year has gone." V1,D6,7,10,11, and GPP, NSP, and Gita Press read instead *dvādaśaitāni vārṣāni*, "these twelve years [have passed]." Cr adds the missing verb "have passed (*vyatītānīti śeṣaḥ*)." Cs understands similarly that we must add "happened *or* took place (*jātāni*)." T1,2,G,M1,3,7–9, and KK and VSP read instead *dvādaśaite gatā vārṣāḥ*, "these twelve years have passed."

"I can no longer bear" *notsaheyam aham*: Literally, "I would not bear *or* endure."

8. "Please be gracious to me" *sa me prasādam . . . kuruṣva*: Literally, "Let this one, you, make grace for me." Cs, alone among the commentators, notes that we should read the third person pronoun *saḥ* in the sense of the second person pronoun, *tvam* (*sa tvam*). For a similar instance of the *saḥ* substituting for *tvam*, see notes to 7.64.9.

"For I cannot live apart from you any more than can a calf deprived of its mother." *mātṛhīno yathā vatsas tvāṃ vinā pravasāmy aham*: Literally, "just like a calf without a mother, I live abroad without you." Once again the rhetoric seems deficient. D6,7,10,11, T1,4,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read *na ciram* for *tvāṃ vinā*, lending the line the sense "Like a calf without a mother, I do not live abroad for long." This variant is perhaps a feeble attempt to improve the figure.

9. "As Śatrughna was speaking in this fashion, Rāma embraced him and said this" *evaṃ bruvāṇaṃ śatrughnaṃ pariṣvajyedam abravīt*: Literally, "having embraced Śatrughna, who was speaking in this fashion, he said this." D10,11, and GPP and NSP read instead *evaṃ bruvāṇaṃ kākutsthaḥ pariṣvajyedam abravīt*, "Having embraced [him], who was speaking thus, Kākutstha said this."

"hero" *vīra*: V1,3,D1–7,9–12,T,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *śūra*, "O hero."

10. "Rāghava . . . Rāghava" *rāghava . . . rāghava*: Cs rationalizes the repetition by claiming that Rāma uses the vocative twice in keeping with the fact that he has instructed Śatrughna in two distinct areas of conduct: that of non-despondency and that of the obligation to protect his subjects (*rāghava nāvasīdanti rāghava prajāḥ paripālyā ity anuśāsya vyāpāradvayānurūpyeṇa rāghaveti dvirabhidhānam*).

"and . . . indeed" *ca . . . hi*: V3,D10,11,G1,M1,2,4–10, and GPP and NSP read instead *hi . . . hi*, "for . . . indeed." Cs distinguishes the two occurrences of the particle *hi*. He takes the first to mean "since (*yataḥ*)" and the second as a particle of argument or general knowledge (*prasiddhiḥ*). Ck and Ct understand similarly. KK and VSP read instead *naḥ . . . hi*, "of us . . . indeed."

11. Cs understands that this verse is intended to console Śatrughna. He remarks that, like the proverbial man who flees from fear of a scorpion only to fall into the mouth of a venomous serpent, Śatrughna, unable to bear his twelve years of separation, does not welcome Rāma's instructions to go back again into exile and to protect his subjects. Rāma's words, "from time to time," then, Cs continues, comfort him by not utterly cutting off what is the shared desire of both brothers. (*vṛścikabhayāt palāyamānasyāśīviṣamukhe nipātanīyā dvādaśasaṃvatsarīvirahaṃ soḍhum anīśānasya punaḥ pravāsaṃ kuru kuru prajārakṣaṇam ity upadeśo na śobhata ity atas taṃ svābhimatatadabhimatānucchittyā samādhatte kāle kāle tv iti.*)

"But" *ca*: Literally, "and." D1,2,4,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "but."

"to visit" *avalokitum*: Literally, "to see."

"Ayodhyā" *ayodhyām*: M5,7,8, and KK and VSP read instead *hy ayodhyām*, with the pleonastic *hi* to avoid the hiatus.

12. "as dear to me as life itself" *mamāpi tvaṃ sudayitaḥ prāṇaiḥ*: Literally, "you are very beloved of me, even [compared] with breaths of life."

13. "Therefore, Kākutstha, you may stay with me for five nights." *tasmāt tvaṃ vasa kākutstha pañcarātraṃ mayā saha*: Literally, "Therefore, Kākutstha, you must dwell together with me for five nights." D6,7,10,11,T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *saptarātram*, "for seven nights," for *pañcarātram*, "for five nights." KK and VSP read instead *tasmāt tvaṃ vatsa kākutstha saptarātram ihāvasa*, "Therefore, Kākutstha, my boy, you must dwell here for seven nights."

14. "heartfelt" *manonugam*: Literally, "following the heart *or* mind." Ś,D8,12,T1,2, and KK and VSP read instead *manogatam*, "what had gone to *or* was in his mind *or* heart."

"a voice filled with sorrow" *dīnayā vācā*: Literally, "with a dejected voice."

15. "for five nights" *sa pañcarātram*: Literally, "he, for five nights." B2,D6,7,10,11,T1,2, G2,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *saptarātraṃ ca*, "and for seven nights."

17. "a great distance" *dūram*: Literally, "far."

"by both" *tābhyām*: Literally, "by the two." The word is marked as uncertain by the editors of the critical edition. KK and VSP read the synonymous *ābhyām*, "by those two." Ś,V3,D6–8,10–12,T4,G1,3,M2,4,6,7,9,10, and GPP, NSP, and Gita Press read instead *padbhyām*, "on foot."

"then . . . to his own city" *purīṃ tadā*: Literally, "then to the city." As Cr points out, the city in question is Madhurā. KK and VSP read instead *puraṃ tataḥ*, "then *or* thence to the city."

"proceeded swiftly" *jagāmāśu*: The phrase is marked as uncertain by the editors of the critical edition.

Sarga 64

1. "along with his other two brothers" *bhrātṛbhyāṃ saha*: Literally, "together with [his] two brothers." As several of the commentators note, the reference is to Lakṣmaṇa and Bharata.

2. "after several days" *katipayāhaḥsu*: Ck, Ct, and Cr supply the participle *gateṣu* and thus read the expression as a *sati saptamī*, in the sense of "when some days had passed (*katipayāhaḥsu gateṣv iti śeṣaḥ*—so Ck, Ct, and Cr)."

"the dead body of a child" *śavaṃ bālam*: Literally, "a child corpse *or* young corpse." D6,7,10,11,M2,3,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *mṛtaṃ bālam*, "a dead child."

3. D10,11, and GPP and NSP read the order of verses 3 and 4 somewhat differently. Following verse 2, they read: 4ab [*kiṃ nu me duṣkṛtaṃ karma pūrvaṃ* (*purā*) *dehāntare kṛtam*]; 3ab [*rudan bahuvidhā vācaḥ snehākṣara-* (*snehaduḥkha-*) *samanvitaḥ*]; 3cd [*asakṛt putraputreti vākyam etad uvāca ha*]; 4ab [repeat]; 4cd [*yad ahaṃ putram ekaṃ tvāṃ* (*tu*) *paśyāmi nidhanaṃ gatam*]. The parentheses indicate variant forms found in GPP and NSP. GPP notes the order chosen by the critical edition and found in KK, placing 3ab in brackets, unnumbered, in the location where it is found in KK and the critical edition, i.e., following verse 2.

"Wailing various lamentations filled with loving words" *rudan bahuvidhā vācaḥ snehākṣarasamanvitāḥ*: Literally, "crying multifarious speeches accompanied by affec-

tionate words *or* syllables." D10,11,T1,2,G2,3,M1,3,8, and GPP, NSP, and Gita Press read *snehaduḥkhasamanvitaḥ*, "filled with love and grief," for *snehākṣarasamanvitāḥ*, "filled with affectionate words *or* syllables." In this reading, the term refers to the brahman rather than to his lamentation. KK and VSP read *snehaduḥkhasamanvitāḥ*, "filled with love and grief," which, as in the critical edition, modifies *vācaḥ*, "words." This reading is not noted in the critical apparatus.

4. See notes to verse 3 above.

"must I have done" *me . . . kṛtam*: Literally, "was done by [lit., 'of'] me."

"in the past" *pūrvam*: Ñ2,B,D5–7,10,11 (D10,11 both times),M1,2,4,7, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *purā*.

"in some previous birth" *dehāntare*: Literally, "in another body."

"you" *tvām*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *tu*, normally, "but," but here either in its meaning of "now" or as an expletive.

"in the grip of death" *nidhanaṃ gatam*: Literally, "gone to death *or* destruction."

5. "For you, my little son, are a mere child but five years old and have not yet reached manhood. Yet, to my grief, you have come to an untimely death." *aprāptayauvanaṃ bālaṃ pañcavarṣasamanvitam / akāle kālam āpannaṃ duḥkhāya mama putraka //*: Literally, "[I see you], a child, who has not yet reached maturity, endowed with five years, [and] for my grief, [you] have come to death ['time' *kāla*] at the wrong time, my little son." As noted by Ct and Cr, the string of accusatives that constitutes the bulk of the verse must be construed as the additional objects of *paśyāmi*, "I see," in verse 4d. (*tvām . . . mama duḥkhāya paśyāmīty anukṛṣyate*—so Cr; Ct similarly.) B2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *mama duḥkhāya* by transposition.

"but five years old" *pañcavarṣasamanvitam*: Literally, "endowed with five years." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pañcavarṣasahasrakam*, "five-thousand years old." This peculiar reading forces Ct, the only commentator to remark on this variant, to undertake some exegetical heroics. He argues that we must take the word *varṣa*, "year," to mean "day." He justifies this by citing the example of the injunction "one should perform a sacrificial session for a thousand years." Ct notes further that some authorities understand the reference here to mean that the child is sixteen years old, while others understand that he is slightly less than fourteen. [This last number would, of course, be reached by dividing 5,000 days by 365.] (*pañcavarṣasahasrakaṃ varṣaśabdo 'tra dīnaparaḥ. sahasrasaṃvatsaraṃ sattram upāsītetivat. tena ṣoḍaśavarṣam ity artha ity eke. tena kiṃcin nyūnacaturdaśavarṣam ity artha ity anye.*) Translators offer a variety of interpretations. Roussel (1903, vol. 3, p. 588) understands, "*il n'avait que cinq mille jours*." Benoît's (1999, p. 1378) translation is similar to Roussel's, "*Cet enfant n'avait . . . à peine cinq mille jours*!" Dutt (1894, p. 1787) and Shastri (1959, vol. 3, p. 578) both understand that the child has not yet completed his fourteenth year. Thus Dutt translates, "hast not as yet completed fourteen years," while Shastri offers, "his fourteenth year not having been completed." Raghunathan (1982, vol. 3, p. 569) opts for a younger age, rendering, "being only five years old." Gita Press (1998, vol. 2, p. 878) tries to combine the discrepant figures but seems to have some difficulty with its arithmetic, translating: "being a child of (merely) five thousand days (about five years)." On a similar equation of longer periods of time with days, see notes to 6.48.12, where the commentators argue that a month equates to a day. Compare, for example, the *Jaiminīyabrāhmaṇa* 1.3–4 and Bodewitz 1973, p. 25–26, where a long sacrifice, lasting a thousand years (*sahasrasaṃvatsaraṃ sattra*), is reduced to a shorter sacrifice, which only lasts for one day. The longer ones, it is argued, are suitable for gods, but men, by necessity, can only perform the shorter ones. See, too, *Kātyāyanaśrautasūtra* 1.6.17–27, where *saṃvatsara* is interpreted as *ahan*, "day," and 24.5.23–24, where the longer hundred- and thousand-year sacrifices are performed by Sādhyas and Viśvasṛjas. Śabara, commenting on *Mī-*

māṃsāsūtra 6.7.13.31 (see also 6.7.13.40), allows *saṃvatsara* in *sahasrasaṃvatsara* to be taken as *divasa*, "day."

6. "your mother and I will . . . too be in the grip of death" *nidhanaṃ gamiṣyāmi . . . ahaṃ jananī caiva*: Literally, "I will go to death and the mother too."

7. "I do not recall any lie that I have uttered nor any harm that I have done." *na smarāmy anṛtaṃ hy uktaṃ na ca hiṃsāṃ smarāmy aham*: Literally, "For I do not remember an untruth that was spoken and I do not remember harm."

"For what evil deed of mine then has my son, a mere child . . . this day" *kena me duṣkṛtenādya bāla eva mamātmajaḥ*: Literally, "by what evil action of mine . . . today [has] my son, a mere child . . ." V2,D6,7,10,11,T1,2,G3,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *kenādya duṣkṛtenāyaṃ bāla eva mamātmajaḥ*, which lends the line the sense "By what evil deed today [has] this son of mine, a mere child . . ."

"has . . . been led" *nītaḥ*: Ñ2,V,D1–7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *gataḥ*, "has gone."

"obsequial rites" *pitṛkāryāṇi*: Literally, "obligatory rites to *or* for the *pitṛs* (departed ancestors)." The idea here is that the child has predeceased his parents, for whom he, as their surviving son, would be required to perform the *śrāddha* rites.

Following 7ab, V2,3,D1–7,9–11,T3,4,G1 (repeats),M2–5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP insert, while T1,2,G2,3,M1 insert following verse 5, a passage of one line [1080*]: "Nor do I remember any wrong committed[1] against any living thing[2] (*sarveṣāṃ prāṇināṃ pāpaṃ kṛtaṃ naiva smarāmy aham* /)."

[1] "Nor do I remember any wrong committed" *pāpaṃ kṛtaṃ naiva smarāmy aham*: D10,11, and GPP, NSP, and Gita Press read instead *pāpaṃ na smarāmi kadācana*, lending the phrase the sense "I do not remember [doing] a wrong at any time."

[2] "against any living thing" *sarveṣāṃ prāṇināṃ*: Literally, "of all living things."

8. "a dreadful thing" *ghoradarśanam*: Literally, "something dreadful looking."

"as" *yathā*: D10,11, and GPP, NSP, and Gita Press read instead *hy ayam*, "for this [death]."

"an untimely death" *mṛtyur aprāptakālānām*: Literally, "the death of those whose time had not come."

9. "you" *tvam*: The reading is marked as uncertain by the editors of the critical edition. D7,10,11,T4,M2,4,10, and GPP, NSP, and Gita Press read instead *saḥ*, "he *or* that one." See notes to 7.63.8.

Following 9ab, Ñ2,V3,B,D6,7,10,11,T1,2,4,G,M, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1082*]. D10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read 1082* twice with variants: "For children in other realms have no fear of death (*na hy anyaviṣayasthānāṃ bālānāṃ mṛtyuto bhayam*).[1]"

[1] V3,D6,7,10,11,T4,M2,4,6–8, and GPP, NSP, Gita Press, KK, and VSP read instead, while D10,11,T4 read as their first line: "Since death has come to the children of his [i.e., Rāma's] realm (*yathā hi viṣayasthānāṃ bālānāṃ mṛtyur āgataḥ*)."

According to the editors of the critical edition, D10,11,T4,M3 (with variation), and GPP, NSP, Gita Press, KK, and VSP read 1082* twice, while it would be perhaps more accurate to understand that they insert a passage of two lines:

yathā hi viṣayasthānāṃ bālānāṃ mṛtyur āgataḥ /
na hy anyaviṣayasthānāṃ bālānāṃ mṛtyuto bhayam //

Following verse 9, Ñ2,V2,B,D6,7,10,11,T1,2,4,G,M, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1085*]: "Like a man without a protector, I will die[1] here at the royal gate together with my wife. Now, Rāma, I hope you are happy,[2] since you have incurred the sin of killing a brahman (*rājadvāri mariṣye 'haṃ patnyā sārdham anāthavat / brahmahatyāṃ tato rāma samupetya sukhī bhava //*)!"

[1] "I will die" *mariṣye 'ham*: D6,7,10,11,T4,M1, and GPP, NSP, Gita Press, KK, and VSP read instead the *parasmaipada* form *mariṣyāmi*, "I will die."

[2] "I hope you are happy" *sukhī bhava*: Literally, "be happy." Ck, Cg, and Ct note that the expression is ironic (*vyaṅgyoktiḥ*). Cr similarly understands that the meaning is "You will be completely miserable (*duḥkhī eva bhaviṣyasīty arthaḥ*)." Cs understands that this is an expression of the brahman's grief, that is to say, that the "happiness" will be that of grief alone (*duḥkhasyaiva sukham iti saṃtāpoktiḥ*).

10. "May you attain long life" *dirgham āyur avāpnuhi*: B4,D6,7,10,11,T1,2,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read *avāpsyasi*, "you will attain," for *avāpnuhi*, "may you attain." Cr understands that this expression, too, is ironic, since the brahman is saying that he and his wife are really unhappy, "and" so the real meaning of his supposed blessing is "you will not obtain a long life." (*tava rājye vayaṃ sukham uṣitāḥ sma ato dīrgham āyur avāpsyasi. vyañjanapānasukham uṣitā ato dirgham āyur nāvapsyasīti bodhitam.*)

"as we have always dwelt happily" *uṣitāḥ sma sukham*: We agree with Cr in understanding that the subject of the participle *uṣitāḥ* is "we," i.e., the brahman and his family. Cr, as quoted above, further appears to read or add the first person plural verbal form *smaḥ* in place of, or in addition to, the emphatic particle *sma*, "always *or* indeed." Ck, Cg, Ct, and Cs add the words "up until the present time (*etāvat kālam iti śeṣaḥ*—Ck, Cg, and Ct; Cs similarly)."

"immensely powerful prince" *sumahābala*: Literally, "immensely powerful [one]."

Following verse 10, Ś,V,D3,5–8 (Ś,D8 following 10cd [first occurrence]),10,11,S, and Gorresio insert a passage of two lines [1087*]: "But now, Rāma, since[1] this has befallen those who dwell[2] under your control, and we have thus come under the sway of death (*kāla*), we no longer have even the merest glimmer of happiness[3] (*idaṃ tu patitaṃ yasmāt tava rāma vaśe sthitān / kālasya vaśam āpannāḥ svalpaṃ hi na hi naḥ sukham //*)."

[1] "since" *yasmāt*: Ś1,D6,7, and GPP, NSP, and Gita Press read instead *tasmāt*, "therefore," while D10,11, and KK and VSP read *hy asmāt*, "for, because of that."

[2] "those who dwell" *sthitān*: Literally, "those situated." KK and VSP read the nominative plural *sthitāḥ*, lending the line the sense "we, who dwell, have thus come under the sway."

[3] "we no longer have even the merest glimmer of happiness" *svalpaṃ hi na hi naḥ sukham*: Literally, "for of us, indeed, there is not a little happiness."

11. "the realm of the . . . Ikṣvākus has no protector" *anātho viṣaya ikṣvākūṇām*: Most of the commentators consulted understand, as do we, that *viṣaya* is, through *sandhi*, the nominative masculine singular *viṣayaḥ*, "the realm." Cr, alone among the commentators, reads it as the locative *viṣaye*, "in the realm." This, then, leads him to understand the term *anāthaḥ* not as referring to *viṣayaḥ* (i.e., "a realm without a protector") but to the aggrieved brahman himself. He says: "In the realm, that is to say, in the country of the Ikṣvākus, having encountered, that is to say, having acquired a protector who causes the death of children, I find myself now without a protector. The words 'I am' should be supplied (*ikṣvākūṇāṃ viṣaye deśe bālāntakaraṇaṃ nātham āsādya prāpya vidyamāno 'ham,*

saṃpraty anātho 'smīti śeṣaḥ)." None of the translators consulted follows Cr in this interpretation.

"a king" *nṛpam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dhruvam*, "surely *or* certainly."

12. "And" *tu*: Ś,Ñ,V,B3,4,D1–8,10–12,G1,M2,4,5,7,10, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *hi*, "for."

"before their time" *akāle*: Literally, "at the wrong time."

13. "when" *yadā*: Ś,V2,D6,7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead *yadvā*, "or *or* on the other hand."

"act improperly" *ayuktāni . . . kurvate*: Literally, "they do improper [things]." Ck, Cg, and Ct gloss, "improper actions (*anucitakṛtyāni*)."

"there is no one to prevent them" *na ca rakṣāsti*: Literally, "and there is no protection." We follow Ck, Cg, and Ct, who all gloss, "and there is no protection, that is to say, [there is no] prevention of improper actions (*na ca rakṣāsty anucitakṛtyanivāraṇam*)."

"fear of death" *kālakṛtaṃ bhayam*: Literally, "fear caused by Kāla." Ct glosses, "fear caused by untimely death (*akālamṛtyukṛtaṃ bhayam*)."

14. "there must have been" *bhaviṣyati*: Literally, "there will be."

"some transgression on the part of the king" *rājadoṣo 'yam*: Literally, "this is a fault of the king." Ct defines the transgression as "having the form of the failure to punish a person engaging in inappropriate actions (*anucitakṛtyapravṛttadaṇḍābhāvarūpo rājadoṣaḥ*)." Ś,Ñ2,V,B4,D1,3–5,8,10–12, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *hi*, "indeed, for" for [*a*]*yam*, here "this."

"thus" *tadā*: Literally, "then." V2,B,D6,7,10,11,T1,2,4,G1,M4–9, and Gorresio, GPP, NSP, and Gita Press read *tathā*, "thus," while KK and VSP read *tataḥ*, "because of that."

15. "reviling" *nindayānaḥ*: Ñ2,V3,D6,7,10,11,T1,2,4,G2,3,M1,3,8, and GPP, NSP, Gita Press, KK, and VSP read *uparudhya*, "having blockaded." Cr glosses this as "coming into his presence (*tatsannidhiṃ prāpya*)." Cs glosses, "having incited *or* instigated (*pratodya*)." We understand the variant to be an early reference to the well-known Indian practice of *dharnā*. See *Hobson-Jobson* s.v. *dhurna*, to sit. This is similar to the practice of *prāyopaveśana*, the sitting and fasting to death, in protest of something or someone. Compare, for example, 4.52.21 and notes, where the monkeys discuss fasting to death.

"embraced" *upagūhati*: The ending *-ti* is marked as uncertain by the editors of the critical edition.

Following verse 15, M10 and KK (1913—in brackets) insert a passage of four lines (consisting of four *pādas*) [1091*]: "Thus reviling that foremost of kings, the twice-born brahman[1] was still inconsolable, although[2] he was surrounded by a host of his kinsmen.[3] Tightly embracing[4] his dead child, he wailed, 'Alas!' in his extremity of grief for his son.[5] (*nṛpavaram iti nindayan dvijanmā svajanasamūhasamāvṛto 'py aśāntaḥ / mṛtaśiśum upagūhayan svamūrtyā vyalapad aho sutaśokam atyarūḍham //*)"

The syntax and semantics of the verse are awkward and difficult to render with precision. The only other available attestation of this verse is found in KK (7.73.20); however, this version and its variants are not recorded in the critical apparatus. KK's version of the verse, as problematic as the one found in the critical edition, would yield the following meaning: "Thus reviling that foremost of kings, the twice-born brahman[1] was extremely inconsolable,[2] [and] he was surrounded by a host of virtuous people.[3] Tightly embracing[4] his dead child, he wailed, 'Alas!' and gave himself over to grief for his son.*[5] (*nṛpavaram iti nindayan dvijātmā sujanasamūhasamāvṛto 'bhy aśāntaḥ / mṛtaśiśum upagūhayan svamūrtyā vyalapad aho sutaśokam abhyagacchat //*)"

[1] "the twice-born brahman" *dvijanmā*: Literally, "the one having two births." KK reads instead *dvijātmā*, "whose essence *or* self was that of a twice-born [one]."

[2] "inconsolable, although" *apy aśāntaḥ*: Literally, "not pacified *or* appeased, although." KK reads instead the very awkward *abhy aśāntaḥ*, "to, inconsolable." One would be forced to take the adverb *abhi*, "to, toward, *or* against," to refer either retrospectively to the accusative *nṛpavaram*, "foremost of kings," in *pāda* a, or prospectively to the accusative *mṛtaśiśum*, "dead child" in *pāda* c.

[3] "surrounded by a host of his kinsmen" *svajanasamūhasamāvṛtaḥ*: KK reads instead *sujanasamūhasamāvṛtaḥ*, "surrounded by a host of virtuous people."

[4] "Tightly embracing" *upagūhayan svamūrtyā*: Literally, "Embracing with his own form *or* body."

*[5] "in his extremity of grief for his son" *sutaśokam atyarūḍham*: We read the phrase as an adverbial clause and have emended the seemingly meaningless *atyarūḍham*, "extremely not risen," to read *atyārūḍham*, "excessively elevated." KK reads the more lucid *sutaśokam abhyagacchat*, "he gave himself over to [lit., 'went to'] grief for his son."

The meter is *puṣpitāgrā* (*aupacchandasika*).

Sarga 65

1. "that twice-born brahman's" *dvijasya*: Literally, "of the twice-born one."

"lamentation" *paridevitam*: D5–7,10,11,G1,M1,6,7, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *paridevanam*.

"so filled with sorrow and grief" *duḥkhaśokasamanvitam*: The ending *-am* is marked as uncertain by the editors of the critical edition. Ct differentiates the two terms *duḥkha* and *śoka*, arguing that the former refers to the brahman's miseries, such as old age, etc., while the latter refers to the grief born of his bereavement over his son (*duḥkham ātmano vārdhakādinimittaṃ śokaḥ putraviyogajas tābhyāṃ samanvitam*). Cs understands that the poet uses both terms distributively, with the first, *duḥkha* (sorrow), referring to the emotions of the hearer (i.e., Rāma), and the second, *śoka* (grief), to those of the speaker (i.e., the brahman). He bases this argument on the clear meaning of the phrase "and he was consumed with sorrow" from verse 2 below, where the emotion of sorrow (*duḥkham*) is ascribed to Rāma. Cs then quotes Ct, observing that we are to understand that that commentator fails to grasp the clear meaning of the compound here. (*duḥkhaśokasamanvitaṃ śrotur vaktuś cety ubhayavivakṣayā duḥkhaśokety uktiḥ. sa duḥkhena ca saṃtapta ity anuvāda svārasyāt. duḥkham ātmano vārdhakādinimittaṃ śokaḥ putraviyogajas tābhyāṃ samanvitam iti vyākhyānān nāgojibhaṭṭo na tatsvārasyagrāhīti jñātavyam.*)

2. "Wholly consumed with sorrow" *susaṃtaptaḥ*: Ñ2,B2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *ca saṃtaptaḥ*, "And consumed with sorrow."

"and his brothers" *bhrātṝṃś ca*: Cv observes, "With regard to the determination of which brothers are intended, the dual should have been used in view of the fact that Śatrughna was living abroad. However, the plural has been used because [the word] 'brothers' implies by synecdoche that [Rāma's] friends are also to be included. However, according to some, the plural is appropriate even in the case of two, since anything over one is plural. (*bhrātṛparyavasāne śatrughnavipravāsād dvivacanena bhavitavyaṃ prayuktaṃ bahuvacanam. ato bandhūpalakṣaṇam etat. ekavyatiriktaṃ sarvam anekaṃ tato dvayor api bahuvacanaṃ bhavatīti kecit.*)" Ś,V,D1–5,8,12, and Lahore, KK, and VSP read instead the dual *bhrātarau*, "the two brothers," thus avoiding the problem.

"together with the vedic brahmans" *sahanaigamān*: Here, as elsewhere, the context determines which of the term's three senses—*vaidika* brahmans, merchants, or townsfolk in general—we must understand here. Ct, the only commentator to gloss the term here, understands *paurāḥ*, "townsfolk." All translations consulted interpret the term as

does Ct. However, given the exclusive nature of the group invited and the esoteric subject to be discussed, we believe that the reference here is to brahmans. For a discussion of this term, see notes to 7.55.5.

3. "the eight twice-born brahmans" *dvijāḥ . . . aṣṭau*: Literally, "the eight twice-born [ones]." Cs stresses the fact that Vasiṣṭha is not included among the eight but constitutes the ninth. (*vasiṣṭhena sahāṣṭau dvijāḥ. vasiṣṭho navama iti yāvat.*)

4–5. "those bulls among the twice-born brahmans" *ete dvijarṣabhāḥ*: Literally, "these bulls among the twice-born [ones]."

"Mārkaṇḍeya, Maudgalya, Vāmadeva, Kāśyapa, Kātyāyana, Jābāli, Gautama, and Nārada" *mārkaṇḍeyo 'tha maudgalyo vāmadevaś ca kāśyapaḥ / kātyāyano 'tha jābālir gautamo nāradas tathā //*: It interesting to note that such a distinguished group of legendary seers appears to have arrived at Rāma's court unannounced. The list of the seers here is repeated, verbatim, or almost so, in the *Ayodhyākāṇḍa* (see 2.61.2), the *Yuddhakāṇḍa* (see 6.116.55), and the *Uttarakāṇḍa* (see 7.87.2–3). Under normal circumstances, in the previous books, Rāma, like his father, would have summoned his eight counselors (*mantrins*), who are mentioned here but not named. For a list of the names of Rāma's and Daśaratha's counselors, see 1.7.2 and 3565*, following notes to 6.115.8.

"were seated on cushions" *āsaneṣūpaveśitāḥ*: Literally, "were caused to sit on seats." Cr notes that it was Rāma himself who had them take their seats (*rāmeṇeti śeṣaḥ*).

"the vedic brahmans" *naigamāḥ*: See notes to verse 2 above.

"in the proper fashion" *anukūlataḥ*: D7,10,11, and GPP and NSP read instead *anukūlitaḥ*. Apte (s.v.), citing this verse, glosses, "honored *or* well received." The term is not cited in either MW or PW. Ct glosses, "who practiced the behavior of the cultivated (*kṛtaśiṣṭācārāḥ*)."

Following 5ab, D6,7,10,11,T1,2,4,G,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1097*]: "And, his hands cupped in reverence,[1] having reverentially saluted those great seers, who had come (*maharṣīn samanuprāptān abhivādya kṛtāñjaliḥ /*)."

[1] "his hands cupped in reverence" *kṛtāñjaliḥ*: As noted by Cr, the adjective must modify Rāma (*kṛtāñjalī rāmaḥ*).

6. "those men of fiercely blazing energy . . . told them" *teṣām . . . dīptatejasām /. . . ācaṣṭe*: Literally, "he tells those ones of blazing energy." Technically we must take the genitives in *pādas* ab as objective. We have, however, rendered the verse with two clauses, as if we were dealing first with a genitive absolute construction.

"about why the twice-born brahman was wailing" *dvijo yasmāt praroditi*: Literally, "because of which the twice-born [one] is crying." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dvijo 'yam uparodhati* [KK and VSP—*uparodhate*], "This twice-born one is blockading." Ct explains this variant as follows: "This twice-born one is blockading (*uparodhati*), that is, blockading (corrected to *uparuṇaddhi*). We must add the phrase 'the royal gate.' 'Everything,' means that he told them that he [i.e., the brahman] was saying that the child's death had its roots in the transgression[s] of the king, and so on, that is, he told them all of that. (*ayaṃ dvija uprodhaty uparuṇaddhi. rājadvāram iti śeṣaḥ. sarvaṃ rājadoṣamūlam eva bālamaraṇaṃ vadatītyādikaṃ ca sarvam ācaṣṭe.*)" Cr understands similarly. Ck appears to understand similarly, but our transcription of his commentary appears to be corrupt. He says, "He tells all, that is, everything, that is, he tells the counselors who participate in the discussion that [the brahman] ascribes the death of the child entirely to the transgression on the part of the king, etc. (*sarvaṃ parivedanamantriṇaḥ sa rājadoṣamūla*[*m*] *eva bālamaraṇaṃ vada*[*n–sic*]*tīty ādikaṃ sarvam ācaṣṭe.*)"

7. "to him" *nṛpam*: Literally, "to the king." D6,7,10,11, and GPP, NSP, and Gita Press read instead *svayam*, "himself."

8. "your majesty" *rājan*: Literally, "O king." The reading is marked as uncertain by the editors of the critical edition.

"this . . . death of a child has come about" *prāpto 'yaṃ bālasaṃkṣayaḥ*: D6,7,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *prāpto bālasya saṃkṣayaḥ*, "the death of a child has come about."

"heroic" *vīra*: Literally, "O hero." The reading is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1,2,4,G2,3,M1,3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *rājan*, "O king."

9. "In the beginning . . . in the Kṛta Yuga" *purā kṛtayuge*: We take the term *purā*, frequently understood to mean "long ago," in its sense of "in the beginning" (Monier-Williams s.v.). It appears that Nārada is giving a general description of the conditions in the various *yugas* rather than a specific history of the practice of asceticism by the various social classes in a particular historical framework. According to the more or less standard model of the Vaiṣṇava *purāṇas*, which culminates in the popular tradition of the ten incarnations (*daśāvatarāḥ*) of Viṣṇu and places each incarnation in a particular cosmic era, Rāma lived in the Tretā Yuga, the second of the four eras. The epics, however, do not actually make this association of Rāma and the *Rāmāyaṇa* with the Tretā. As Dr. Luis González-Reimann points out in a personal communication, in the *Nārāyaṇīya* section of the *Mahābhārata's Śāntiparvan*, Viṣṇu foretells that he will be born as the Bhārgava Rāma Jāmadagnya in the Tretā Yuga but as Rāma Dāśarathi in the *saṃdhi*, or the junction, between the Tretā and Dvāpara Yugas (*MBh* 12.326.77–78). He also notes that earlier in the *Mahābhārata* (1.2.3–8), Bhārgava Rāma, who is universally said to have preceded Rāma Dāśarathi, is placed in that same *saṃdhi*, thus further indicating that the *Mahābhārata*'s authors did not regard the hero of the *Rāmāyaṇa* as having lived in the Tretā. Outside of the present, rather confusing and obscure passage, Vālmīki's *Rāmāyaṇa* itself makes no effort to identify the *yuga* in which its central narrative unfolds. We are grateful to Luis González-Reimann for his insights concerning the placement of the *Rāmāvatāra* in the Tretā Yuga. For a learned discussion of the cycles of time, or *yugas*, in ancient India, see González-Reimann 2002.

10. "resplendent" *prajvalite*: Ck, Cg, and Ct gloss, "splendid through asceticism (*tapasā dīpte*)."

"unshrouded by darkness" *anāvṛte*: Literally, "not covered." The word is marked as an emendation by the editors of the critical edition, apparently on the basis of the reading given in the commentaries of Cv, Ck, Cg, Cm, and Ct. GPP, NSP, Gita Press, KK, and VSP all read *tv anāvṛte*. The majority of manuscripts read either *hy anāvṛte* or *tv anāvṛte*, thus avoiding the hiatus. Cv glosses, "unobscured, that is to say, illuminated (*apracchādite a*[*sic*]*prakāśita iti yāvat*)." Ck and Cg offer, "in that cosmic era that was devoid of the obscuration of ignorance (*ajñānāvaraṇarahite yuge*)." Ct glosses, "in that cosmic era in which the people were devoid of the obscuration of ignorance (*ajñānāvaraṇarahitajane yuge*)." See note to verse 14 below.

"in which brahmans were preeminent" *brahmabhūte*: Literally, "which consisted of brahmans." Ck, Cg, and Ct gloss, "in which the brahman class was foremost (*brahmavarṇapradhāne*)." Cr understands similarly.

"were" *jajñire*: Literally, "they were born."

"immortal" *amṛtyavaḥ*: Literally, "deathless." Cg glosses, "devoid of death because of the absence of even a trace of unrighteousness, which is the cause of death (*maraṇahetutvādharmaleśasyāpy abhāvān maraṇarahitāḥ*)." Ck and Ct understand similarly. Cr, however, glosses, "devoid of untimely death (*akālamṛtyurahitāḥ*)."

"farsighted" *dīrghadarśinaḥ*: Ck, Cg, Ct, and Cr understand that because of the fact that they were not shrouded in ignorance, people were possessed of universal knowl-

edge even concerning matters that were past and were yet to come (*anāvṛtajñānatvāc ca dīrghadarśino 'tītānāgatādisakalajñānavantaḥ*—so Ct; Ck, Cg, and Cr similarly).

11. "Next came the age called the Tretā Yuga, the age of men of powerful bodies. In that age kshatriyas became able to practice the asceticism of that previous age." *tatas tretāyugaṃ nāma mānavānāṃ vapuṣmatām / kṣatriyā yatra jāyante pūrveṇa tapasānvitāḥ //*: The verse is elliptical and its construction is awkward. A literal translation would be: "Then [there is] the one called the Tretā Yuga, which belongs to *or* embodies beautiful men and in which have arisen kshatriyas associated with the previous asceticism." The commentators struggle to make sense of the verse. Their explanations vary in length and detail but generally present more or less the same idea. A brief and useful example is the commentary of Cr, who glosses: "Then, after the Satya Yuga [Kṛta Yuga], the Tretā Yuga, which was connected with men of powerful [bodies], came about. The words 'came about' must be added. In which Tretā Yuga kshatriyas arose, that is, kshatriyas who were associated with the previous asceticism; the meaning is '[They were associated] with asceticism that was practiced exclusively by brahmans in the previous era.' (*tataḥ satyayugānantaraṃ vapuṣmatāṃ dehināṃ sambandhi tretāyugam avartateti śeṣaḥ. yatra tretāyuge kṣatriyāḥ pūrveṇa pūrvayuge brāhmaṇamātrānuṣṭhitenety arthas tapasānvitāḥ kṣatriyā jāyante.*)" In an effort, perhaps, to rationalize the passage's seemingly uncanonical and somewhat confused account of the *yugas* and the practices associated with them, Cg adds that the Tretā Yuga is connected with the kshatriyas in the sense that they predominated in that age [just as it is stated in verse 10 that the brahmans dominated in the Kṛta Yuga]. (*mānavānāṃ manuvaṃśakṣatriyāṇāṃ sambandhi tretāyugaṃ nāma bhavati. tatpradhānatvāt tatsambandhitvam.*)

12. "And compared to those great men in that age known as the Tretā Yuga, those in the preceding age were superior to them in both strength and asceticism." *vīryeṇa tapasā caiva te 'dhikāḥ pūrvajanmani / mānavā ye mahātmānas tasmiṃs tretāyuge yuge //*: This verse, too, is somewhat ambiguous. A literal translation would be: "Those in a previous birth were greater by strength and by asceticism, those great men who were in the age, the Tretā Yuga." The clausal structure is defective. The commentators offer two explanations. One put forth by Ct understands that those great men in the Kṛta Yuga who practiced asceticism [i.e., the brahmans] are superior in both power and asceticism to those great men, whether brahmans or kshatriyas, who practiced asceticism in the Tretā Yuga. (*tatra tretāyuge tretākhye yuge mahātmānas tapoyuktā ye mānavā brāḥmaṇāḥ kṣatriyā vā santi tadapekṣayā pūrvasmin janmani pūrvajāte kṛtayuge tapobhājo ye mānavās te vīryeṇa prabhāvena tapasā tapo 'tiśayenādhikā utkṛṣṭāḥ.*) Ck and Cg understand similarly, although they do not note that both brahmans and kshatriyas are practicing asceticism in the Tretā Yuga. Cg prefaces his comments by indicating that the verse is in response to an implicit question as to whether the ascetic kshatriyas of the Tretā Yuga were the equals of the ascetic brahmans of the Kṛta Yuga, the answer to which question is a resounding no. (*tretāyuge tapasvino jātāḥ kṣatriyāḥ kṛtayuge tapasvibhir brāhmaṇaiḥ kiṃ tulyā nety āha—vīryeṇeti.*) Cr understands that in the Kṛta Yuga, the brahmans are superior in strength and asceticism, but in the Tretā Yuga, kshatriyas are superior in strength and asceticism. (*pūrvajanmani yuge satyayuga ity arthas te brāhmaṇā eva vīryeṇa tapasā cādhikāḥ. mānavāḥ kṣatriyās tu tretā yuga eva vīryeṇa tapasā cādhikāḥ.*) V3,D6,10,11,T,G,M1–5,8,10, and GPP, NSP, Gita Press, KK, and VSP read *tatra*, "there *or* in that," for *tasmin*, "in that." The second occurrence of the word *yuge* in *pāda* d is marked as uncertain by the editors of the critical edition.

13. "The brahmans were superior and the kshatriyas were inferior in every respect. But over the course of the two *yugas*, they came to be equal in power." *brahma kṣatraṃ tu tat sarvaṃ yat pūrvaṃ aparaṃ ca yat / yugayor ubhayor āsīt samavīryasamanvitam //*: The syntax of this verse is particularly impenetrable and difficult to construe. A literal translation would be: "But all that pertained to the brahmans and to the kshatriyas was

[respectively] superior (*pūrvam*) and inferior (*aparam*). In the two *yugas*, it became endowed with equal power." The commentators struggle to make sense of the verse, and our translation derives largely from them, with particular reference to Ct's most detailed analysis. The general idea is that although the kshatriyas and the brahmans were equally endowed with power in the Kṛta and Tretā Yugas, the brahmans were, nonetheless, superior in all respects, in that they alone possessed the authorization for, and the power derived from, asceticism. Ct explains as follows: "Now, the kshatriyas of the Tretā [Yuga] were inferior to the brahmans of the Kṛta [Yuga], but they are equal to the brahmans of the Tretā [Yuga]. Thus the author says: '*brahma kṣatram*' *iti*. Between those two *yugas*, it was in the Kṛta Yuga that the brahmans had priority (*pūrvam*), that is to say, were superior (*utkṛṣṭam*), in both asceticism and power, while the kshatriyas were inferior (*avaram*) in those two things, that is to say, they were inferior (*nyūnam*) with respect to both asceticism and power. But in the Tretā [Yuga] all of them, that is, both the brahmans and the kshatriyas, are endowed with equal power. Since in the Kṛta [Yuga] the kshatriyas are not authorized to perform asceticism, they are inferior to the brahmans of the age of that *yuga*. In the Tretā [Yuga], however, since both [classes] are authorized to perform asceticism, they became equal in both asceticism and power. That is the meaning. In fact, what is being stated here is the inferiority of the brahmans of the Tretā Yuga to those of the Kṛta Yuga. (*atha tretākālikakṣatriyāṇāṃ kṛtakālikabrāhmaṇebhyo nyūnatā tretākālikabrāhmaṇais tu samatety āha—brahma kṣatram iti. ubhayor yugayor madhye kṛtayuge brahmapūrvaṃ tapovīryābhyām utkṛṣṭaṃ kṣatraṃ cāvaraṃ ca tābhyāṃ tapovīryābhyāṃ nyūnam āsīt tat sarvaṃ brahmakṣatrarūpam ubhayaṃ tretāyāṃ samavīryasamanvitam āsīt. kṛte kṣatriyāṇāṃ tapasy anadhikārāt tadyugīyebhyo brāhmaṇebhyas teṣāṃ nyūnatā. tretāyāṃ tūbhayor api tapodhikārād ubhāv api tapovīryābhyāṃ samāv iti bhāvaḥ. arthāt kṛtayugabrāhmaṇebhyas tretāyugabrāhmaṇānām api nyūnatvam uktam.*)" Ck is similar to Ct but more concise. Cr understands that previously the *kṣatra*, that is to say, the kshatriya class, was lesser, that is, deficient, in asceticism but equal in power [to the brahmans]. In other words, they were endowed with power that was equal to the power of those in the Satya Yuga [Kṛta Yuga], while the *brahma*, that is to say, the brahmans as a class, were [superior in asceticism] in both *yugas* because of their ability to control their senses. (*pūrvam avaraṃ tapasā hīnam ity artho yat kṣatraṃ kṣatriyakulaṃ tat samavīryasamanvitam. satyayugīyavīryasadṛśavīryayuktam. brahma brāhmaṇakulaṃ ca tat sarvam ubhayor yugayor yad indriyanigrahavad ity artha āsīt.*) Cg explains, "[With the verse beginning] *brahma*, etc., [the author] says that the brahmans of the Tretā Yuga are equal [to the kshatriyas]. Between the two *yugas*, that is, the Kṛta and the Tretā, it is in the Kṛta, in the beginning, that the brahmans have priority, that is to say, are superior, and in the Tretā the kshatriyas [remain] inferior, that is to say, are lesser. Nonetheless, in the Tretā, both attain equal prominence. (*tretāyugabrāhmaṇās tulyā evety āha—brahmeti. ubhayoḥ kṛtatretāyugayoḥ kṛte yad brahma pūrvam utkṛṣṭaṃ yac ca tretāyām apakṛṣṭaṃ kṣatraṃ tad ubhayaṃ tretāyāṃ samapradhānam āsīt.*)" Ñ2,V,B,D1,2,9–11,T3, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for the critical reading *tu*, "and *or* but." D5–7,11,T3,M10, and GPP, NSP, and Gita Press read *avaram*, "inferior," for *aparam*, which in this context also means "inferior."

14. "Then, unable to perceive any great difference between the brahmans and kshatriyas, all the authorities instituted regulations that governed all four social classes to address this." *apaśyantas tu te sarve viśeṣam adhikaṃ tataḥ / sthāpanaṃ cakrire tatra cāturvarṇyasya sarvataḥ* //: Once again the verse is elliptical to the point of near incomprehensibility, and we have fleshed it out on the basis of the general consensus among the commentators. A literal translation would be: "Then *or* because of that, not seeing a great distinction, they all made a rule in every respect concerning that for [lit., 'of'] the group of four social classes." D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read

saṃmatam, "accepted *or* agreed upon," for *sarvataḥ*, "in every way." KK and VSP read *paśyaṃs tu na te sarve*, "none of them perceiving," for *apaśantas tu te sarve*, "and they all, not seeing." The idea expressed here, according to the commentators, is that in the Tretā Yuga, the kshatriyas, having gained authorization to perform asceticism, were no longer clearly differentiated from the brahmans. Therefore, Manu and all the other authors of *dharmaśāstra* in their age (so Ck, Ct, and Cr) or all the people (so Cg) established new regulations to define and govern the specific, authorized activities of the four *varṇas*. Thus Ck and Ct, for example, explain: "Therefore, in the Tretā Yuga, since all of the authorized propounders of *dharma* of that age, Manu, etc., did not perceive any great difference from that (*tataḥ*), i.e., on the part of the kshatriyas from the brahmans, that is to say, any distinction with regard to the practice of asceticism . . . they made, at that time, that is to say, in the Tretā Yuga, a regulation approved by all people since time immemorial, that is to say, a regulation, i.e., a *śāstra*, to distinguish the rules of conduct of the four social classes, the brahmans, etc. The real meaning here is that in the Kṛta [Yuga], all of the social classes adhered respectively to their proper duties of their own accord without any regulation. (*atas tretāyuge brāhmaṇakṣatriyayos tapoviśeṣeṇa tayor madhye brāhmaṇasya tataḥ kṣatrād adhikhaṃ viśeṣam apaśyanto manvādayaḥ sarve tatkālikā dharmapravartanādhikṛtāḥ . . . brāhmaṇādicaturvarṇānāṃ saṃmatam anāditaḥ sarvalokasaṃmataṃ sthāpanaṃ varṇānām ācārabhedakasthāpanaṃ śāstraṃ tatra tretāyuge cakrire. kṛte tu vinaiva sthāpanaṃ svayam eva sarve varṇāḥ svasvadharmaratā iti bhāvaḥ*—so Ct; Ck similarly.)" Cr is generally similar, but adds that the institution of rules for the conduct of the four *varṇas* suggests that the kshatriyas could get no peace of mind in the absence of a servant class [lit., 'agents of service'] (*etena sevākartṝn vinā kṣatriyāṇāṃ manaḥprasādo na jāta iti dhvanitam*). Cg adds that the regulation of the differences among the *varṇas* that was made was already proclaimed in the *vedas* and that the failure of people to perceive any difference between the brahmans and the kshatriyas derives from the fact that the kshatriyas, who had been banned from the practice of asceticism in the Kṛta Yuga, could now engage in it in the Tretā. In the same way, those great men [of old] also established the regulations that are laid down in the *vedas* and *purāṇas* for the proper conduct of *vaiśyas* and *śūdras*. That is the meaning. (*tat sthāpanam ācārabhedaṃ vedoditaṃ cakrire . . . kṛtayuge tapastadabhāvābhyām ubhayor vailakṣaṇyaṃ spaṣṭam. tretāyuga ubhayor api tapaḥsāmyād vailakṣaṇyakaram ācārabhedam akalpayann ity arthaḥ. evaṃ vaiśyaśūdrayor api vedapurāṇoktācāravyavasthāṃ mahānto 'kalpayann ity arthaḥ.*) Roussel (1903, vol. 3, p. 589), apparently following Gorresio (1870, p. 237), and followed by Shastri (1959, vol. 3, p. 581) and Benoît (1999, p. 1379), understands that the verse describes the establishment of the four social orders, but this is dubious. He translates: "*c'est alors que l'on établit publiquement la quadruple couleur.*" The distinct *varṇas* are thought to have been in place since the creation as stated in the *Puruṣasūkta* of the *Ṛgveda* (10.90). Here, it is simply a question of defining their respective duties and occupations.

Following verse 14, D6,7,10,11,T,G1,3,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [= 7.65.10ab]: "In that resplendent age, unshrouded[1] by darkness, in which brahmans were preeminent[2] (*tasmin yuge prajvalite brahmabhūte anāvṛte*)."

[1] "unshrouded" *anāvṛte*: D6,7,10,11,T,G1,M1–5,7–10 and GPP, NSP, Gita Press, KK, and VSP read instead *hy anāvṛte*, "indeed, unshrouded." See note to verse 10 above.

[2] "in which brahmans were preeminent" *brahmabhūte*: D6,7,10,11,T2–4,G1,M2,8–10, and GPP, NSP, Gita Press, KK, and VSP read *dharmabhūte*, "in which *dharma* was preeminent."

15. "Nonetheless, unrighteousness set one foot on the earth" *adharmaḥ pādam ekaṃ tu pātayat pṛthivītale*: Literally, "But unrighteousness caused one foot to fall on the surface of the earth." Ct understands that *adharma* is four-footed in that it consists of four negative characteristics: 1) untruthfulness (*anṛta*), 2) violence (*hiṃsā*), 3) dissatisfaction (*asaṃtoṣa*), 4) and strife (*vigraha*). Compare *BhāgP* 12.3.20, where the same list of the four legs of *adharma* is given. Cr interprets similarly here. Ct continues, understanding that the term *pāda*, "foot," should be taken here in its sense of one quarter. He understands that by the phrase "set down one foot" we are to understand that *adharma* took hold *or* began. In this, he argues that the men of the Tretā Yuga were [originally] similar to those of the Kṛta Yuga, [but] because of an absence of the authorization for the knowledge of *brahman*, they now lacked pure knowledge *or* insight and so began the practice of sacrificing, such as the *agnihotra*, etc. Cg interprets similarly here. Ct continues, saying that the meaning is that *adharma* was set in motion through one quarter [of itself] precisely because of the absence of this knowledge. Thus those men became inferior to those of the Kṛta Yuga. (*adharmo hiṃṣānṛtāsaṃtoṣavigraharūpacatuṣpāt pṛthivītale pādaṃ caturthāṃśaṃ pātayad apātayat. pravartayāmāsety arthaḥ. evaṃ ca tretāpuruṣāḥ kṛtayugapuruṣā iva nirmalajñānarāhityād brahmajñānādhikāraśūnyā agnihotrādidharma eva pravṛttāḥ. jñānābhāvād eva cādharmo 'pi pādena pravṛtta iti bhāvaḥ. ata eva te kṛtayugapuruṣebhyaḥ kṣīṇā ity āha.*) The concept of some entity, i.e., the *vedas*, the primal Puruṣa, etc., existing through only one quarter of itself on earth is established in the *vedas* themselves, i.e., in the *Puruṣasūkta*. Compare *ṚV* 1.64.45 and 10.90.3. The specific reference here appears to be loosely derived from the purāṇic trope of *dharma* as a cow, which stands on all four feet in the Kṛta Yuga, lifting one foot in each of the successive ages until it totters precariously on a single foot in the Kali Yuga. See *MBh* 3.148.9–39, where Hanumān describes the four *yugas* in similar terms to Bhīmasena.

"so that, through association with that unrighteousness, the twice-born ones became diminished" *adharmeṇa hi saṃyuktās tena mandābhavan dvijāḥ*: The sequence *mandābhavan* appears to be the result either of a double *sandhi* for an original *mandāḥ abhavan* or from an augmentless imperfect (*lañ*), such as we find in *pāda* b (*pātayat*), i.e., *mandāḥ bhavan*. D10,11,G1,M2,3 (first time),4,5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *adharmeṇa hi saṃyuktas tejo mandaṃ bhaviṣyati*. This version of the line is also elliptical, as it lacks a substantive to be modified by the adjective *saṃyuktaḥ*, "associated with." Ck and Ct supply the word *lokaḥ*, "world *or* people," and read the line to mean: "Since the people were associated with that [unrighteousness], they became authorized for the rules governing the social classes and life stages. Therefore, their blazing splendor will become dimmed. (*yatas tena saṃyukto loko varṇāśramādhikṛto bhavati tatas tasya tejo mandaṃ bhaviṣyati*—so Ct; Ck similarly.)" Ck adds that by "it will be (*bhaviṣyati*)," "it is (*bhavati*)" is meant (*bhavatīti yāvat*). Cr understands: "Associated with unrighteousness, that is to say, with unrighteous conduct (*adharmacaraṇa*), the people will be, that is to say, will obtain, diminished blazing energy (*adharmeṇādharmacaraṇena saṃyukto jano mandaṃ tejo bhaviṣyati prāpsyati*)." Cg interprets the future *bhaviṣyati* as the future form in reference to the past (*bhaviṣyatīti bhūte lṛṭ*).

Following verse 15, Ś,V (except V2),B4,D2–12,S insert, while Ñ2,B1,2 insert only line 3 after 15ab, and B3 inserts only line 3 after 14, a passage of three lines [1100*]: "And that mode of livelihood, which the men of the earlier age had held to be connected with the quality of passion and so highly impure,[1] the one known as 'agriculture [*anṛta*]'[2] now came about by reason of that one foot[3] on the surface of the earth. And having caused agriculture [*anṛta*] to descend through unrighteousness, that one foot . . . (*āmiṣaṃ yac ca pūrveṣāṃ rājasaṃ hi malaṃ bhṛśam / anṛtaṃ nāma tadbhūtaṃ pādena pṛthivītale / anṛtaṃ pātayitvā tu pādam ekam adharmataḥ //*)."

The passage, especially line 3 ("And having caused agriculture [*anṛta*] to descend through unrighteousness, that one foot [*anṛtaṃ pātayitvā tu pādam ekam adharmataḥ*]"), has very strong textual support. Its first two lines are in all versions reported in the critical edition with the exception of Ñ, while line 3, which contains the first mention of the ambiguous and contested term *anṛta*, is present in all versions and absent from only three manuscripts, Ñ1,V2, and D1.

[1] "And that mode of livelihood, which the men of the earlier age had held to be connected with the quality of passion and so highly impure" *āmiṣaṃ yac ca pūrveṣāṃ rājasaṃ hi malaṃ bhṛśam*: Literally, "and that mode of livelihood, which was connected with the [*guṇa* of] *rajas* and extremely tainted for those of long ago." B4,D10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *hi*, "and." Ct glosses, "For those men of old, that is, those who lived in the Kṛta Yuga, that *āmiṣa*, that is to say, in the form of a means of livelihood, such as agriculture, etc., which was *rājasa*, that is to say, having as its foundation the *guṇa* of *rajas* [quality of passion], was extremely impure, that is, something that was possessed of impurity and so to be shunned. (*pūrveṣāṃ kṛtayugasthānāṃ bhṛśam atyarthaṃ malaṃ malavat tyājyaṃ yad rājasaṃ rajoguṇamūlam āmiṣaṃ jīvanopāyarūpaṃ kṛṣyādy āsīt*)." Cg and Ck (quoted by Ct) understand similarly. Cr, who more or less follows the same line of interpretation, differs in understanding the word *āmiṣam*, which the other commentators understand in the general sense of "mode of livelihood (*jīvanopāya-*)," to refer specifically to food and particularly to meat, which, he claims, was adopted as part of their diet by many of those living in the Tretā Yuga. (*tad āmiṣaṃ tretāyugasthabahūnāṃ bhogyam abhavad iti śeṣaḥ. āmiṣaṃ tv astriyāṃ māṃse tathā syād bhogyavastunīti kośaḥ.*) Dutt (1894, p. 1789) seems to understand *āmiṣa* to mean "houses and farms," rendering, "And for houses and farms that were the property of the former age, people of the Tretā Yuga were possessed by envy, the outcome of the quality of darkness." Roussel (1903, vol. 3, p. 590) translates, "*L'élément charnel*." Shastri (1959, vol. 3, p. 581) offers, "Flesh that had been formerly eaten" and notes in a footnote (no. 3): "Men lived on flesh by hunting before agriculture was known." Benoît (1999, p. 1380), following Roussel, renders, "*La composante charnelle*." See below for the translations of both Raghunathan and Gita Press.

[2] "the one known as 'agriculture [*anṛta*]' " *anṛtaṃ nāma*: Literally, "named *anṛta*." The word *anṛta* normally means "falsehood *or* unrighteousness" and shares considerable semantic space with the term *adharma*. It is perhaps for this reason that some of the commentators and the translators who follow them choose to take the term in its other sense, "agriculture," in order, one supposes, to avoid redundancy. This reading also depends on the interpretation of the word *āmiṣa* above. The identification of *anṛta* as agriculture may also be traced to the idea that in the paradisiacal era of the Kṛta Yuga crops appeared spontaneously without any human effort, so that it is only in the less idyllic era of the Tretā that people need to labor for their sustenance. *Amarakośa* 2.9.2, in fact, cites the term in the sense of agriculture. Given their understanding of the term *āmiṣa* as "mode of livelihood," Cg and Ct understand the term *anṛta* in the sense of agriculture and cite *Amara* in support of this. (*sevā śvavṛttir anṛtaṃ kṛṣir uñchaśilaṃ tv ṛtam ity amaraḥ*—so Cg; Ct similarly). Cr, however, understands the term in its more familiar sense of "unrighteousness *or* untruthfulness," claiming that it is the name of the first foot of *adharma*, "unrighteousness." The result of this, according to Cr, is the arising of desire and wrath in the world. This, in turn, leads to the diminution of the life span of people [in the Tretā Yuga] as compared to that of their predecessors in the Satya [Kṛta] Yuga. Cr concludes by noting that what is suggested here is that what becomes manifest [in the Tretā] is a diminution of [people's] power, etc. (*kāmakrodhaprāptau doṣam āha—*

anṛtam iti. adharmato 'dharmeṇānṛtam ekaṃ pādaṃ pātayitvā tato 'nṛtakāryabhūtakāmakrodhād āyuṣaḥ pariniṣṭhitaṃ pariniṣṭhitatvaṃ satyayugāyuḥpramāṇāpekṣayālpapramāṇakatvam ity arthaḥ prāduṣkṛtam etena prabhāvādīnām alpatvaṃ sūcitam.) Translators resort to various strategies for the passage. Dutt (1894, pp. 1789–90) translates "the soiled sin of untruth." Roussel (1903, vol. 3, p. 590) avoids interpreting the term, referring to it simply as "*L'Anrîta*." Shastri (1959, vol. 3, p. 581) avoids translating these lines. Both Raghunathan and Gita Press follow Cg and Ct. Raghunathan (1982, vol. 3, p. 571) renders, "eking out one's livelihood by tilling the soil." Gita Press (1998, vol. 2, p. 880), offers: "The Rājasika acts like agriculture was [*sic*] known to be *anṛta*." Benoît (1999, p. 1380) renders, "*ce que l'on désigne du terme d'impiété*." See verse 20 and notes below. Compare, too, 7.75.8 and notes.

[3] "by reason of that one foot" *pādena*: Literally, "by the foot *or* quarter." D10,11, and GPP and NSP read instead *kṣiptena*, "by that which was tossed *or* set down."

16. "Then there appeared for the first time a limit to the span of life, so that people performed only auspicious acts and were devoted to truth and righteousness." *tataḥ prāduṣkṛtaṃ pūrvam āyuṣaḥ pariniṣṭhitam / śubhāny evācaraṃl lokāḥ satyadharmaparāyaṇāḥ //*: Once again the verse is elliptical and awkward. A literal translation would be: "Then appeared a first limit of life span. People performed only auspicious things, being devoted to truth and *dharma*." The idea, as suggested in various ways by the commentators, is that the unlimited life span of men in the Kṛta Yuga was now, through the descent of one foot of unrighteousness (see verse 15 above), diminished. Therefore, in fear of that, the people strove to practice only pious or auspicious acts, such as sacrifice, charity, and austerities, which would enable them to avoid this diminution. (*evam āyuṣaḥ kṣayo 'py abhūd ity āha— . . . tatas tenaiva pātite pūrvaṃ prathamaṃ pariniṣṭhitaṃ vināśaḥ prāduṣkṛtaṃ prādurbhūtam. kṛtayugapuruṣāpekṣayā tretāyugapuruṣā nyūnāyuṣo 'bhavann ity arthaḥ. evam anubhāvasyāyuṣaḥ kṣaye pravṛtte sati bhītāḥ santaḥ tretāyugapuruṣāḥ śubhācaraṇe niratā āsan*—so Cg). Ck, Ct, and Cs further specify that the auspicious acts consist of sacrifice, charity, and austerities (*yajñadānataporūpapuṇyakarmāṇy eva*).

D10–12 and GPP, NSP, Gita Press, KK, and VSP read the singular *lokaḥ*, people, and *satyadharmaparāyaṇaḥ* for the critical edition's plural *lokāḥ* and *satyadharmaparāyaṇāḥ*. D8,10–12, and KK and VSP in addition read the singular *lañ*, *acarat*/*ācarat*, "[the world] practiced." GPP, NSP, and Gita Press read *ācaran*, which then must be read as the present participle, "[the world] practicing."

Following 16ab, Ś,V,D6–8,10–12,S insert a passage of one line [1101*]: "And when agriculture [*anṛta*] and unrighteousness had descended to earth[1] (*patite tv anṛte tasminn adharme ca mahītale*)."

[1] "And when agriculture and unrighteousness had descended to earth" *patite tv anṛte tasminn adharme ca mahītale*: Literally, "But when *anṛta* (falsehood/agriculture) and unrighteousness had fallen on the surface of the earth." D10,11, and GPP, NSP, and Gita Press read instead *pātite tv anṛte tasminn adharmeṇa mahītale*, lending the line the sense "But when that *anṛta* had been made to fall on the surface of the earth through unrighteousness." On the term *anṛta* in this context, see 1100*, note 2, following notes to verse 15 above and notes to verse 20 below.

17. "But in the Tretā Yuga those who were" *tretāyuge tv avartanta . . . ye*: V3,D10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *ca vartante . . . ye*, "and those who are" for *tv avartanta . . . ye*.

"while other people were engaged in serving them" *śuśrūṣām apare janāḥ*: Literally, "other people . . . service *or* obedience." As Cg, Ct, and Cr note, we must supplement the elliptical reference by adding a verb with the sense of "they did *or* performed" and note that the reference here is either to the *vaiśyas* and *śūdras* alone (*vaiśyasūdrāḥ*—so Cg) or to various secondary [classes produced] by the mixture [i.e., intermarriage] of *vaiśyas* and *śūdras* (*vaiśyaśūdrasaṃkaraviśeṣāḥ*—so Ck and Ct). Cg, Ct, and Cr note that the two lower *varṇas* are engaged in service to the brahmans and kshatriyas (*brāhmaṇakṣatriyasevām evākurvann iti śeṣaḥ*—so Cr; Cg and Ct similarly).

18. "And that, which was allotted to the *vaiśyas* and *śūdras*, came to be their highest righteous duty." *sa dharmaḥ paramas teṣāṃ vaiśyaśūdram athāgamat*: Literally, "That highest *dharma* of theirs came to the *vaiśyas* and *śūdras*." There is some unclarity as to the antecedent of the pronoun *teṣām*, "of them." Cr understands the reference to be to all the *varṇas*, starting with the brahmans. He says, "Among [all] the classes, starting with the brahmans, that is to say, service to the brahmans and kshatriyas, came to, that is to say, reached, the *vaiśyas* and *śūdras* (*teṣāṃ brāhmaṇādīnāṃ madhye vaiśyaśūdram . . . tad brāhmaṇakṣatriyaśuśrūṣaṇam . . . āgamat prāpnot*)." Cv, on the other hand, restricts the reference to only the *vaiśyas* and *śūdras* (*teṣāṃ vaiśyaśūdrāṇāṃ madhye sa paramadharmo bhūtvā vaiśyāṃś ca śūdrāṃś cāgamat*). Ck, Ct, and Cs only note "in the midst of *or* among them (*teṣāṃ madhye*)," leaving the pronoun *teṣām* without a gloss. Ś1,2,D3,10,11,T1,M6, and GPP, NSP (marked as a variant in KK), and Gita Press read instead *svadharmaḥ*, "their own *dharma*," for *sa dharmaḥ*, "that *dharma*."

"But it was the *śūdras* especially who revered all the other three classes." *pūjāṃ ca sarvavarṇānāṃ śūdrāś cakrur viśeṣataḥ*: Literally, "And the *śūdras* especially did reverence to all the social classes." Ck, Ct, and Cs gloss, "to those belonging to the three *varṇas* (*traivarṇikānām*)." Cr similarly glosses, "all the *varṇas*, up through the *vaiśyas* (*sarvavarṇānāṃ vaiśyaparyantānām*)." Cg notes that although service and agriculture were the highest duty of both the *vaiśyas* and the *śūdras*, in the case of the *śūdras*, service becomes a particular duty even with respect to agriculture. (*vaiśyānāṃ hi śuśrūṣā. ato 'pi kṛṣyādikam eva paramo dharmo 'bhūt. śūdrāṇāṃ kṛṣyādibhyo 'pi śuśrūṣaiva viśiṣṭo dharmo 'bhūd ity arthaḥ.*) Cs, citing a different opinion, quotes a verse from the *Mahābhārata* (6.40.44), which names agriculture, cattle-keeping, and trade as the natural activities of the *vaiśyas*, while the natural activity of the *śūdras* consists of service (*vaiśyānāṃ tu kṛṣigorakṣavāṇijyaṃ vaiśyasyāpi svabhāvajam / paricaryātmakaṃ karma śūdrasyāpi svabhāvajam // iti mānāntarāvagamitakriyātrārthād ukteti bodhyam.*)

Following verse 18, Ś,Ñ,V3,D6–8,10–12,S (except M5) insert, while V1,2,B1,D–5,9 continue after 1105*, B2,4 continue after 1106*, and B3 inserts after 17ab owing to omission, a passage of two lines [1107*]: "At that juncture,[1] because of the rise of unrighteousness and agriculture [*anṛta*] among them,[2] those men of old[3] once more[4] became terrified,[5] foremost of kings (*etasminn antare teṣām adharme cānṛte ca ha / tataḥ pūrve punas trāsam ājagmur nṛpasattama //*)."

As all manuscripts collated for the critical edition and printed editions consulted read this passage, its omission from the critical text is questionable.

[1] "at that juncture" *etasminn antare*: Ck takes the reference to be to the period at which, as noted in verse 18, the *śūdras* came to revere the three [higher] *varṇas* (*etasminn antare traivarṇikapūjāparaśūdrakulayuktakāle*). Cv glosses vaguely, "at that time (*tasmin kāle*)," presumably thinking along the same lines as Ck. Cg, Ct, and Cr are unanimous in understanding the reference to be to the end of the Tretā Yuga (*tretāyugāvasānakāle*—so Cg and Ct; Cr similarly).

[2] "because of the rise of unrighteousness and agriculture among them" *teṣām adharme cānṛte ca ha*: Literally, "when *adharma* and *anṛta* of them [took place]." The commenta-

tors, as do we, understand the phrase to be a *sati saptamī*. Ct understands, "when the foot of *adharma* in the form of *anṛta* had properly set in (*anṛtarūpe 'dharmapāde samyakprāpte satīti śeṣaḥ*)." Cr is similar, noting only that the term *adharma* refers to the first foot of *adharma* (*adharme 'dharmaprathamapāde*)." Cg understands *adharma* to refer to the diminution of life span that is caused by *adharma* and *anṛta* to refer to such means [of livelihood] as agriculture. (*adharme 'dharmakārya āyuṣaḥ kṣaye. anṛte kṛṣyādyupāye ca.*) Cv links the two terms by taking *anṛta* as the name of that particular form of *adharma* (*anṛtasaṃjñe 'dharme vartamāne*). On the term *anṛta* in this context, see 1100*, note 2, following notes to verse 15 above. Compare, too, 7.75.8 and notes.

[3] "those men of old" *pūrve*: Literally, "those of old *or* ancestors." Ct and Cr specify brahmans and kshatriyas (*brāhmaṇakṣatriyāḥ*). Cv explains, "brahmans, etc. (*brāhmaṇādayaḥ*)." Ck similarly understands, "the three [higher] *varṇas* (*trayo varṇāḥ*)." Cg glosses, "those who lived in the Tretā Yuga (*tretāyugasthāḥ*)."

[4] "once more" *punaḥ*: B1–3,D1,3,5,8,9,12,T4, and KK and VSP read instead *bhṛśam*, "extremely."

[5] "became terrified" *trāsaṃ jagmuḥ*: Literally, "they went to fear." Ck glosses, "Like the king, they became frightened of the flaws in the kingdom because of the fact that the flaws of the servants were now to be acquired by themselves (*dāsadoṣasya svaprāpyatvād rāṣṭradoṣād rājeva bhītā babhūvuḥ*)." Ct, glossing the critical reading, which he notes as a variant, similarly explains: "They were frightened of the flaws in the kingdom because of the fact that the flaws of the servants were now to be acquired by the master [i.e., the king]. (*trāsam upāgamann iti pāṭhe. sevakadoṣasya svāmiprāpyatvād rāṣṭradoṣād bhītā babhūvuḥ.*)" The fear here is for the inversion of the social order, where the sins of the servants will be visited upon the masters. T3 and GPP, NSP, Gita Press, KK, and VSP read instead *hrāsam agaman*, "they [i.e., the brahmans] went to diminution." Cr glosses, "they came to the state of diminished blazing energy through such contact with servants (*tādṛśasevakasaṃsargeṇālpatejaḥprabhṛtitvam agaman*)." Cg glosses simply, "destruction (*vināśam*)," for *hrāsam*, "diminution." G2,M2,4,8,9, and the text of Cv read *satyam*, "truth," for *trāsam*, "fear."

19. "Then unrighteousness set down its second foot. And thus, that *yuga* came to be known as the Dvāpara." *tataḥ pādam adharmasya dvitīyam avatārayat / tato dvāparasaṃkhyā sā yugasya samajāyata //*: Once again the syntax is tortured. A literal translation would be: "Then it caused the second foot of *adharma* to descend. Thus that Dvāpara-name of the *yuga* came into being." Like Cs, one has little choice but to take the genitive *adharmasya* in the sense of the nominative (*adharmasyādharmaḥ*). G2,M2,8,9, and KK and the commentaries of Cg and Cm read *adharmaḥ sa*, "that unrighteousness," for *adharmasya*, "of unrighteousness," apparently in an effort to correct the awkward reading. The commentators differ as to the exact nature of *adharma*'s second foot. Ck, Ct, and Cs understand it to consist of possessiveness or greed (*mamatārūpam*), while Cr takes it to be harm or injuriousness (*hiṃsām*). This verse is an attempt to provide an etymology of the word *dvāpara* from *dvitīya*, "second." The normal understanding of the term is that it refers to a particular throw of the dice in the ancient Indian dice game.

20. "both unrighteousness and agriculture" *adharmaś cānṛtaṃ caiva*: Here, as above, we hesitantly translate *anṛta* as "agriculture." According to Cv and Ct, *adharma* takes the form of transgression of the established rules of proper behavior (*adharmo vihitātikramarūpaḥ*—so Ct; Cv similarly). Ct further ascribes the rise of unrighteousness and agriculture to the excess of egotism and covetousness (*ahaṃbhāvamamatayor ādhikyāt*). Ct also quotes Cm, who identifies the increase of *adharma* as the diminution of life span and the increase in agriculture as the increase in the effort that it takes to produce a crop by farming (*tīrthas tv adharmavṛddhir alpāyuṣṭvam anṛtavṛddhiḥ prayāsabāhulyena*

kṛṣisāphalyam ity āha). Cv and Cg share the view of Cm. Cr defines *adharma* as "the second foot of *adharma*, that is to say, violence (*adharmo 'dharmadvitīyapādo hiṃsā*)." As at 1100*, following notes to verse 15 above, translators interpret variously. Gorresio (1870, p. 238) renders, "*la menzogna e l'ingiustizia*." Dutt (1894, p. 1790) now translates "impiety and untruth." Roussel (1903, vol. 3, p. 590) avoids interpreting either term, rendering simply, "*à l'Adharma et à l'Anrĭta*." Shastri (1959, vol. 3, p. 581) here renders, "untruth and evil," while Raghunathan (1982, vol. 3, p. 572) translates, "Adharma and Anṛta (untruth)." Gita Press (1998, vol. 2, p. 881) offers "unrighteousness and Anṛta," and Benoît (1999, p. 1380) translates, "*l'impiété et les atteintes au devoir de chacun*." Compare, too, 7.75.8 and notes.

"reckoned as the Dvāpara" *dvāparasaṃkhye*: Ś,Ñ2,V1,B1,3,4,D2–4,8,12,T3, and Gorresio, KK, and VSP read instead *dvāparasaṃjñe*, "named the Dvāpara."

"which came to be their basis" *vartamāne yugakṣaye*: Literally, "in the current abode of the *yuga*." Once again the awkward syntax leaves little choice but to follow the commentators in taking *kṣayaḥ*, which elsewhere in the passage has been used in its sense of "diminution *or* destruction," here in its sense of "basis *or* support." Thus Ct explains, "in that abode, that is, the *yuga*, which had become a basis that was then current, unrighteousness having reached its basis in the form of that [i.e., that *yuga*] . . . (*kṣaya āśrayabhūte yuge vartamāne tadrūpāśrayaṃ prāpyādharmaḥ*)." Ck understands similarly. Cr agrees with this interpretation but also reads *kṣaya* in the sense of "waning *or* destruction," with reference to the waning of the Tretā Yuga as the Dvāpara came on (*yugasyādharmapādadvayasya kṣaya āśrayabhūte kiṃca yugakṣaye tretāvasāne dvāparasaṃkhye dvāparākhye vartamāne sati*).

21. "And in the *yuga* known as the Dvāpara" *tasmin dvāparasaṃkhyāte*: Literally, "in that [*yuga*] that is reckoned as Dvāpara." D6,7,10,11,T3,M6, and GPP, NSP, and Gita Press read *asmin*, "in this [*yuga*]," for *tasmin*, "in that," while Ś,V3,B4,D8,12,T4,M2,4,10, and GPP, NSP, and Gita Press read *-saṃkhyāne* for *-saṃkhyāte*, lending the compound the sense "which has Dvāpara as its reckoning."

"the practice of asceticism was extended to the *vaiśyas*" *tapo vaiśyān samāviśat*: Literally, "asceticism entered the *vaiśyas*."

"But the *śūdra* did not gain access to that practice—that is, to the performance of severe austerities" *na śūdro labhate dharmam ugraṃ taptum*: Literally, "The *śūdra* does not obtain the *dharma* in order practice austerities fiercely." D7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read *yugatas tu*, "and because of the *yuga or yugas*," for *ugraṃ taptum*, "in order to practice austerities fiercely." Ck, Ct, and Cr all understand, "in the [first] three *yugas* (*yugatrayeṣu*—so Cr)." Ck and Ct note that due to the nature of the *yugas*, the *śūdra* does not obtain that *dharma* or practice characterized by asceticism in any of the [first] three *yugas*. (*dharmaṃ tapolakṣaṇaṃ śūdro yugato yugatraye 'pi na labhate*—so Ct; Ck similarly.)

Following 21ab, D6,7,10,11,S (except M9) insert a passage of one line [110*], which D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read twice in succession with variations [1110* = GPP, NSP, and Gita Press 7.74.24cd–25ab; KK and VSP 7.74.25cd–26ab]:

"By virtue of the three *yugas*,[1] that righteous practice is fully extended with regard to the three social classes[2] (*tribhyo yugebhyas trīn varṇān dharmaś ca pariniṣṭhitaḥ*)." [First time—1110* = GPP, NSP, Gita Press 7.74.24cd; KK, VSP 7.74.25cd; second time—1110* = GPP, NSP, Gita Press 7.74.25ab; KK, VSP 7.74.26ab.]

[1] "By virtue of the three *yugas*" *tribhyo yugebhyaḥ*: Commentators differ as to how to construe the unexpected dative/ablative forms. Cg, whom we more or less follow, takes the forms to be ablatives of cause (*hetau pañcamī*). Ck, Ct, and Cr simply gloss the forms as locatives, "in the three *yugas* (*triṣu yugeṣu*)." Cs first takes them as ablatives, glossing,

"because of the three *yugas*," which is similar to Cg's interpretation. As an alternative, he suggests taking the forms as ablatives in the sense of the locative, that is, "in the three *yugas*," or even as a dative in the sense of a locative. (*tribhyo yugebhyaḥ. pañcamī . . . yugatrikahetukam . . . pañcamī saptamyarthe vā. triṣu yugeṣu. caturthī saptamyarthe vā.*)

[2] "righteous practice is extended" *dharmaś ca pariniṣṭhitaḥ*: Literally, "and *dharma* was extended." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kramād vai tapa āviśat*, "asceticism entered . . . sequentially."

22. "But eventually a person of the lowest class, O best of kings, will be able to perform very great asceticism. Indeed, the practice of asceticism in the future, that is, in the Kali Yuga, will be extended to those of the *śūdra* class." *hīnavarṇo naraśreṣṭha tapyate sumahat tapaḥ / bhaviṣyā śūdrayonyāṃ hi tapaścāryā kalau yuge* //: Literally, "One of the lowest *varṇa*, best of kings, practices very great austerity. The future practice of austerities in the Kali Yuga [will be] in the *śūdra* class." Ñ2,V2,B2,D6–8,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read *bhaviṣyacchūdrayonyām* for *bhaviṣyā śūdrayonyām*, "it will be in the *śūdra* class," yielding the sense "in the *śūdra* class of the future." Cg, who shares this variant, is unhappy with it. He understands the form *bhaviṣyat* as the finite future (*lṛt*) *bhaviṣyati*, "it will be," which has irregularly lost its final *i* (*bhaviṣyad iti. ikāralopaś chāndasaḥ*). KK and VSP read *vai*, "indeed," for *hi*, "indeed," This variant is not noted in the critical apparatus.

23. "The practice of asceticism by a *śūdra*, even in the Dvāpara, Rāma, is a severe violation of righteousness." *adharmaḥ paramo rāma dvāpare śūdradhāritaḥ*: Literally, "Practiced by a *śūdra* in the Dvāpara Yuga [it is] a severe violation of *dharma* [*adharmaḥ*]." The line is elliptical, because there is no specification as to what the *adharma* consists of. Contextually it is clear that the reference is to the practice of asceticism by a *śūdra*. Ct and Cr supply a referent, specifying that the infraction is the practice of austerities (*tapodhāraṇam*—so Ct; Cr similarly). D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read *śūdrajanmanaḥ*, "on the part of one of *śūdra* birth," *śūdradhāritaḥ*, "practiced by a *śūdra*." Ck, Cg, Ct, and Cr all note that the intention here in specifying the Dvāpara Yuga is to say that if the practice of asceticism is forbidden to *śūdras* in the Dvāpara [Yuga], how much more so would it be in the Tretā [Yuga], which they all understand to be the *yuga* in which the narrative takes place. (*dvāpare 'pi śūdrajanmanas tapodhāraṇaṃ paramo 'dharmaḥ. kim utādya tretāyām*—so Ct; Ck, Cg, and Cr similarly.) Cr understands that the poetic figure (*alaṃkāra*) known as *kāvyārthāpatti* is suggested here (*yadi dvāpara evādharmas tarhy tretāyāṃ kiṃ vaktavyam iti kāvyārthāpat[t]yalaṃkāraḥ sūcitaḥ*). Appayya Dīkṣita is the only *ālaṃkārika* to deal with the figure of [*kāvya*]*arthāpatti* (*Kuvalayānanda* 114) understood to be similar to *a fortiori* argument. See Gerow 1971, p. 333. Ś,D6–8,10–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *rājan*, "O king, " for *rāma*, "Rāma."

"some wicked *śūdra* . . . is practicing austerities" *śūdras tapyati durbuddhiḥ*: Literally, "an evil-minded *śūdra* is practicing austerities." GPP, NSP, Gita Press, KK, and VSP read instead *adya tapyati durbuddhiḥ*, "today *or* now an evil-minded one is practicing austerities." This variant is not noted in the critical apparatus.

"in some corner of your realm" *viṣayaparyante*: Literally, "at the edge of the realm." Ck and Ct gloss, "near the realm (*deśasamīpe*)," while Cr glosses, "at the edge *or* end of the realm (*deśānte*)."

24. "For" *hi . . . hi*: Literally, "For . . . indeed." The second *hi* is emphatic or pleonastic. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "but," for the second *hi*.

"commits" *karoti*: Literally, "he does *or* performs." The form is marked as uncertain by the editors of the critical edition.

"O tiger among kings" *rājaśārdūla*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *cāśrīmūlaṃ tat*, "and that, which is the cause of misfortune." This phrase would then modify either *adharmam*, "unrighteous act," or *akāryam*, "forbidden act."

"swiftly" *kṣipraṃ hi*: Literally, "very quickly." Ñ2,V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for the emphatic particle *hi*.

Following verse 24, D6,7,10,11,T1,3,4, and GPP, NSP, Gita Press, KK, and VSP insert, while T2,G,M1,2,4,5,7–10 insert only line 3, and M3 continues after 1111*, a passage of three lines [1112*]: "In protecting his subjects in accordance with righteousness, a king receives the benefit of one-sixth[1] of their learning, austerities, and good works. And how could one who enjoys this sixth portion fail to protect the people?"

[1] "a king receives the benefit of one-sixth" *ṣaṣṭhaṃ bhajati bhāgam:* Literally, "he shares the sixth share." According to the *dharmaśāstras*, a king is entitled to one-sixth of the material wealth of his subjects, which he takes in the form of taxation. Thus, for example, Ck and Ct observe: "How could one who, for the sake of protection, enjoys the income from a sixth share of wealth, grain, and merit fail to protect (*rakṣārthaṃ dhana-dhānyapuṇyādiṣaḍbhāgavetanabhoktā kathaṃ na rakṣet*—so Ct; Ck similarly)." Ck, Cg, Ct, and Cr all understand these lines to explain how a king must suffer for the sins of his subjects. (*katham anyeṣu pāpaṃ kurvāṇeṣu rājño narakaprāptis tatrāha*—so Cg; Ck, Ct, and Cr similarly.) On the issue of what share of wealth, etc., belongs to the king, see *Kauṭilīya Arthaśāstra* 2.15.3, 2.28.3, etc.; *Nāradasmṛti* 18.45; *ManuSm* 7.130 (Acharya 1946, p. 270). See, too, Lingat 1973, pp. 213–14.

25. "you must take forceful action" *yatnaṃ samācara*: Literally, "you must make an effort." Ck, Ct, and Cr all gloss, "an effort to prevent *or* stop it (*nivāraṇayatnam*—so Ck and Ct; Cr similarly)." Cg similarly glosses, "an effort in remedying *or* undoing (*nirākaraṇayatnam*)." Cs more forcefully understands the effort to be directed first toward the search [for the evildoer] and then toward killing him (*yatnaṃ tanmārgaṇe 'nantaraṃ māraṇe*).

26. "In this way your" *evaṃ te*: D7,10,11,T,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *evaṃ cet*, "If this is thus *or* so."

"and so will the life span of men" *nṛṇāṃ cāyurvivardhanam*: Literally, "And [there will be] an increase of the life span of men."

"and this child will live once more" *bālasyāsya ca jīvitam*: Literally, "and of this child [there will be] life." The sequence *asya ca jīvitam* is marked as uncertain by the editors of the critical edition.

Sarga 66

1. "When Rāma had heard" *śrutvā*: Literally, "having heard." As Cr notes, we need to supply the name Rāma here (*rāma iti śeṣaḥ*).

"which consisted, so it seemed, of the nectar of immortality" *amṛtamayaṃ yathā*: Literally, "as if made of *amṛta*." Ś,V3,D5,8,12,T3,M1,3, and Lahore, KK, and VSP read *tadā*, "then," for *yathā*, "as if *or* like." This lends the phrase the sense "then having heard the words . . . which consisted of the nectar of immortality."

2. "Lakṣmaṇa" *lakṣmaṇa*: D6,10,11, and GPP, NSP, and Gita Press read instead *suvrata*, "O you of excellent vows," while D7 and KK and VSP read the accusative *suvratam*, in which case the adjective would modify *dvijaśreṣṭham*, "foremost of twice-born ones."

"foremost of twice-born brahmans" *dvijaśreṣṭham*: Literally, "best of the twice-born [ones]."

"in a vat of oil" *tailadroṇyām*: The word *taila*, derived from the word *tila*, "sesame," can refer specifically either to sesame oil or to oil in general. See *Ayodhyākāṇḍa* 60.12,14; 70.4; and notes, where Daśaratha's body is placed in a vat of sesame oil (*tailadroṇyām*). The practice of embalming is rarely mentioned in the Sanskrit literature. See, Kane (1973, vol. 4, pp. 233–34).

3. "See to it, gentle brother" *saumya vidhīyatām*: Literally, "O gentle one, let it be arranged *or* ordered."

"that child's body" *bālaḥ*: Literally, "the child *or* boy." We follow Cr, who glosses, "the child, that is, his body (*bālas taccharīram*)." Cs similarly understands, "his body (*tatkalevaram*)."

"is placed there": The words have been added to provide the necessary syntactic link with the preceding verse.

"and highly aromatic oils" *tailaiś ca susugandhibhiḥ*: Literally, "and with very, very fragrant oils." Ś,V1,2,D1,2,4,8,9,12,T3,G2,M3, and KK and VSP read instead *tailaiś cāpi sugandhibhiḥ*, "and also with very fragrant oils."

"so that it does not decompose" *yathā na kṣīyate*: Literally, "in such a way that it does not waste away."

4. "that there will be no destruction or disintegration" *vipattiḥ paribhedo vā bhaven na ca*: Literally, "that there might not be destruction or damage." Ck, Cg, and Ct understand *vipatti* to refer to the destruction of the entire body (*svarūpanāśaḥ śarīrasyeti śeṣaḥ*—so Ct; *svarūpanāśaḥ*—so Cg), with Ck further glossing it as "destruction caused by flesh-eating creatures (*vināśaḥ svarūpabhedaḥ piśitāśiprāṇibhiḥ*)." The same commentators understand *paribheda* to refer to the disintegration of the body caused by the separation of hair, tissues of the joints, etc. (*sandhibandhakeśādiviśleṣajo rūpabhedaś ca*—so Ct; Ck and Cg similarly). Cr understands the two terms to be adjectives that modify the nominative *śarīraḥ* of his reading (see below). He thus glosses the former, *vipattiḥ*, as "possessing destruction of its inherent form (*svarūpanāśavān*)," and the latter, *paribhedaḥ*, as "being characterized by the degeneration of appearance (*rūpaviparyayaviśiṣṭaḥ*)." Ś,Ñ2,V1,2,B,D,T3,4,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read *na bhavet* for *bhaven na* by transposition.

"of this innocent child's body while it is being preserved" *śarīre bālasya guptasyākliṣṭakarmaṇaḥ*: Literally, "in the body of the protected child who is unwearied in action." The term *akliṣṭakarmaṇaḥ* is used frequently in the epic, particularly to describe Rāma himself, and we have taken it in those contexts to mean "tireless in action." (See, for example, 6.31.62,66; 6.49.8; etc.). In this case, it appears that the reference is to the innocence of the deceased child. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śarīro bālasya guptaḥ san kliṣṭakarmaṇaḥ* (KK and VSP—*śiṣṭakarmaṇaḥ*; GPP—*viklisṭakarmaṇaḥ*), which lends the line the sense of "the preserved body of the child, whose actions are worn out." Ct glosses the somewhat unusual term *kliṣṭakarmaṇaḥ* as "of auspicious conduct (*śubhācārasya*)," an interpretation that Apte (s.v. *kliṣita—kliṣṭa*) regards as doubtful. Cr, taking the variant more literally, glosses, "whose actions have perished, that is to say, who is dead (*vinaṣṭakriyasya mṛtasyety arthaḥ*)." KK and VSP read instead *śiṣṭakarmaṇaḥ*, which here is probably intended to mean "of disciplined actions *or* whose deeds *or* karma alone remains." Gita Press alone reads *viklisṭakarmaṇaḥ*, "destroyed," for *san kliṣṭakarmaṇaḥ*, a reading not noted in the critical apparatus. Ck and Ct suggest connecting the entire phrase with the previous verse, yielding the sense "You must act in such a way that the body of the child, being preserved, does not decompose (*bālasya śarīraḥ . . . guptaḥ san yathā na kṣīyate tathā vidhīyatām iti pūrveṇānvayaḥ*—so Ct; Ck similarly)." Cr addresses the problem, as noted above, by taking the nouns *vipattiḥ* and *paribhedaḥ* as adjectives (see above). Several of the commentators remark on the unusual masculine gender of the noun *śarīra* in this variant. Ck and Cg ascribe it to

gender inversion (*liṅgavyatyayaḥ*), while Ct invokes *Pā* 2.4.31,which refers to a class of nouns that may be either masculine or neuter. (*śarīraḥ. ardharcādiḥ.*)

5. "When . . . had instructed . . . in this fashion" *tathā saṃdiśya*: Literally, "having instructed in this fashion." V1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *evaṃ saṃdiśya*, "having instructed thus." KK and VSP read the synonymous *ādiśya* for *saṃdiśya*, a variant not noted in the critical apparatus.

"Lakṣmaṇa of auspicious marks" *lakṣmaṇaṃ śubhalakṣaṇam*: This common alliterative epithet, typical of the sort of which the poet is so fond, is also found at 7.43.2. See notes to this verse for alliterative epithets of Lakṣmaṇa.

"he called to mind the Puṣpaka with the thought, 'Come!' " *manasā puṣpakaṃ dadhyāv āgaccheti*: Literally, "He recalled the Puṣpaka with his mind [thinking], 'Come.' " On the Puṣpaka, see notes to 6.110.23. For the Puṣpaka in the *Uttarakāṇḍa*, see notes to 7.3.18.

6. "When the Puṣpaka . . . perceived" *vijñāya puṣpakaḥ*: Literally, "having perceived, the Puṣpaka." As Ck, Cg, and Ct note, the term *puṣpaka* refers to the vehicle's presiding intelligence (*puṣpakas tadadhiṣṭhātṛcetanaḥ*—so Ct; Ck and Cg similarly). Compare notes to 6.110.23, where Cs refers to the Puṣpaka's inner presiding deity (*tadvimānadeva*), who directs its movement. It is this presiding spirit who speaks in the following verse.

"into his . . . presence" *samīpam*: Literally, "to his presence." V2,D10,11, and GPP, NSP, and Gita Press read instead the locative singular *samīpe*, "in his presence."

"very" *vai*: The emphatic particle is marked as uncertain by the editors of the critical edition.

7. "Bowing humbly . . . It " *praṇato bhūtvā ayam*: Literally, "having become bowed, that [one]." Note the hiatus between *bhūtvā* and the following word, *ayam*.

8. "those welcome words" *bhāṣitaṃ ruciram*: Literally, "the pleasant *or* agreeable speech."

"those . . . he" *tān . . . saḥ*: The pronoun *saḥ* is marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP, NSP, and Gita Press read *saḥ*, "he," for *tān*. This creates an awkward repetition with the *saḥ* in *pāda* d.

"that flying palace" *vimānam*: Literally, "vehicle *or* mansion." As mentioned previously, it is clear that, contrary to popular imagination and many translations, the *Puṣpakavimāna* is not merely a flying chariot but an elaborate flying palace. For a description of the *Puṣpakavimāna* and Rāvaṇa's acquisition of it, see 7.15.29–31 and notes. See, too, 293*, note 5, following notes to 7.15.30, where its construction is also mentioned.

9–10. "his quiver" *tūṇīm*: Literally, " a quiver." D10,11,T,G1,3,M1–3,5,8,10, and GPP, NSP, KK, and VSP read instead the dual *tūṇī*, "two quivers."

"he entrusted the city to those two heroes, Saumitri and Bharata" *nikṣipya nagare vīrau saumitribharatāv ubhau*: Literally, "having appointed both heroes, Saumitri and Bharata, in the city." D6,7,10,11, and GPP, NSP, and Gita Press read *caitau*, "and those two," for *vīrau*, "the two heroes." Cs observes that although the poet uses Lakṣmaṇa's common matronymic, Saumitri, his mind appears to shrink from or be embarrassed by the use of such a matronymic in the case of Bharata. Or he [i.e., the poet] uses the name Bharata as a reflection of Bharata's higher status. (*saumitribharatau lakṣmaṇabharatau. bharatamātṛnāmagrahaṇe kavimanaḥ saṃcukoca lajjitam iti vā. bharatadvārā tadūrdhvagatir iti vā bharatety uktiḥ.*) No doubt, Cs believes the poet is hesitant to associate Bharata with his infamous mother, Kaikeyī.

"he . . . proceeded to the west, searching the wastelands on every side" *prāyāt pratīcīṃ sa marūn vicinvaṃś ca samantataḥ*: The words *sa marūn*, "he . . . wastelands," are marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *prāyāt pratīcīṃ haritaṃ vicinvaṃś ca tatas tataḥ*, "He proceeded to the western quarter, searching here and there." The polysemic term *harit*, as noted by Ck,

Cg, Ct, and Cr, has to be taken here in its sense of "quarter *or* direction" (*haritaṃ diśam*). Compare *RaghuVa* 3.30 and Mallinātha's comments *ad loc.*

"which is bounded by the Himalayas" *himavatāvṛtam*: Literally, "surrounded *or* enclosed by Himalaya."

11. "then" *atha*: GPP and NSP read instead the synonymous *atho*, "now *or* next." The reading is not noted in the critical apparatus.

Following verse 11, Ś,V1,3,D,S, and Lahore insert a passage of one line [1120*], following which D6,7,10,11,T4,G1,M2–5,7–10 continue with a passage of one line [1121*]: "Then[1] the great-armed lord of men, mounted on the Puṣpaka, saw [= 1121*] that [quarter] was one in which there was pure conduct and which was like a spotless mirror[2][= 1120*]" *praviśuddhasamācārām ādarśam iva nirmalām* [1120*] / *puṣpakastho mahābāhur athāpaśyan narādhipaḥ* [1121*] //).

[1] "Then" *atha*: D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

[2] "which was like a spotless mirror" *ādarśam iva nirmalām*: Note the *liṅgabheda*. D6,7,10,11,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *ādarśatalanirmalām*, "which was as spotless as the surface of a mirror." On this variant reading, Cs notes that the region is filled with people who were of such a nature, i.e., spotless (*ādarśatalanirmalāṃ tādṛśajanopetām*).

12. "where he spied" *dadarśa*: Literally, "he saw."

"on the northern slopes Mount Śaivala" *śaivalasyottare pārśve*: Literally, "on the northern side of Śaivala." Ck, Cg, Cm, Ct, and Cr agree that this is the name of a mountain in the southern region near the Vindhya range (*śaivalākhyasya vindhyasamīpavartidakṣiṇabhāgavartigireḥ*—so Ct; Ck, Cg, Cm, and Cr similarly). This mountain is also mentioned at 7.70.16,17.

13. "Close to the lake" *tasmin sarasi*: Literally, "in *or* on the lake." It is not entirely clear what we are supposed to visualize here: that is, whether the ascetic is actually in the water, hanging above the water, or simply hanging from a tree or something similar near the water. We agree with Dutt (1894, p. 1792), Shastri (1959, vol. 3, p. 583), Raghunathan (1982, vol. 3, p. 573), Gita Press (1998, vol. 2, p. 882), and Benoît (1999, pp. 1381–82) that the asceticism is taking place near or on the banks of the lake. Gorresio (1870, p. 240) and Roussel (1903, vol. 3, p. 592) place the ascetic in the lake.

"upside down" *adhomukham*: Literally, "with his face down."

14. "Approaching him" *athainaṃ samupāgamya*: Literally, "Then, having approached him." D6,7,10,11,T1,2,4,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *rāghavas tam upāgamya*, "Rāghava, having approached him."

"performing supreme austerities" *tapyantaṃ tapa uttamam*: Literally, "engaging in asceticism [involving] extreme asceticism." The expression does not easily lend itself to a literal translation in English. The syllable *-pya-* in *tapyantam* is marked as uncertain by the editors of the critical edition.

"Rāghava" *rāghavaḥ*: D6,7,10,11,T4,G1,2,M1,2,4,5,7–10, and GPP, NSP, and Gita Press read instead *ca nṛpaḥ*, "and the king," while M3 and KK and VSP read *sa tadā*, "he . . . then,"

15. "To which of the four classes do you belong" *kasyāṃ yonyām . . . vartase*: Literally, "in which *yoni* do you exist?" The term *yoni* here must be taken in its sense of "class, family, *or* caste." Given the tenor of the preceding *sarga* and what is to follow in verse 17 and the following *sarga*, it is clear that Rāma is referring to *varṇa*. Cs glosses, "in [which] class *or* caste (*jātau*)." Cr glosses "are you born (*utpanno 'si*)" for "you exist (*vartase*)."

"you who are . . . of firm resolve" *dṛḍhavikrama*: Literally, "O [you] whose valor is firm."

16. "Whether it be the attainment of heaven or the acquisition of a boon, I wish to hear, ascetic, about the goal in connection with which you have been practicing austerities." *manīṣitas te ko nv arthaḥ svargalābho varāśrayaḥ / yam āśritya tapas taptaṃ śrotum icchāmi tāpasa //*: Literally, "What purpose desired by you—the attainment of heaven or recourse to a boon—regarding which asceticism is practiced, I wish to hear, ascetic." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead a three-line passage in which, according to the critical apparatus, the second and third lines are variants of each other. This three-line passage reads: "What purpose is desired for you—whether it is the attainment of heaven or some other [purpose], which is dependent on a boon—for the sake of which you are practicing asceticism difficult to be accomplished by others: I wish to hear that with reference to which this asceticism is being practiced. (*ko 'rtho manīṣitas tubhyaṃ svargalābho paro 'thavā / varāśrayo yad arthaṃ tvaṃ tapasy anyaiḥ suduścaram / yam āśritya tapas taptaṃ śrotum icchāmi tāpasa //*)" M6,7, and KK and VSP read *tapasyasi suduṣkaram*, "you practice austerities that are very difficult to do," for *tapasy anyaiḥ suduścaram*, "you are practicing asceticism difficult to be accomplished by others."

17. "Pray" *bhadraṃ te*: On this expression, see 6.6.4 and notes. See, too, Tubb 2006.

"Or if you are a *vaiśya* or a *śūdra*, you must tell me that truthfully." *vaiśyo vā yadi vā śūdraḥ satyam etad bravīhi me* (= 17cd): For 17cd, V1,D1–7,9–11,T,G3,M1,3,5,7,9, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [1123*]: "Are you a *vaiśya*, the third class,[1] or a *śūdra*? You must tell the truth.[2] (*vaiśyas tṛtīyo varṇo vā śūdro vā satyavāg bhava /*)"

[1] "the third class" *tṛtīyo varṇaḥ*: Literally, "the third *varṇa*." KK and VSP read the two terms as a compound, yielding either the synonymous variant *tṛtīyavarṇaḥ*, "the third *varṇa*," or, if read as a *bahuvrīhi*, "a person of the third class." This variant is not noted in the critical apparatus, despite the fact that it cites KK.

[2] "You must tell the truth." *satyavāg bhava*: Literally, "You must be a speaker of truth." Ct glosses, "You must tell the truth (*satyaṃ vada*)." Ck and Cg gloss similarly.

Following verse 17, Ñ2,B2 insert, while D7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue following 1123*, and V2,B3,4 continue after 1125*, a passage of four lines (consisting of four *pādas*) [1126*]: "Addressed in this fashion by the lord of men, he, still upside down,[1] told Dāśaratha, that bull among kings, his class and the reason for his intense exertions in asceticism[2] (*ity evam uktaḥ sa narādhipena avākśirā dāśarathāya tasmai / uvāca jātiṃ nṛpapuṃgavāya yat kāraṇaṃ caiva tapaḥ pratyatnaḥ //*)."

[1] "by the lord of men . . . still upside down" *narādhipena avākśirāḥ*: Literally, "by the lord of men . . . [he] having a downward head." KK and VSP insert *hi*, "for *or* indeed," between the two words in order to avoid the hiatus. In addition, KK (1913) and VSP read *avākchirāḥ*, an unusual *sandhi*.

[2] "the reason for his intense exertions in ascetisicm" *yat kāraṇaṃ caiva tapaḥprayatnaḥ*: Literally, "and the reason for which [there was] effort of *or* at asceticism." Cr fleshes out the disjunctive syntax by inserting the gerund *uddiśya*, "with reference to." KK and VSP read instead the locative singular *kāraṇe*, "in reference to which reason."

The meter is *upajāti*.

Sarga 67

1. "still hanging upside down" *avākśirās tathābhūtaḥ*: Literally, "being in such a condition with downward head." B2,T1,2,G1,3,M1,3, and KK and VSP read *tathā bhūtvā*, "having become thus," for *tathābhūtaḥ*. KK and VSP read, as at 1126* (following notes to 7.66.17), *avākchirāḥ*. Cs notes, "being in such a condition with downward head, that is to say, still hanging (*avākśirās tathābhūto lambamāna eva*)."

2. "I was born" *prasūto 'smi*: D6,7,10,11, and GPP, NSP, and Gita Press read instead the synonymous *prajāto 'smi*, "I was born."

"into the *śūdra* class" *śūdrayonyām*: Literally, "in a *śūdra* womb *or* family." See notes to 7.66.15.

"I am engaged in severe austerities" *tapa ugraṃ samāsthitaḥ* (= 2d): T1,2,G3,M1,3, and KK and VSP transpose *pādas* 2b and 3d (*śambūkaṃ nāma nāmataḥ*), reading the nominative *śambuko* (v.l. *śambūko*) *nāma nāmataḥ* for the accusative *śambūkam*. See notes to verse 3 below.

"I desire the status of a god in this very body" *devatvaṃ prārthaye . . . saśarīraḥ*: Literally, "I, along with [my] body, desire godhood." This enigmatic phrase must be understood in the context of the epic trope of a person's efforts to attain heaven in his or her earthly body. The classic example is the story of the Ikṣvāku king Triśaṅku, who seeks to rise to heaven in his earthly body, first as a king, and then, cursed by his *guru*'s sons to become an untouchable *caṇḍāla*, as an outcaste. The story is told at length at *Bālakāṇḍa sargas* 56–59. Note in particular the references to his desire for ascension in his earthly body (1.56.11; 1.57.17; 1.58.4; 1.59.2,24,26). Compare, too, *MBh* 1.65.34, 2.11.52, and 2.11.52, 139*; *VāyuP* 88; *BhāgP* 9.7.5–6; etc. Cs understands that by the term *devatvam* ("the status of a god") is meant *mahādevatvam* ("the status of Mahādeva"). To support this he quotes the *Mahābhāratatātparyanirṇaya*'s version of the episode, where it is indicated that this is the *śūdra*'s goal, that is to say, "desiring the state *or* place of Maheśvara." (*saśarīra eva devatvaṃ mahādevatvam. nirṇaya icchan māheśvarapadam ity ukteḥ*.) See *MBhTN* 9.21.

3. "your majesty" *rājan*: Ñ1,B4,D1–7,9–11,T,G2,3,M1,3,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *rāma*, "O Rāma."

"known by the name Śambūka" *śambūkaṃ nāma nāmataḥ* (= 3d): The redundant expression *nāma nāmataḥ*, "namely by name," is not uncommon in the poem. For its use elsewhere in the *Rāmāyaṇa*, see notes to 6.38.25. See, too, 7.9.3 and notes. T1,2,G3,M1,3, and KK and VSP transpose *pādas* 2b and 3d, reading the nominative *śambukaḥ* (v.l. *śambūkaḥ*) for the accusative *śambūkam*. See notes to verse 2 above. Ñ2,V,B1, and GPP, NSP, and Gita Press read instead the nominative singular *śambūkaḥ*. This lends the line the sense "Know me to be a *śūdra*. I am know by the name Śambūka."

4. "spotless" *vimalam*: Like most translators consulted, we take the term as an adjective modifying *khaḍgam*, "sword." Gorresio (1870, p. 241) alone reads it adverbially with the verb "he cut (*ciccheda*)," as "cleanly *or* unhesitatingly," rendering, "*gli tagliò netto il capo*." Cr, the only commentator to pay any attention to this verse, similarly reads the term adverbially and takes it as the starting point for a discourse on the eschatological implications of Rāma's execution of Śambūka. Cr, operating as he does in the universe of devotional discourse in which Rāma is regarded as the compassionate recourse of the lowly and afflicted and in which even demons slain by him attain instant liberation, must rationalize why such salvation does not appear to be available to Śambūka. He argues as follows: "Drawing his sword from its sheath, Rāghava cleanly cut off the head, that is to say, he did so in such a way that there was a complete absence of contact with impurity. Since ascetic practice on his [i.e., Śambūka's] part was forbidden, the vision of

the Supreme Spirit as well as a killing, whose instrument was the weapon of Rāma, who brings one to the highest goal of man, is ruled out because of the fact that there is a prohibition on the fruits of forbidden conduct. That is what is to be expressed. There is no prohibition in his case concerning that which is dependent upon the virtuous action that would bring about the acquisition of the highest goal of man. Therefore, in order to attain the Supreme Spirit quickly, he [i.e., Śambūka] did this even though it was a forbidden action. This is what is to be understood. By this his [i.e., Rāma's] status as the recourse of the afflicted is made clear. By the fact of his [i.e., Śambūka's] failure to offer obeisance, etc., it is manifestly certain that, had he offered obeisance, etc., then extremely compassionate Rāma would not have killed [him]. (*rāghavaḥ śūdrasya śiraḥ kośāt khaḍgaṃ niṣkṛṣya vimalaṃ malasaṃsargarāhityaṃ yathā bhavati tathā ciccheda na caitattapaścaryāyā viruddhatve paramātmadarśanaṃ paramapuruṣārthaprāpakarāmaśastrakaraṇakahananaṃ ca viruddhaṃ niṣiddhācaraṇasya niṣiddhaphalakatvād iti vācyam. tasya paramapuruṣārthaprāpakasatyāvalambitvena nirodhābhāvāt. etena śīghraṃ paramātmaprāptyartham eva viruddhācaraṇam apy anena kṛtam iti bodhyam. etena tasyārtaprapannatvaṃ vyaktaṃ tatpraṇāmādyakaraṇena praṇāmādikaraṇe 'tidayālū rāmo na haniṣyatīti tanniścayo vyaktaḥ.*)" Compare *UttaRāC* 2.10–11, where in slaying Śambūka, Rāma liberates him from a curse and enables him thus to regain his heavenly state. Compare, also, *RaghuVa* 15.53, where Śambūka is said to attain the state of the virtuous through being executed by Rāma. See Introduction, "Controversial Episodes," pp. 104–13.

Following verse 4, Ś,Ñ,V,B2–4,D,S and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of twenty-one lines [App. I, No. 11]. Shah, in his introduction (1975, p. 27), rationalizes his relegation of this passage to an appendix, despite its all-but-universal textual support, on the grounds of its "narrative incongruity." Shah argues that the text has already made it clear, both in *sarga* 65 (7.65.26) and here at verse 5, that the very fact that Rāma has killed the offending *śūdra* is enough to restore the life of the brahman's child. Therefore, he argues, Rāma's request of a boon from the gods, which would have this same effect, is otiose. Nonetheless, despite this incongruity, the passage should have been included on the basis of its broad textual support and because this type of overdetermination is not uncommon in the epic. Moreover, the passage itself does serve to demonstrate the gods' gratitude to Rāma for his action as well as Rāma's selflessness in requesting that the boon be used for the sake of the brahman child. See, too, notes to verse 5 below, where 1127* has identical textual support and is also omitted from the critical text. Shah is silent on this passage, but one assumes he relegates it to the apparatus based on similar arguments. In light of this, we have, as elsewhere (see Introduction, "Text," pp. 216–18, 7.51-1*–7.51-7*, and notes), emended the text, reinserting Appendix I, No. 11, followed by 1127* into our translation.

*Appendix I, No. 11, lines 1–2. "praised" *praśaśaṃsuḥ*: Literally, "they praised." V3,D5–7,10,11, and GPP, NSP, and Gita Press read the synonymous variant, *te śaśaṃsuḥ*, "they praised."

*Appendix I, No. 11, lines 3–4. "And a great shower of flowers" *puṣpavṛṣṭiś ca mahatī*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *puṣpavṛṣṭir mahaty āsīt*, "There was a great shower of flowers."

"scattered by the wind" *vāyumuktānam*: Literally, "loosed by the wind."

*Appendix I, No. 11, lines 5–6. "the gods . . . *Rāma*" *devā rāmam*: V1,2,D6,7,10,11,T1,2,G3,M1,9, and GPP, NSP, Gita Press, KK, and VSP read *rāmaṃ devāḥ* by transposition.

"Wise and gentle Rāma" *saumya . . . mahāmate*: Literally, "O gentle one, O one of great intellect." D6,7,10,11,T4,M10, and Gorresio, GPP, NSP, and Gita Press read *deva*, "king *or* god," for *saumya*, "gentle one."

"this deed on behalf of the gods" *surakāryam idam*: Literally, "this work or business of the gods."

*Appendix I, No. 11, lines 7–8. "gentle Rāma" *saumya*: Literally, "O gentle [one]."

"whichever one" *yam*: D6 and KK and VSP read instead the neuter *yat*.

"because of you" *tvatkṛte*: Literally, "on your behalf *or* for your sake." Several of the commentators understand the term to refer to Rāma's interruption of the *śūdra*'s ascetic practices (*tvatkṛtataponivartanena*—so Ct; Ck and Cg similarly), while Cr glosses, "when the cutting off [of the head] had been done by you . . . (*tvatkṛtakacchedane sati*)." Cr further notes that the statement that Rāma's action was on behalf of the gods suggests that the carrying out of evil conduct is painful to the gods (*etena duṣṭācaraṇapravṛttau devānāṃ duḥkhaṃ bhavatīti sūcitam*).

*Appendix I, No. 11, lines 9–10. "with great concentration . . . Rāghava" *rāghavaḥ susamāhitaḥ*: Literally, "fully focused Rāghava." D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *rāmaḥ satyaparākramaḥ*, "truly valorous Rāma."

"to thousand-eyed Indra, smasher of citadels" *sahasrākṣaṃ puraṃdaram*: Literally, "to the thousand-eyed smasher of citadels."

*Appendix I, No. 11, lines 11–12. "the son of the twice-born brahman" *dvijaputraḥ*: Literally, "the son of the twice-born [one]."

"this boon" *varam etat*: D6,10,11,M1,2, and GPP, NSP, Gita Press, KK, and VSP read instead the masculine accusative *etam*.

"my most cherished desire" *īpsitaṃ paramaṃ mama*: Literally, "the greatest desired [object] of mine."

*Appendix I, No. 11, lines 13–14. "this child" *bālo 'sau*: KK and VSP read instead *yāto 'sau*, "he departed *or* passed away."

"was led by Kāla to the abode of Vaivasvata" *kālena nīto vaivasvatakṣayam*: The term *kāla*, "time," is used in the epic both for the god of death, Yama, who is also known as Vaivasvata, and for death itself, sometimes personified as Yama's agent. Here we understand with Cr, who glosses *kāla* in the sense of "death" (*kālena mṛtyunā*).

*Appendix I, No. 11, lines 15–16. "I promised that twice-born brahman this" *dvijasya saṃśruto 'rtho me*: Literally, "by me [lit., 'of me'] this matter was promised to the twice-born [one]." Technically, there is no indication earlier in the text of such a promise on Rāma's part, although at 7.65.25–26 Nārada promises Rāma that the child will be restored to life if he does what is necessary with regard to the transgressor.

"I will restore your son to life" *jīvayiṣyāmi te sutam*: Literally, "I will cause your son to live."

"You ought not prove me false." *nānṛtaṃ kartum arhatha*: We follow Cr in understanding *anṛtam*, "false," as an adjective modifying an unexpressed pronoun *mām*, "me" (*mām anṛtaṃ kartuṃ nārhatha*).

*Appendix I, No. 11, lines 17–18. "the foremost among the wise gods" *vibudhasattamāḥ*: Literally, "the foremost among the wise [ones]." The term *vibudha*, "wise one," is a common kenning for the gods.

"they were delighted with an abundance of delight, and they replied to that great hero" *pratyūcus taṃ mahātmānaṃ prītāḥ prītisamādhinā*: Literally, "They replied to that great one, being delighted with an aggregate of delight." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pratyūcū rāghavaṃ prītā devāḥ prītisamanvitam*, "delighted, those gods replied to Rāghava, who was filled with delight."

*Appendix I, No. 11, lines 19–20. "Rest assured" *nirvṛto bhava*: Literally, "Be happy."

"this very day" *asminn ahani*: Literally, "on this day." Ck, Cg, and Ct note that the child was restored to life even without the boon that the gods have offered Rāma at line 7 and which Rāma requests at lines 11–16 (*asminn ahani śūdraśiraśchedadivase vināpi varaṃ jīvitaṃ prāptavān ity arthaḥ*—so Ct; Ck and Cg similarly).

"surrounded by his kinsmen" *sametaś cāpi bandhubhiḥ*: Literally, "and is joined by [his] kinsmen."

*Appendix I, No. 11, line 21–5ab. "At the very moment" *yasmin muhūrte . . . tasmin muhūrte*: Literally, "at which moment . . . at that moment." The sequence of the relative and correlative clauses further suggests that the excision of the appendix passage was a poor editorial choice.

"the child was restored to life" *bālo 'sau jīvena samayujyata*: Literally, "the child was joined with life."

Following verse 5, Ś,Ñ,V,B2–4,D,S insert a passage of fifteen lines [1127*]. See notes to verse 4 above for a discussion of the passage's relegation to the critical apparatus and for our decision to restore it to our translation of the critical text.

1127*, lines 1–2. "We have accomplished our purpose" *sādhayāma*: Literally, "We must be successful." D6,7,10,11,T1,M2,4,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *sādhu yāma*, "Very well, we must go *or* we must go straightaway." Ck, Cg, and Ct all note that we should take the form *yāma* as a *loṭ*; Cg specifies that it is a first person plural (*yāmeti loḍuttamabahuvacanam*—so Cg).

"We shall visit . . . illustrious prince" *drakṣyāmas tan mahāyaśaḥ*: Literally, "we shall see that, O one of great fame." Ñ2,V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *draṣṭum icchāma rāghava*, "we would wish to see, O Rāghava."

1127*, lines 3–4. "The religious observances" *dīkṣā*: The term *dīkṣā* refers either to the period of consecration of one performing sacrifice or other religious observations or to those observations themselves.

"immensely illustrious" *sumahādyuteḥ*: D6,10,11,G2,M4, and GPP and NSP read instead the vocative, *sumahādyute*, "O immensely illustrious one," which would then refer to Rāma.

"while he was practicing devotions under water" *jalaśayyām upāsataḥ*: Literally, "of him who has been practicing 'lying in the water.' " D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *jalaśayyāṃ samāsataḥ*.

1127*, lines 5–6. "to pay our respects to the sage" *muniṃ tam abhivāditum*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *muniṃ samabhinanditum*, "to congratulate *or* celebrate the sage."

"you, too, should go" *cāpi gaccha*: Literally, "And you, too, must go." T4,G2,M1, and KK and VSP read instead *cāpy āgaccha*, "And you, too, must come."

1127*, lines 9–10. "of the pot-born sage Agastya" *kumbhayoneḥ*: Literally, "of the one whose womb *or* origin was a pot." See notes to 7.2.1, 7.69.22, and 7.73.2. See, too, notes to verse 8 below.

1127*, lines 11–12. "without distinction" *aviśeṣataḥ*: Ck, Cg, and Ct all gloss, "impartially (*apakṣapātataḥ*)."

1127*, lines 13–14. "had reverenced . . . in return" *saṃpūjya*: Literally, "having honored *or* worshiped."

"the thirty gods" *tridaśāḥ*: Literally, "the thirty."

"to the highest heaven" *nākaprṣṭham*: Literally, "to the top *or* surface of heaven *or* the sky."

1127*, line 15–1128*. "Once they had gone, Kākutstha descended from the Puṣpaka and then respectfully greeted Agastya, foremost of seers." *gateṣu teṣu kākutsthaḥ puṣpakād avarūhya ca* [= 1127*15] / *tato 'bhivādayāmāsa agastyam ṛṣisattamam* [1128*] //.

"When they had gone, Kākutstha, having descended from the Puṣpaka, then respectfully greeted Agastya, foremost of seers."

We have restored what must be the correct second half of the verse that begins with 1127*, line 15, that is to say, 1128*. This line, like Appendix I, No. 11 and 1127*, has all-but-universal attestation as do those passages (see notes to verses 4 and 5 above).

6. [elided] In keeping with his excision of passages, described above, Shah has substituted for 1127* and 1128* an extremely poorly attested verse, apparently known only to B1, which he admits as his verse 6:

> Then, when lotus-eyed Rāma had reached Agastya's ashram, he bowed to him humbly and, delighted, rejoiced.
>
> *tato 'gastyāśramapadaṃ rāmaḥ kamalalocanaḥ /*
> *sa gatvā vinayenaiva taṃ natvā mumude sukhī // = 7.67.6*

Shah provides no critical apparatus for verse 6 other than to note: "For 6, Ś Ñ V B2–4 D S subs. 1128*."

7. "that great sage" *mahātmānam*: Literally, "that great [one]."

8. "The pot-born sage" *kumbhayoniḥ*: Literally, "the one whose womb *or* origin was a pot." See notes to 1127*9–10, following verse 5 above.

"of great austerities" *mahātapāḥ*: The reading is marked as uncertain by the editors of the critical edition.

9. "your majesty, you dwell in my heart" *rājan hṛdi sthitaḥ*: Literally, "O king, [you] stand in [my] heart." Ś,Ñ,V,B,D2,3,5,8,9,12,T3,M3,6, and Lahore, Gorresio, KK, and VSP read instead *nityaṃ hṛdi sthitaḥ*, "you always dwell in my heart." The commentators understand the phrase in a theological sense. Ck understands, "Because you are the incarnate form of the divine power of Brahmā *or* Brahman, your memory always resides in me (*brahmavibhūtimūrtitvāt tvatsmaraṇaṃ mama sadāvartata ity arthaḥ*)." Cg glosses, "You are always lodged in my heart because of your being the supreme Brahman (*parabrahmabhūtatvān mama hṛdaye sadā sthita ity arthaḥ*)." Ct offers: "The real meaning is that [Rāma is lodged in the sage's heart] because he is the true form of the innermost spirit. Therefore he is lodged in the heart because of his being constantly the object of recollection, and therefore he is to be worshiped because he is the object of meditation. Or 'he is lodged in the heart' means that he [Rāma] is [Agastya's] own inherent nature (i.e., as Brahman). (*mama hṛdi sthita iti. antaryāmisvarūpatvād iti bhāvaḥ. ata eva sadā smaraṇaviṣayatayāpi hṛdi sthitaḥ. ato dhyeyatvāc ca tvaṃ pūjyaḥ. yadvā hṛdi sthitaḥ. tena svasvarūpatvam apy uktam.*)"

10. "For the gods had informed me" *surā hi kathayanti*: Literally, "For the gods tell."

"you had come to kill that *śūdra*" *tvām āgataṃ śūdraghātinam*: Literally, "you, the killer of a *śūdra*, had come."

"you" *tvayā*: Literally, "by you." Cg notes that some scholars regard the *-yā* as the twenty-third syllable of the *Gāyatrīmantra* (*atra tvayety atra yā iti [yeti] gāyatryakṣaraṃ trayoviṃśam* [*caturviṃśam—so VSP*] *ity āhuḥ*). For a discussion of the *Gāyatrīmantra* in the *Rāmāyaṇa*, see notes to 7.1.1 and Introduction, "*Gāyatrīmantra*," pp. 187–98.

11. "with me" *sakāśe mama*: Literally, "in my presence *or* vicinity."

"you will go . . . to your own city" *tvaṃ gantā svapuram eva hi*: Literally, "indeed you will go straight to your city." B4,T1,2,G1,3,M1,3, and Gorresio, KK, and VSP read instead *tvaṃ gantāsi puram* [*punar*—G1,M1,Gorresio] *eva hi*, "You will go straight to the city [again—G1,M1,Gorresio]."

Following 11ab, B2,D6,10,11, and GPP, NSP, and Gita Press insert, while Ñ2,V2,D7 insert following verse 10, and KK and VSP insert following verse 11, a passage of two lines [1131*]: "For you are majestic Nārāyaṇa[1] and all things are established in you. You are the Lord of all beings;[2] you are the eternal Puruṣa.[3] (*tvaṃ hi nārāyaṇaḥ śrīmāṃs tvayi sarvaṃ pratiṣṭhitam / tvaṃ prabhuḥ sarvabhūtānāṃ puruṣas tvaṃ sanātanaḥ //*)"

[1] "Nārāyaṇa" *nārāyaṇaḥ*: Ct and Cr offer etymological explanations of the name. Ct, in a variation of his gloss of the name at 6.105.12 (see notes), understands it to mean "the

abode of all living things (*nārāyaṇo nārasya jīvasamūhasya sthānam*)." Cr glosses, "he who proceeds only in accordance with right conduct (*nārāyaṇo nāreṇa nītyaiva ayate gacchati*)." Perhaps Cr is seeking additional justification for Rāma's killing of Śambūka.

[2] "of all beings" *sarvabhūtānām*: V2 and GPP, NSP, and Gita Press read instead *sarvadevānām*, "of all the gods."

[3] "the eternal Puruṣa" *puruṣas tvaṃ sanātanaḥ*: Ct glosses, "Brahma (*brahma*)."

12. "favor me" *matpriyaṃ kuru*: Literally, "you must do a favor for me." The commentators are at pains to explain why Rāma's acceptance of a gift from Agastya represents a particular favor to the latter. Ct raises the possible objection that it is improper for a kshatriya to accept anything from a brahman, but explains: "[He, Agastya, would argue]: 'Since you [Rāma] are the king, it would be improper for me to approach you empty handed, and, therefore, accepting my gift, even though it is inappropriate, would be a favor to me, while you would incur no fault." Ct then states that the intention here is that there is no fault, just as in the case of accepting a gift from one's devotee or accepting a sacrificial oblation. (*nanu kṣatriyasya brāhmaṇād dravyagrahaṇam anucitaṃ tatrāha matpriyaṃ kurv iti. matpriyārtham anucitam api kāryam ity āśayaḥ. kiṃ ca rājatvād riktahastatayā tvaddarśanasya mamānucitatayaitad grahaṇe mama priyaṃ bhavati. tava ca doṣo nāsti. bhaktadattāṅgīkāra iva haviṣo 'ṅgīkāra iva ca doṣābhāvāc cetyāśayaḥ.*) See Appendix I, No. 12, following notes to verse 14 below, where Rāma himself raises this objection. Compare, too, 7.90.1–3 and notes and 2.110.20 and notes.

"ornament" *ābharaṇam*: Both Ct and Cr believe the ornament to be a bracelet or armlet (*valayarūpam*).

"It is celestial with its celestial beauty" *divyaṃ divyena vapuṣā* (= 7.88.12c): Ct understands the term *vapuṣā* here to mean "form *or* fabrication (*saṃniveśeṇa*)." Cr attempts to flesh out the syntax by adding the adjective "characterized by (*upalakṣitaḥ*)."

13. "For it is said that the giving away of something that has been given brings great benefits." *dattasya hi punardānaṃ sumahat phalam ucyate*: Literally, "for the regifting of something given is said to be a very great fruit." Ś,Ñ2,V2,3,B1,2,D6,7,10–12, and GPP, NSP, and Gita Press read *-dāne*, "in the giving," for *-dānam*, which lends the phrase the sense "in giving away there is very great fruit *or* benefit." The commentators are still concerned about the propriety of the gift and introduce several arguments as to why it is both proper and beneficial. Ct observes that there is great benefit in giving to one's chosen divinity, etc., a gift that was given to one by anybody, provided that one has not used it. He further cites a *smṛti* passage (*ViṣṇuDhaP* 3.287.8) to the effect that the receipt [of such a gift] is eight times as meritorious [as giving it]. In this way Ct understands that Agastya's intention is to say that since the gift will be the cause of such a great result, it is a favor for him to give it to Rāma. (*yena kenāpi dattasyānupabhujya punaḥ sveṣṭadevādibhyo dāne mahat phalam ucyate. labdhāv aṣṭaguṇaṃ puṇyam iti smaraṇāt. evaṃ ca mahāphalahetutvāt tubhyaṃ taddānaṃ mama priyam iti bhāvaḥ.*) Cr similarly notes that there is an extremely great efficacy in the giving away of an article that has been first given, that is to say, offered wholeheartedly. (*dattasya manasā samarpitasya vastunaḥ punardāne mahat phalam atyarthaniṣpattir ucyate.*) Ck and Cg understand similarly; however, both specify that the article to be regifted should be an excellent one (*uttamavastunaḥ*).

"bull among men" *nararṣabha*: Ñ,V,B1–3,D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *narādhipa*, "overlord of men."

Following 13ab, Ś,V2,3,B,D6–8,10–12,S insert a passage of one line [1133*]: "For you, sir, are capable of protecting it and even of protecting the Maruts together with Indra[1] (*bharaṇe hi bhavāñ śaktaḥ sendrāṇāṃ marutām api*)."

[1] "For you, sir, are capable of protecting it and even of protecting the Maruts together with Indra." *bharaṇe he bhavañ śaktaḥ sendrāṇāṃ marutām api*: Literally, "For you, sir, are capable with respect to the bearing of even the Maruts together with Indra." The elliptical construction is awkward. D10,11, and GPP, NSP, and Gita Press read *phalānāṃ mahatām api* for *sendrāṇāṃ marutām api*, lending the line the sense "For you, sir, are able to support [it] and even [its] great benefits." Cg notes this reading as a variant. We follow Cg, who understands *bharaṇe* in the sense of "in protecting (*rakṣaṇe*)" and takes the term *marutām* by synecdoche to refer to the gods in general. He then understands that by the use of the particle *api* Agastya is saying, "How much more would Rāma be able to protect this [i.e., the ornament]." (*marutāṃ devānām api. bharaṇe rakṣaṇe. apiśabdāt kimutaitad bharaṇa ity arthaḥ.*) Ct, who reads the variant, understands the phrase to mean "You alone are capable, that is to say, are worthy, to wear the ornament. Moreover, to the phrase 'of great benefits (*mahatām api phalānām*),' one should add the words 'You are capable of [lit., 'in'] the giving [of great benefits], such as the *brahmaloka*.' (*ābharaṇasya dhāraṇe bhavān eva śakto yogyaḥ. kiṃ ca mahatām api phalānāṃ brahmalokādīnāṃ dāne ca tvaṃ śakta iti śeṣaḥ.*)" Ck only specifies that the referent is the ornament (*ābharaṇasya bharaṇa ity arthaḥ*). Cr, who also reads the variant, interprets only, "You alone are capable of granting great, that is, extraordinary, benefits (*mahatām atyutkṛṣṭāṇāṃ phalānāṃ bharaṇe dhāraṇe dāna ity artho bhavān eva śaktaḥ*)."

Following 1133*, V2,B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while Ñ,V1,D1–5,9 insert following 13ab, a passage of one line [1134*]: "For you are able to save even the heaven-dwelling gods, including Indra[1] (*tvaṃ hi śaktas tārayituṃ sendrān api divaukasaḥ*)."

[1] "For you are able to save even the heaven-dwelling gods, including Indra." *tvaṃ hi śaktas tārayituṃ sendrān api divaukasaḥ*: Literally, "For you are able to save even the those whose dwelling is heaven, including Indra." Ct understands the line to be uttered in response to a possible objection on Rāma's part to the effect that Agastya should give the gift to those greater than he, that is, to Indra, etc. The real meaning of the verse is then, according to Ct, that there are no beings greater than Rāma. (*nanu matto 'pi mahadbhya indrādibhyo dīyatāṃ tatrāha tvaṃ hīti. te tvatto na mahānta iti bhāvaḥ.*) Cr understands the potential objection to be that it is the gods who are well known for providing beneficial results. Therefore, according to Cr, the verse specifies that Rāma is able to save even those gods, including Indra, that is to say, that he alone is capable of causing them to attain his own world. Cr concludes that what is suggested here is Agastya's desire to attain Sāketa (i.e., Rāma's heavenly abode). (*nanu phaladāyakatvena devāḥ prasiddhā ity ata āha sendrān divaukaso 'pi tārayituṃ svalokaṃ prāpayituṃ tvam eva samartha etenāgastyasya sāketaprāptīcchā sūcitā.*)

Following verse 13, Ś,Ñ,V,B,D1–7,9–12,T1,3,G,M1,2,4–10, and GPP, Gita Press, KK, and VSP insert Appendix I, No. 12. For a translation of Appendix I, No. 12, and a more detailed account of the textual evidence concerning this passage, see notes to verse 14 below. Given the strong textual support, the passage's omission from the critical edition is questionable.

14. "And Rāma accepted the great sage's splendid and celestial ornament, which resembled the blazing sun." *tad rāmaḥ pratijagrāha munes tasya mahātmanaḥ* [14ab] / *divyam ābharaṇaṃ citraṃ pradīptam iva bhāskaram* [14cd] //: KK and VSP invert 14ab (= 7.76.47cd) and 14cd (= 7.76.32ef) but insert between them Appendix I, No. 12 (twenty-six lines = 7.76.33–46). GPP reads 14cd (*divyam* first time) in brackets, unnumbered, following 13cd. Following 7.67.14cd (*divyam*), GPP reads Appendix I, No. 12, line 1 (*athovāca* =

Concordance of Appendix I, No. 12, of Editions Consulted

CE 7.46	VSP/KK 7.76	GPP 7.76	Gita Press 7.76	Lahore 7.79	Gorresio 7.83
13cd			13cd = 33ab	13cd = 12cd	13cd = 12cd
14ab [*tad rāmaḥ*]	14cd = 32ef	14cd [in brackets, unnumbered, between 33ab and 33cd—first time]			
App. line 1 [*atho*]	line 1 = 33ab [*atho*]	1 = 33cd [*atho*] [in brackets, unnumbered]	1 = 33cd [*atho*]	1 = 13ab	1 = 13ab
lines 2–26	1–26 = 33cd–46 [following line 5, App. I, No. 12, 1*]	2–26 [in brackets, unnumbered]	2–16 = 34–46ab	2,3,4,9,12,13, 15–26 = 13cd–23	2–26 = 13cd–25cd
		14ab [in brackets, unnumbered]	14ab = 46cd	14ab = 24ab	14ab = 26ab
14cd [*divyam*]	14cd–47cd	14cd [in brackets, unnumbered—second time]	14cd = 47ab	14cd = 24cd	14cd = 26cd
15ab		15ab [in brackets, unnumbered]	15ab = 47cd	15ab = 25ab	15ab = 27ab

Note: CE = critical edition

GPP 7.67.33cd), which is then followed by Appendix I, No. 12, lines 2–26, which GPP places in brackets, unnumbered, between its 7.76.33–34. GPP then reads 14ab (*tad rāmaḥ*) and 14cd (*divyam* second time) in brackets, unnumbered, followed by 15ab, in brackets, unnumbered. GPP then reads 15ab (*pratigṛhya*) in brackets, unnumbered. Gita Press reads following 13cd (*tasmād* = 7.76.33ab), Appendix I, No. 12 (= 7.76.33cd–46ab), followed by 14cd (= 7.76.47ab), followed by 15ab (= 7.76.47cd). Lahore reads its version of Appendix I, No. 12, as its verse 7.79.13–26, following verse 13cd (= 7.79.12cd), followed by the critical edition's verse 14ab (= 24ab). Gorresio similarly reads the appendix as his verses 7.83.13–27ab. Of the translations consulted that follow the text of Ct, Roussel (1903, vol. 3, p. 594) and Benoît (1999, p. 1384) omit the passage, while Shastri (1959, vol. 3, pp. 585–86) includes the passage with a note following his rendition of critical verse 13 (= GPP 7.76.33ab) and comments, "Note: the following fourteen verses are considered to be interpolations." Please see above table for a concordance of the various editions consulted.

Appendix I, No. 12.

"Then great-armed[1] Rāma, the great chariot-warrior of the Ikṣvākus, foremost among the wise, recalling the code of the kshatriyas, said:[1–2] 'Surely the acceptance of a gift,[2] blessed one, is not condemned in the case of a brahman. But how, brahman, can a knowl-

edgeable kshatriya accept anything?[3][3–4] And, lord of brahmans, acceptance of a gift on the part of kshatriyas is highly censured,[4] especially in the case of something given by a brahman.'[5–6] Addressed in this fashion by Rāma, the great seer replied: 'In ancient times, that is, in the Kṛta Yuga,[5] Rāma, when brahmans were preeminent,[6] all peoples were without kings, while Indra of the hundred sacrifices was the king of the gods.[7][7–9] And so the people ran all together to the Lord of the god among gods[8] for the sake of [getting] a king, [saying]:[10] "You established Indra of the hundred sacrifices as king of the gods, O God. Please grant us[9] a bull among men as our king, O Lord of the worlds, offering worship to whom[10] we shall live, cleansed of our sin. We will not live without a king. This is our firm resolve.[11]"[11–14] Then Brahmā, foremost among the gods, summoned the world guardians, including Vāsava, and told them all: "You must give up portions of your blazing energy.[12]"[15–16] Then the world guardians gave up one quarter[13] of their own blazing energy. And then Brahmā sneezed, from which was born King Kṣupa.[14][17–18] Brahmā imbued him with those portions[15] of the world guardians, and he gave Kṣupa to the people to be their king and lord.[19–20] Through his portion derived from Indra,[16] he ruled the earth, while through the portion derived from Varuṇa, the king nourished the people's bodies.[17][21–22] Then, through the portion derived from Kubera, he gave them wealth.[18] And with the portion that was derived from Yama he disciplined the people.[23–24] Therefore, for the sake of my salvation, delight of the Raghus and best of men, please accept this ornament[19] with your portion derived from Indra,[20] O lord.[25–26]' "

[1] "great-armed" *mahābāhuḥ*: D10,11, and GPP, Gita Press, KK, and VSP read instead *mahātmānam*, "the great [one]," which then refers not to Rāma but to Agastya, lending the line the sense "Rāma . . . said to the great [sage]."

[2] "Surely the acceptance of a gift" *pratigraho vai*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pratigraho 'yam*, "this acceptance of a gift."

[3] "But how, brahman, can a knowledgeable kshatriya accept anything?" *kṣatriyeṇa kathaṃ vipra pratigrāhyaṃ vijānatā*: Literally, "How, O brahman, is it to be accepted by a kṣatriya who knows?" D6,7,10,11, and GPP and Gita Press read *bhavet tataḥ* for *vijānatā*, lending the line the sense "How, O brahman, might there be acceptance from him *or* because of that by a kshatriya?" This line and the next are in KK (= 7.76.34cd–35ab) and omitted in VSP.

[4] "And, lord of brahmans, acceptance of a gift on the part of kshatriyas is highly censured" *pratigraho hi viprendra kṣatriyāṇāṃ sugarhitaḥ*: This line is in KK, while VSP omits the line.

Following line 5, KK and VSP (following line 3 due to omission) insert a passage of one line [App. I, No. 12, 1*]: "I am a kshatriya, bull among brahmans, how then can I accept [anything] (*gṛhṇīyāṃ kṣatriyo 'haṃ vai kathaṃ brāhmaṇapuṃgava* /)?"

[5] "In ancient times, that is, in the Kṛta Yuga" *kṛtayuge . . . purā yuge*: Literally, "in the Kṛta Yuga . . . long ago in a *yuga*."

[6] "when brahmans were preeminent" *brahmabhūte*: Literally, "which consisted of brahmans." See 7.65.10 and notes, where the compound is also found. In their comments to that passage, Ck, Cg, and Ct gloss, "in which the brahman class was foremost (*brahmavarṇapradhāne*)." Cr understands similarly. Here, only Cs comments on the term, glossing, "filled with brahmans *or* abundant with brahmans (*brahmapracūre*)."

[7] "while Indra of the hundred sacrifices was the king of the gods" *surāṇāṃ śatakratuḥ*: Literally, "he of the hundred sacrifices of the gods." We follow Cs in understanding the elliptical reference to be to Indra's kingship of the gods, for they alone had such governance. (*surāṇāṃ tanmātrasya. śatakratū rājāsīt.*)

[8] "to the Lord of the god among gods" *devadeveśam*: Literally, "the Lord of the god of gods." Cs glosses, "to Brahmā (*brahmānam*)."

[9] "Please grant us" *prayacchāsmāsu*: KK and VSP read instead *prayaccha no hi*, "Indeed, please grant us."

[10] "offering worship to whom" *yasmai pūjāṃ prayuñjānāḥ*: Literally, "practicing worship to whom." KK and VSP read *tasmai*, "to him," for *yasmai*, "to whom." Cs quotes the dictum that every king is in fact Viṣṇu (*nāviṣṇuḥ pṛthivīpatiḥ*)."

[11] "This is our firm resolve." *eṣa no niścayaḥ paraḥ*: Literally, "this is our highest resolve."

Following line 14, KK (7.76.41ab) and VSP (7.76.40ab) insert a passage of one line [App. I, No. 12, 4*]: "Having heard the speech of the people and having made a resolution on this important matter . . . (*prajānāṃ vacanaṃ śrutvā niścayitvārtham uttamam /*)."

[12] "portions of your blazing energy" *tejobhāgān*: Cs explains, "the portions for producing the form of the king (*nṛparūpasaṃpādane bhāgān aṃśān*)."

[13] "one quarter" *caturbhāgam*: Literally, "one-fourth portion." D6,7,10,11, and GPP and Gita Press read instead *sarve bhāgān*, lending the line the sense "Then all the world guardians gave up portions of their own blazing energy."

[14] "And then Brahmā sneezed, from which was born King Kṣupa." *akṣupac ca tato brahmā yato jātaḥ kṣupo nṛpaḥ*: It is clear that it is Brahmā's action that provides the basis for the new king's name. What is not clear, however, is exactly what that action is. The root √*kṣup* normally means "to be depressed *or* afraid," but this seems entirely unsuitable to the context. Only Gorresio (1870, p. 243) understands the verb in this sense, rendering, "*Venne in quella meno d'animo (aksupat) il Deva Brahma: ond' ebbe origine il re per nome Ksupa.*" Raghunathan (1982, vol. 3, p. 576) renders, "Brahmā then shook his body, and the King Kshupa was born." Shastri (1959, vol. 3, p. 586) ignores the verb entirely but notes that the name Kṣupa means "a shrub *or* small tree with roots," referring to the standard lexical meaning of the noun. For want of a better alternative, we follow Cs, the only commentator to remark on this passage, who glosses the verb as "he made a sneeze (*kṣutaṃ kṛtavān*)," choosing the onomatopoetic noun *kṣut*, "sneeze," which at least sounds something like √*kṣup* and is more or less reasonable contextually. Gita Press (1998, vol. 2, p. 886) evidently also follows Cs, offering, "Then Brahmā sneezed, whence was born king Kṣupa." Dutt (1894, p. 1795), perhaps influenced by Cs idiosyncratically, translates, "Thereupon Brahmā made a *Khshupa*, or sound, and therefrom originated a king under the name of *Khshupa*."

[15] "imbued him with those portions" *tam . . . sahāṃśaiḥ samayojayat*: Literally, "he caused him to be joined together with the portions." Ñ,B1,D2,3,5–7,9,10, and GPP and Gita Press read the more or less synonymous *samāṃśaiḥ* for *sahāṃśaiḥ*.

[16] "Through the portion derived from Indra" *indreṇa tu bhāgena*: Literally, "with the portion that is Indra." Ś1,2,Ñ,V,B2,4, and Lahore, Gorresio, GPP, Gita Press, KK, and VSP all read the expected *taddhita* derivative *aindreṇa*, "belonging to Indra." Ñ2,D6,7,10,11, and GPP, Gita Press, KK, and VSP read the more or less synonymous *ca* for *tu*. See note 20 below.

[17] "the king nourished the people's bodies" *vapuḥ puṣyati pārthivaḥ*: Literally, "the king nourished the body." Cs glosses the causative *poṣayati*, "he causes to be nourished," to indicate that the normally intransitive verb √*puṣ* "is nourished," is to be understood transitively. Ś,D8,12, and Lahore, KK, and VSP read the vocative *rāghava*, "O Rāghava," for the nominative singular *pārthivaḥ*, "the king." The translators are divided as to whether the king is nourishing the bodies of his people or his own body. The former position is held by Raghunathan (1982, vol. 3, p. 576) and Gita Press (1998, vol. 2, p. 886). The latter is adopted by Gorresio (1870, p. 244), Dutt (1894, p. 1795), and Shastri (1959,

vol. 3, p. 586). We prefer the former alternative, as it is in consonance with the other activities ascribed to the king, all of which are directed toward his subjects.

[18] "he gave them wealth" *vittam āsāṃ dadau*: Cs glosses the genitive *āsām*, "of them," with the dative "to the people (*prajābhyaḥ*). GPP and Gita Press read, while KK (1913, p. 208, note 2) notes, as a variant, *vittapābham* for *vittam āsām*. This lends the phrase the sense "He gave them the splendor *or* likeness of the protector of wealth (i.e., Kubera)."

[19] "this ornament" *ābharaṇam*: D10,11, and GPP, Gita Press, KK, and VSP read instead the formulaic *bhadraṃ te*, "blessings to you," which is frequently found in the epic in conjunction with a polite imperative. See 7.66.17 and Tubb 2006.

[20] "with your portion derived from Indra" *tadendreṇa . . . bhāgena*: Ñ,B1,2,D5,6, and GPP, Gita Press, KK, and VSP read *tadaindreṇa or tadaiṃdreṇa* for *tadendreṇa*. See note 16 above. Cs explains the lines as follows: "What is suggested by the phrase 'with the portion derived from Indra (*aindreṇa bhāgena*)' is that it is just as appropriate for Rāma to accept [Agastya's gift] as it is for one in the position of the lord of gods to accept sacrificial oblations, etc." The principal purpose, Cs continues, is for the sake of [Agastya's] salvation. (*aindreṇa bhāgena. devatādhipatitvenāhutyādivad evaitadgrahaṇayogyatvam anena sūcayati. mukhyaṃ nimittam āha—tāraṇārtham iti.*)

15. "Once Rāma had accepted that unsurpassed ornament" *pratigṛhya tato rāmas tad ābharaṇam uttamam*: The line marks the end of the unnumbered, bracketed passage in GPP.

"he began to ask the sage how the celestial jewel had come to be his" *āgamaṃ tasya divyasya praṣṭum evopacakrame*: Literally, "he began to ask about the arrival of that celestial [thing]." D6,7,10,11,M4, and GPP, Gita Press, KK, and VSP all read *dīptasya*, "blazing," for *divyasya*, "celestial." Ck, Cg, and Ct gloss "the path of acquisition (*prāptimārgaḥ*)" for "arrival (*āgamam*)."

16. "How and from where . . . And who" *kathaṃ . . . vā kuto vā kena vā*: Ct and Cr understand the first term to mean "by what means," the second "for what reason," and the third "by what person" was [the ornament] brought, that is to say, given (*kathaṃ kena prakāreṇa kuto hetoḥ kena puruṣeṇāhṛtaṃ dattam*—so Ct; Cr similarly). Ck is similar but only remarks on the terms *kena* and *hṛtam* (*kuto vā kena vā puruṣeṇa hṛtaṃ dattam*). Cg understands somewhat differently. He takes *kutaḥ* to mean "for what reason," while *kena* refers to the person who brought, that is, gave [the ornament]. (*kuto vā kena vā nimittena kena vā puruṣeṇa vā hṛtam upahṛtam. dattam iti yāvat.*)

"brahman" *brahman*: D6,7,10,11,T4,M6–8, and GPP, Gita Press, KK (1913), and VSP read instead *divyam*, "celestial," which would the modify "this [thing] (*idam*)." KK (1905 only) reads *divya*[*vapuṣā*], "with celestial [beauty]."

"did the blessed one acquire" *bhagavatā prāptam*: Literally, "[How] was it acquired by the blessed one?" D3,6,7,10,11, and GPP and Gita Press read instead [*kathaṃ*] *vā bhavatā prāptam*, "Or [how] was it acquired by you, sir?"

"splendid" *uttamam*: Literally, "best." D6,7,10,11,T1,4,G3,M1,3, and GPP and Gita Press read instead the redundant *adbhutam*, "marvelous."

"so filled with beauty" *vapuṣā yuktam*: As at verse 12 above, Ct understands *vapuḥ* here in its sense of "form *or* fabrication." He explains the line as meaning "Endowed with a special fabrication such that it is marvelous (*adbhutaṃ yathā bhavati tathā vapuṣā saṃniveśaviśeṣeṇa yuktam*)." Cr understands similarly.

17. "out of curiosity" *kutūhalatayā*: Literally, "through the state of curiosity." Ñ2,V2, B1,D2,6–8,10,11,T2–4,G1,M1,2,6, and GPP and Gita Press read instead the synonymous *kautūhalatayā*.

18. "long ago in a bygone Tretā Yuga" *purā tretāyuge gate*: Literally, "long ago in the Tretā Yuga that is gone." This reading of the phrase would be in keeping with the purāṇic

tradition, which holds that the events of the *Rāmāyaṇa* took place in the Tretā Yuga. Thus, one can understand that Agastya is referring to an earlier Tretā Yuga, one of the four cosmic eras that repeat themselves endlessly. V2,D1,10,T1,2,G3,M1–9, and Gorresio, GPP, Gita Press, KK, and VSP read *yuge* for *gate*, giving the phrase the sense "long ago in the age known as the Tretā Yuga." See note to verse 14 above and also Appendix I, No. 12, line 8 and note 5. Cf. 7.65.11–12 and notes. Ck and Cg understand that the reference is to an age known as the Tretā Yuga (*tretāyuge tretāyugākhye yuge*—so Ck; Cg similarly). Ct explicitly understands the variant reading to refer to a previous *yuga* that was known as the Tretā Yuga (*pūrvatanatretāyugākhye yuge*). Cr reads the phrase as *tretāyuge + ayuge*, yielding the sense "in a Tretā Yuga that was different [from this] *yuga* (*ayuge yugavilakṣaṇe tretāyuge*)." See 7.68.1 and notes. One must understand that the commentators are writing in a period when the standard mapping of the Vaiṣṇava *avatāras* onto the system of the four *yugas* had long been established. On the somewhat confused and confusing issue of how the *Uttarakāṇḍa* understands the relationship of the events of the *Rāmāyaṇa* to the *yugas*, see the notes to 7.65.1–20.

Following verse 18, Ś,Ñ1,V1,3,D1–5,7,9,12,T3,M3, and KK and VSP insert, while Ñ2, V2,B insert line 1 only, and T2 inserts following 7.68.5ab, a passage of two lines [1135*]: "When the Dvāpara Yuga had begun,[1] [listen to] the wonderful thing I saw in the forest with specific reference to this gift, extremely great-armed one[2] (*dvāpare samanuprāpte vane yad dṛṣṭavān aham / āścaryaṃ sumahābāho dānam āśritya kevalam /*)."

[1] "When the Dvāpara Yuga had begun" *dvāpare samanuprāpte*: Literally, "When the Dvāpara had begun." It appears that the author of this verse understood the phrase *tretāyuge gate* in verse 18 as a locative absolute in the sense of "when the Tretā Yuga had passed." This, however, is not consistent with what follows in *sarga* 68, where the events described take place in a Tretā Yuga (7.68.1). M3 and KK and VSP read instead *ramaṇīyapradeśe 'smin*, "in this charming region." This verse is translated only by Raghunathan (1982, vol. 3, p. 577).

[2] "extremely great-armed one" *sumahābāho*: M3 and KK and VSP read instead *me mahābāho*, lending the last line the sense "the wonderful thing . . . with specific reference to my gift, great-armed one."

Sarga 68

1. The story of Śveta is found at *Padmapurāṇa* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).33.60–132, with a preliminary history given at (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).32.102–191, through a conversation between Śveta and Vasiṣṭha.

"in that Tretā Yuga" *tretāyuge*: Literally, "in the Tretā Yuga." The reference is to the Tretā Yuga mentioned by Agastya at the end of the preceding *sarga* (7.67.18). Here again, as in the case of Nārada's account in *sarga* 65, it is not perfectly clear whether Agastya is referring to a previous *yuga* of the current *mahāyuga*, or cycle of four cosmic eras, or to the Tretā Yuga of a previous cycle. For discussion of the *Uttarakāṇḍa*'s understanding of the relationship of the *Rāmāyaṇa* and the Tretā Yuga, see notes to 7.65.11–20 and 7.67.18.

The syllables *tretā-* are marked as uncertain by the editors of the critical edition. The only variant noted is found in Ś,D8,12,T3, which read instead *kṛta-*, lending the compound the sense "in the Kṛta Yuga." This variant is so poorly supported that one wonders why the critical editors marked their reading as uncertain. See notes to 7.67.18.

"there was a . . . forest tract" *hy āsīd araṇyam*: Literally, "there was a forest." Here we take *hi* as pleonastic. D6,7,10,11,S read *rāma*, "O Rāma," for *hy āsīd*, "there was." B1,D6,7,10,11,T1,2,4,G,M, and GPP, NSP, and Gita Press read *babhūva*, "there was," for *araṇyam*, "forest," while KK and VSP read instead *hy araṇyam*, "the forest," for *araṇyam*, "forest," a reading not noted in the critical apparatus. Thus the reading of GPP and Gita Press lacks a noun, which Ct and Cr supply (*araṇyam iti śeṣaḥ*), while the reading of KK and VSP lacks a verb, which Ck and Cg supply (*abhūd iti śeṣaḥ*).

"a hundred leagues in every direction" *samantād yojanaśatam*: Literally, "on all sides a hundred *yojanas*." Various translators consulted understand the reference to be to different dimensions of the forest. Understanding as we do, Gorresio (1870, p. 244) renders, "*distesa cento yoǵani per ogni lato*," while Dutt (1894, p. 1796) offers, "extending on every side." Roussel (1903, vol. 3, p. 595) has "*de cent Yojana de rayon*," while Shastri (1959, vol. 3, p. 586) translates, "some four hundred miles in extent." Raghunathan (1982, vol. 3, p. 577) translates "with a radius of a hundred *yojanas*." Gita Press (1998, vol. 2, p. 886) renders, "extending to hundred *yojanas*," while Benoît (1999, p. 1384) translates, "*sur une centaine de lieues*."

"It was devoid of birds and beasts." *nirmṛgaṃ pakṣivarjitam*: Literally, "lacking deer [and] without birds." D10,11, and GPP, NSP, and Gita Press read instead the synonymous *vimṛgam*, "devoid of beasts *or* deer," for *nirmṛgam*. Compare 1137*, following notes to verse 4 below; see also verses 6.68.6; 6.69.8,16; and notes.

2. "As I was performing severe austerities in an uninhabited region of the forest, dear boy, I wandered about that forest in order to explore it." *tasmin nirmānuṣe 'raṇye kurvāṇas tapa uttamam / aham ākramituṃ saumya tad araṇyam upāgamam //*: Literally, "while performing supreme austerity in that forest devoid of men, I came to that forest, gentle one, to traverse [it]." The verse is awkward and repetitive. The commentators attempt to unpack its odd syntax by taking *araṇye*, "in the forest," in the sense of a particular spot in the forest (*tadekadeśe*—so Ck, Cg, Ct, and Cr). They further understand the infinitive *ākramitum*, "to traverse *or* tread upon," in the sense of "wander all about," while Ck, Cg, and Ct additionally understand that the purpose of Agastya's wandering is to familiarize himself with the entire forest (*tadaraṇyam ākramitum āsamantāt paryaṭanaṃ kṛtvā kārtsnyenāvagantum upāgamam upagatavān*—so Ck; Cg and Ct similarly). The word *nirmānuṣe*, "devoid of men," is marked as uncertain by the editors of the critical edition. Ś,V2,3,D3,5–7,10,11,T,G,M1,2,4,5,8,9, and GPP, NSP, and Gita Press read *tadāraṇyam*, "then the forest," for *tad araṇyam*, "that forest." Given the manuscript evidence, the critical editors' choice of readings here is difficult to understand.

3. "I cannot describe" *nirdeṣṭuṃ na śaśāka*: The verbal form *śaśāka* is ambiguous, as it can be either first or third person perfect (*liṭ*). Ck, Cg, and Ct all understand it to be the first person, but only Ct alludes to the normal restriction of the perfect tense (*liṭ*) to actions not directly witnessed by the speaker. He understands the usage here to be irregular (*aparokṣe liḍ ārṣaḥ*). Cr avoids the issue by providing a third person subject, "no one" ([*na śaśāka*] *kaścid apīti śeṣaḥ*). See notes to verse 7 below and also 7.69.12 and 7.69.24.

"with . . . trees" *pādapaiḥ*: The reading is marked as uncertain by the editors of the critical edition. B1,D3,6,7,10,11,T1,2,4,G,M1,2,4–10, and Gorresio, GPP, NSP, and Gita Press read instead *kānanaiḥ*, "with groves."

"many different kinds" *bahurūpaiḥ*: Cs offers two glosses. His first, as in our understanding, is "of many forms or kinds," while the second is "made of gold." He justifies the second meaning by quoting the *Kāṭhakabhāṣya*, which gives "gold" as a synonym for the term *bahurūpam*. (*bahurūpair anekākāraiḥ suvarṇamayair vā. bahurūpaṃ ca pūraṭam iti kāṭhakabhāṣyābhihitābhidhānāt*.)

4. "a league across" *yojanam āyatam*: Literally, "extended for a *yojana*." See note to 7.72.14.

"covered with waterweeds" *samatikrāntaśaivalam*: Literally, "whose *śaivala* was overspread." The term *śaivala* is used to refer to duckweed (*Blyxa octandra*), which is generally regarded in Sanskrit poetry as a charming addition to bodies of water. Cr, the only commentator to gloss this compound, understands it to mean "free from *śaivala* (*śaivalarahitam ity arthaḥ*)." This interpretation has been followed by Dutt (1894, p. 1796), Shastri (1959, vol. 3, p. 587), Raghunathan (1982, vol. 3, p. 577), and Gita Press (1998, vol. 2, p. 887). See, too, 6.46.26.

Following 4ab, D6,7,10,11,T1,2,G,M2–5,9,10, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V,B,D1–5,9,T3,4,M1,6–8 substitute for 4cd, a passage of one line [1137*]: "It was thronged with *haṃsas* and *kāraṇḍavas* and beautified with *cakravākas* (*haṃsakāraṇḍavākīrṇaṃ cakravākopaśobhitam* /)."

It is hard to understand why this line, which appears in this position in virtually all manuscripts [except for D8] and in the printed editions consulted, should have been omitted from the critical text, while 4cd is apparently missing from Ś,Ñ,V,B,D1–5,9,T3,4,M1,6–8 and yet included. Perhaps the editors found it to be a jarring contradiction to the information in verse 1, where the forest was said to be devoid of birds, although it does not appear to be a problem in verse 5 below. A similar passage is found at 7.31.18–19. See notes to these verses for identification of these birds.

5. "It was truly a wonder." *tad āścāryam ivātyartham*: Literally, "To a great degree that was like a wonder."

"its waters were pleasant to the taste" *sukhāsvādam*: Literally, "it [the lake] had a pleasant taste." Cr glosses, "which had a pleasant, that is to say, pleasurable, taste, that is to say, whose water was characterized by flavor (*sukhaṃ sukhakaram āsvādam āsvādaviśiṣṭatoyaṃ yasya*)." Ck, Cg, and Ct all gloss, "possessed of food and drink that brought pleasure (*sukhāvahaprāśanapānīyavad ity arthaḥ*)."

"limpid" *arajaskam*: Literally, "without silt."

"calm, and" *tathākṣobhyam*: Literally, "and not to be agitated." Cr glosses, "impossible to agitate (*saṃcālayitum aśakyam*)." Several of the translators consulted understand the term to refer to the depth and/or calmness of the lake. Thus Dutt (1894, p. 1796) renders, "deep, calm," and, similarly, Shastri (1959, vol. 3, p. 587) offers, "deep, tranquil," while Raghunathan (1982, vol. 3, p. 577) translates, "and was of immense depth." Roussel (1903, vol. 3, p. 595) understands as we do; others ignore the term. Ś1,V3,D6,7,10,11,M8,10, and GPP and NSP read instead *tadākṣobhyam*, "then, calm." M7 and Gita Press read *tad akṣobhyam*, "that calm [lake]."

"lovely" *śrīmat*: We take the term as an independent adjective referring to the lake itself. Raghunathan (1982, vol. 3, p. 577) and Gita Press (1998, vol. 2, p. 887) understand the adjective to be in compound, reading *śrīmatpakṣigaṇaiḥ*, "with flocks of lovely birds *or* lovely flocks of birds."

6. "near that lake" *tasmin saraḥsamīpe tu*: Ñ,V1,2,B1,2,D1,3,4,9,M3, and KK and VSP read instead the synonymous *samīpe tasya sarasaḥ*.

7. "I . . . went down" *upacakrame*: Literally, "I approached." Ck, Cg, Ct, and Cr all note the irregular use of the perfect (*liṭ*) for events witnessed by the speaker (*aparokṣe 'pi liṭ ārṣaḥ*—so Ck, Cg, and Cr; Ct similarly). See Ct's comments to verse 3 above. See, too, notes to 6.69.12 and 7.69.24. The commentators note that Agastya would have gone to the lake to perform his obligatory morning ablutions, etc. (*prātaḥkartavyaṃ snānādi kartum iti śeṣaḥ*—so Cr; Ck, Cg, and Ct similarly).

"rising early in the morning" *prabhāte kālyam utthāya*: Literally, "having arisen in the morning at daybreak *or* in a timely fashion."

8. "It . . . showed no signs of decay" *ajaram*: Literally, "undecaying *or* unaging." The term is marked as uncertain by the editors of the critical edition. Ś1,V3,D7,10,11,M1,2,8,9, and GPP, NSP, and Gita Press read instead *arajaḥ*, "devoid of taint *or* dirt."

"Still exuding a splendid vital glow, it was lying" *tiṣṭhantaṃ parayā lakṣmyā*: Literally, "standing with extreme splendor *or* beauty." We understand the term *lakṣṃī* here, as we did elsewhere (see 6.36.34; 6.38.31; and notes), to refer to the vital glow that normally indicates the presence of life, even in the case of an unconscious or comatose person. Here, of course, the body in question is dead, but the description clearly indicates that it shows no outward signs of death or decay. Ck, Cg, and Ct understand, "endowed with a vital glow (*lakṣmyopetam*)."

Following 8ab, GPP (in brackets, unnumbered), KK, and VSP insert a passage of one line [1139*]: "Its limbs were plump from dining with peers,[1] and it was immersed in that splendid lake (*pañktibhedena puṣṭāṅgaṃ samāśritasarovaram*)."

[1] "from dining with peers" *pañktibhedena*: Literally, "through a type of segregated dining." The term *pañktibheda* is generally understood, at least in modernity, as the practice of dining communally, but exclusively with members of one's own class or caste. This term is most commonly used of brahmans. Perhaps the idea here is that since Śveta, despite his ascetic practice, was a king, he dined luxuriously with men of his class and thus became corpulent. The commentators are silent, and no translator consulted renders the line.

9. "I stood" *viṣṭhitaḥ*: T1,G3,M3, and KK and VSP read instead *uṣitaḥ*, "I dwelt *or* passed time."

10. "But . . . after some time" *muhūrtāt tu*: The phrase is marked as uncertain by the editors of the critical edition. Ś,Ñ2,V3,B,D8,12,T1,2,G3,M3, and KK and VSP read instead *muhūrtena*, "after a while."

"Yoked to *haṃsas*" *haṃsayuktam*: The Puṣpaka is also described as being yoked to *haṃsas* at 6.110.23 and 3571*, following notes to verse 6.115.30. Compare the description at 7.15.29–31 and notes; and at 293*, following notes to 7.15.30.

11. "attentively" *atyartham*: Literally, "excessively *or* to a very high degree." We read the term in its usual adverbial sense, despite its separation from the verb *upāste*, "[the thousand] attended." Ct, the only commentator to gloss this term, reads it adjectivally and elliptically to mean "[one thousand *apsarases*] possessed of extraordinary beauty (*atirūpavantam*)." Roussel (1903, vol. 3, p. 595) and Benoît (1999, p. 1385) follow Ct, both translating, "*d'une beauté extraordinaire*." Shastri (1959, vol. 3, p. 587) follows Roussel, rendering, "of extraordinary beauty," while Raghunathan (1982, vol. 3, p. 578) understands, "extraordinarily beautiful." Gorresio (1870, p. 245) uniquely understands the term as an intensifier of the word *svargiṇam*, "heavenly," rendering the phrase *atyarthaṃ svargiṇam* as "*un Essere al tutto celestiale*." Dutt (1894, p. 1797) and Gita Press (1998, vol. 2, p. 887) apparently ignore the term.

"Some of them sang delightful songs" *gānti geyāni ramyāṇi*: Ñ2,V1,2,B2–4,T1,2,G2,M3, and KK and VSP read instead *gāyanti divyageyāni*, "they sang celestial songs," while D10,11, and GPP, NSP, and Gita Press read *gāyanti kāścid ramyāṇi*, "some sang charming [songs]."

Following verse 11, Ś,V3,D3,6–8,10–12,T,G,M1–6,8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [1144*], while Ñ,V1,2,B,D1,2,4,5,9,M7 insert line 1 only: "[Some played] *mṛdaṅgas*, lutes, and *paṇavas*, while others danced[1] and still others constantly fanned his face—its eyes like lotus petals—with costly gold-handled yak-tail fly whisks[2] that shone like moonbeams.[3][1–3] Then, leaving[4] his lion throne as might the many-rayed sun the peak of Mount Meru . . . [4]"

[1] "*mṛdaṅgas*, lutes, and *paṇavas*, while others danced" *mṛdaṅgavīṇāpaṇavān nṛtyanti ca tathā parāḥ* [line 1]: Both *paṇavas* and *mṛdaṅgas* are types of drums; see notes to

5.8.39 and 6.34.12. G3,M3, and KK and VSP read instead *kṣvelayanti tathā cānyāḥ*, "and others frolicked as well." All manuscripts read this line, and its exclusion from the critical edition is questionable.

[2] "with . . . costly gold-handled yak-tail fly whisks" *hemadaṇḍair mahādhanaiḥ*: Literally, "with costly gold-handled [things]." Ś,D3,8,12,T,1,4,G1,3,M3,5, and KK and VSP read *ca* [*sa-* Ś,D8,12] *cāmaraiḥ*, "and [with] yak-tail fly whisks," for *mahādhanaiḥ*, "costly." Cm and Ct supply the term "yak-tail fly whisks *or* chowries (*cāmarair iti śeṣaḥ*)," while Cv and Cr understand, "fans *or* whisks (*vyajanaiḥ*)." Compare 6.60.14 and 6.115.13–16 and notes, where it appears that golden handles were a standard element of the royal yak-tail fly whisks.

[3] "that shone like moonbeams" *candraraśmyābhaiḥ*: Cs notes that they (i.e., the fly whisks) were endowed with hair that resembled those (i.e., moonbeams) (*tadābhakeśayuktaiḥ*).

[4] "leaving" *hitvā*: Literally, "having left *or* abandoned." T1,2, and KK and VSP read instead *tyaktvā*, "having left *or* abandoned."

13. "Then" *tataḥ*: T1,2,G3,M3, and KK and VSP read instead *tathā*, "and *or* thus."

"duly and" *ca suṣṭhu ca*: Ñ2,D1–7,9–11,T2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *supīvaram*, "fatty *or* plump," which would then modify *māṃsam*, "flesh."

"to wash" *saṃsprasṭum*: As Ck, Cg, Ct, and Cr point out, the reference is to the purificatory rinsing of the mouth after eating (*śuddhācamanaṃ kartum*).

14. "bull among men" *puruṣarṣabha*: Ñ2,V2,B1,2,D6,7,10–12,M6,7,9, and GPP, NSP, and Gita Press read instead *raghunandana*, "O delight of the Raghus," while KK and VSP read *raghupuṅgava*, "O bull among the Raghus."

"that excellent and splendid flying palace" *vimānavaram uttamam*: Literally, "the excellent best of *vimānas*."

15. "that . . . I spoke words to him in this fashion, bull among men" *tam . . . / athāham abruvaṃ vākyaṃ tam evaṃ puruṣarṣabha* //: D6,7,10,11,M4, and GPP, NSP, and Gita Press read *tam eva*, "to him directly," for *tam evam*, "to him in this fashion." Cs continues his rationalization of the pronouns, claiming that the syntax is "having watched him mounting, I spoke directly to him." (*tam ārohantam udīkṣya tam evāham abravam ity anvayaḥ. atas tam iti ca nādhikam.*) T1,2,G3, and KK and VSP read *svargiṇam*, "[to] the heavenly being," for *tam evam*, "[to] him in this fashion." KK (1913) and VSP silently correct the verbal form *abruvam* to *abravam*.

"godlike being . . . I" *ahaṃ devasaṃkāśam . . . /. . . aham*: The repetition of the pronoun *aham* in this awkward verse is noted by Cs, who attempts to explain it away. He takes the sequence *ahaṃ devasaṃkāśam* as a single word in which the compound *ahaṃdeva-* refers to Rudra. Thus he understands it to mean "resembled the god Aham, i.e., Rudra." (*ahaṃdevasaṃkāśam iti padam ekam. ahaṃdevo rudraḥ. tatsaṃkāśam. tena nāhaṃ punaruktam.*) Cg, on the other hand, justifies the repetition on the basis of there being two distinct actions of which the pronoun is the subject (*aham ity asya kriyābhedād bhedaḥ*).

16. "gentle sir" *saumya*: Literally, "O gentle [one]."

"this" *ayam*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the neuter pronoun *idam*. Cs understands the neuter to refer to the body of the corpse (*śavakalevaram*).

"Please tell me." *vaktum arhasi*: Literally, "You should speak." Cr understands, "Please speak to what was asked (*vaktum arhasi pṛṣṭam iti śeṣaḥ*)."

17. "What an extraordinary thing—on the one hand, such a splendid being, virtually a god, and on the other this abominable food! Gentle friend, I wish to hear about this

truthfully." *āścaryam īdṛśo bhāvo bhāsvaro devasaṃmataḥ / āhāro garhitaḥ saumya śrotum icchāmi tattvataḥ //*: Literally, "A wonderful thing! Such a splendid being considered as a god. Food that is abominable. Gentle one, I wish to hear truthfully." The syntax is scattered and highly elliptical. No edition or commentator reads with the critical edition, and we have fleshed it out with our best understanding of the intention. The word *saṃmataḥ*, "considered," is marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, Gita Press, KK, and VSP read for verse 17 *kasya syād īdṛśo bhāva āhāro devasaṃmata / āścaryaṃ vartate saumya śrotum icchāmi tattvataḥ //*. The sense of this variant would be "Who would have such an intention [and] food, O you who are virtually a god? It is an extraordinary thing, gentle one. I wish to hear truthfully [about it]." KK and VSP read the nominative *devasaṃmataḥ* with the critical edition, which would then yield the unlikely meaning "[food] approved by the gods." Cs, the only commentator to remark on the nominative variant, takes advantage of the *sandhi* environment to understand, "not approved by the gods, that is to say, fit only for *rākṣasas*. (*adevasaṃmataḥ. rākṣasayogyaḥ.*)" Note that the term *bhāvaḥ* in the reading of the critical edition and in Gorresio's edition must be taken in its sense of "creature, being," while in the reading of the southern commentators it must be taken, as indicated by Cr, in the sense of "intention *or* idea (*abhiprāyaḥ*)."

Following verse 17, Ñ2,V2,B,D7,10,11, and Gorresio (lines 2–5 only), GPP, NSP, Gita Press, KK, and VSP insert a passage of five lines (lines 2–5 constitute a four-line verse consisting of four *pādas*), while Ñ1,V1,D1,3–5,9,T2–4,M3 insert line 1 only [1148*]: " 'I do not think that this corpse is the appropriate food[1] for you.' Addressed in this fashion with kindly words out of curiosity, O lord of men, that heavenly being, having listened to my entire speech, then told me everything. (*nāham aupayikaṃ manye tava bhojyam imaṃ śavam* [1] / *ity evaṃ uktaḥ sa narendra nākī kautūhalāt sūnṛtayā girā ca* [2–3] / *śrutvā ca vākyaṃ mama sarvam etat sarvaṃ tathā cākathayan mameti* [4–5] /)"

[1] "food" *bhojyam*: D10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *bhakṣyam*.

The meter of line 1 is *anuṣṭubh*, while the meter of lines 2–5 is *indravajrā*.

Sarga 69

1. "replied thus" *pratyuvādedam*: Literally, "he responded this."

2. "Since you are asking me" *yathā pṛcchasi mām*: Literally, "in which way you are asking me."

"twice-born brahman" *dvija*: Literally, "twice-born [one]."

"inescapable events and how they led to both my felicity and misery" *yathā vṛttaṃ mamaitat sukhaduḥkhayoḥ / duratikramaṇīyaṃ hi*: Literally, "in what manner [was] this difficult *or* impossible to be overcome conduct of mine in regard to pleasure and misery." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *purā*, "long ago, in the past," for *yathā*, "in which manner." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *anatikramaṇīyaṃ ca* [*hi*—KK, VSP], "and it is not to be overcome *or* crossed over," for *duratikramaṇīyaṃ hi*, "difficult *or* impossible to be overcome." Ck, Cg, and Ct all understand *vṛttam . . . sukhaduḥkhayoḥ*, "the conduct of *or* in regard to pleasure and misery," to refer to the cause of Śveta's pleasure and misery in the form, respectively, of his celestial body and necrophagia (*sukhaduḥkhayor divyadehaśavabhakṣaṇanimittakayoḥ kāraṇam iti śeṣaḥ*—so Ct; Ck, Cg, and Cs similarly). Cs further glosses his similar variant *anatikramaṇīyam*, "it is not to be overcome *or* crossed over," as "impossible to get over *or* overcome (*atyetum aśakyam*)."

3. "the king of Vidarbha" *rājā vaidarbhakaḥ*: Literally, "the Vaidarbhan king." See 1.31.1 and 1.37.3 (*vaidarbha*) and 4.40.11 (*vidarbha*).

4. "Suratha" *surathaḥ*: See 7.19.5 and notes.

5. "the people consecrated me as king" *paurā mām abhyaṣecayan*: Literally, "the townsfolk anointed *or* consecrated me."

"righteously" *dharmeṇa*: Literally, "with righteousness." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmyaṃ ca*, which would then modify *rājyam*, yielding the sense "and . . . righteous kingdom."

6. "passed, while I ruled the kingdom . . . protecting" *samatītāni . . . / rājyaṃ kārayataḥ . . . rakṣataḥ*: Cr understands, as do we, that the implied subject of the present participles is *mama*, "of me" (*rājyaṃ kārayato mama*). Cs notes the use of the causal participial phrase *rājyaṃ kārayataḥ*, "causing to rule the kingdom," in the sense of the simplex, *rājyaṃ kurvataḥ*, "ruling the kingdom" (*kārayataḥ kurvataḥ*). KK and VSP read *mamātītāni*, "passed, as I was" for *samatītāni*, "passed," which explicitly provides the subject for the participles.

7. "by virtue of a certain sign" *nimitte kasmiṃścit*: We understand the phrase with Cs as an absolute construction. He adds the participle *prāpte*, lending the sense "a certain sign having arisen (*prāpte sati*)." The commentators understand *nimitta* here in its sense of "sign *or* indication." Cg and Ct gloss, "by a certain sign (*kenacil lakṣaṇena*—Ct; Ck and Cg similarly)." Cg adds that this is a reference to such indications as particular bodily signs (*kenacin nimittena lakṣaṇena sāmudrikādinā*). On the science of bodily signs (*sāmudrikaśāstra*), see 5.31.9; 5.33.11–20; and notes; and 6.38.2 and notes. Cs glosses, "a sign indicating death (*maraṇasūcikacihne*)."

"foremost of twice-born brahmans" *dvijottama*: Literally, "foremost of the twice-born [ones]."

"keeping my mortality in mind" *kāladharmaṃ hṛdi nyasya*: Literally, "having set down in the heart the law of time." The compound *kāladharma* is a euphemism for death. Ct glosses simply, "death (*mṛtyum*)." Cr explains, "having set in the heart the inevitable destruction of the body in a short time (*alpakālenāvaśyaṃ dehavighātaṃ hṛdi nyasya*)." Cg glosses, "He knew the time of his own death, that is the meaning (*svasyamaraṇakālaṃ jñātety arthaḥ*)." See 1.41.1,9; 2.66.30; 6.80.8; 7.89.11; and notes for other occurrences of the phrase *kāladharma* in the *Rāmāyaṇa*.

9. "After consecrating" *abhiṣicya*: Literally, "having consecrated." Ś,D8,12,M3,5, and KK and VSP read instead *hy abhiṣicya*, "indeed, having consecrated," to avoid the hiatus.

"the lord of men" *narādhipam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahīpatim*, "lord of the earth."

10. "great sage" *mahāmune*: Ś,Ñ1,V3,B1,D1,4,6–8,10,12,T3,M2,4,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *mahāvane*, "in the great forest."

11. "But then . . . while I was dwelling in heaven . . . me" *tato māṃ svargasaṃsthaṃ vai*: Literally, "[afflicted] me who was located in heaven." D6,7,10,11,M1,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tasya me* [*tasyeme*—so GPP, NSP, and Gita Press] *svargabhūtasya*, "of me who was in heaven." Ck, Cg, Ct, and Cr understand *-bhūtasya* here in the sense of "reached (*prāptasya*)," while the variant *ime*, "these two," found in GPP, NSP, and Gita Press, would agree with *kṣutpipāse*, "hunger and thirst," lending the sense "these two, hunger and thirst."

"foremost of twice-born brahmans" *dvijottama*: Literally, "foremost of twice-born [ones]."

"supremely noble sage" *paramodāra*: Literally, "O one of supreme nobility." D6,10,11, and GPP and NSP read instead *parame vīra*, "severe [hunger and thirst], O hero."

12. "I . . . said" *uvāca*: This is yet another example of this passage's repeated use of the first person (*uttamapuruṣa*) perfect (*liṭ*). Cr attributes Śveta's usage of the form to his

excess of excitement (*harṣātiśayāt pārokṣyaṃ vacanākāram āha*). See notes to 6.68.3 and 6.68.7 and verse 24 below.

"Grandfather Brahmā" *pitāmaham*: Literally, "the grandfather."

"foremost in the three worlds" *tribhuvanaśreṣṭham*: Our understanding follows the second alternative of Ct: "Or the meaning is 'foremost even among the three worlds' (*yadvā triṣv api bhuvaneṣu śreṣṭham ity arthaḥ*)." Ck's explanation and Ct's first alternative is "foremost in the world that is third in respect to the two other worlds, *bhū* and *svaḥ*, that is to say, Brahmaloka (*tṛtīye bhuvane bhūsvaḥpadāpekṣayā tṛtīyabrahmaloke śreṣṭham*—so Ct; Ck similarly)."

"should be free from hunger and thirst" *kṣutpipāsāvivarjitaḥ*: Literally, "[is] free from hunger and thirst."

13. "this the outcome" *iyam . . . prāptiḥ*: Literally, "this attainment." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the roughly synonymous *ayam . . . pākaḥ*, "this the fruition *or* consequence."

"that I am nonetheless subjected to hunger and thirst" *kṣutpipāsāvaśo 'smi yat*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kṣutpipāsānugo hy aham*, literally, "for I [am] followed by hunger and thirst." We follow Ct, who glosses, "He whose followers are hunger and thirst (*kṣutpipāse anuge yasya saḥ*)."

14. "Grandfather Brahmā" *pitāmahaḥ*: Literally, "the grandfather."

15. "While you were performing severe austerities" *tvayā . . . kurvatā tapa uttamam*: Literally, "by you [who were] performing the highest austerities." Cg understands that Śveta, in feeding only himself, failed to perform the highest form of austerity (*mukhyaṃ tapo na kṛtaṃ svaśarīram eva kevalaṃ tvayā puṣṭam*). Ck believes that he failed to perform the highest type of asceticism, that is, fasting (*svaśarīraṃ tvayā puṣṭam anaśanamukhyaṃ tapo na kṛtam*). Among the translators consulted, only Raghunathan (1982, vol. 3, p. 579) follows Cg's interpretation, rendering, "You did not practice the highest austerities; you merely nourished your own body."

16. "You did not give even the smallest donation" *dattaṃ na te 'sti sūkṣmo 'pi*: Ck, Cg, and Ct all note the lack of gender agreement between *dattam* and *sūkṣmaḥ* and understand that we are to take the participle *dattam*, "given," in the sense of a gift [of food] to gods, *pitṛs*, and guests (*sūkṣmo 'pi liṅgavyatyaya ārṣaḥ . . . te dattaṃ dānaṃ nāsti devapitratithiṣu*—so Cg; Ck and Ct similarly). GPP, NSP, Gita Press, KK, and VSP read this line twice, once here as *tṛptir na te 'sti sūkṣmāpi*, "you did not gain even the smallest satisfaction . . ." (KK and VSP as 7.78.16a; GPP following verse 15, unnumbered, in brackets), and again following 1157*, as *dattaṃ na te 'sti sūkṣmo 'pi* (KK and VSP 7.78.17a; GPP, NSP, and Gita Press 7.78.16a).

"in that forest frequented by creatures" *vane sattvaniṣevite*: The adjective is rather jarring in light of the fact that the forest has been repeatedly described as devoid of birds, beasts, and ascetics. See 7.68.1,6, and notes and verse 8 above. Perhaps the author has included living creatures here to highlight Śveta's dereliction in failing to offer food to others. D10,11,T2,G3, and GPP, NSP, Gita Press, KK, and VSP (second time only: KK and VSP = 7.78.1b; GPP, NSP, and Gita Press = 16b) read instead *tapa eva niśevase*, "you devote yourself entirely to austerities"—the first time all editions read with the critical edition.

Following 16ab (first occurrence), M3 and KK, VSP (following 7.78.16ab), and GPP (in brackets, unnumbered, following 7.78.15) insert, while Ś,Ñ,V,B,D1–5,8,9,12,T4,M6 substitute for 16ab, and T2,3 insert following verse 15, a passage of two lines [1157*]: "But at that time, in your delusion, you did not give alms to any ascetic who came begging there, even though he was a guest[1] (*api ced bhikṣamāṇāya bhikṣā vai yataye purā / na hi dattā tvayā tatra mohād atithaye 'pi vai* //). "

[1] "But at that time, in your delusion, you did not give alms to any ascetic who came begging there, even though he was a guest." *api ced bhikṣamāṇāya bhikṣā vai yataye purā / na hi dattā tvayā tatra mohād atithaye 'pi vai //*: GPP, KK, and VSP show a number of variants. KK (1913) reads: *purā tu bhikṣamāṇāya bhikṣā vai yataye nṛpa / na hi dattā tvayendrābha yasmād atithaye 'pi vai //*, "Since at that time, O king who resembles Indra, alms were not given by you to an ascetic who came begging even though he was a guest." KK (1905) reads for *tvam*, "you," *tu*, "but," in which case one must somehow construe the nominative pronoun with the preceding finite verb *niṣevase*, "you devote." GPP reads *purāttum*, "formerly to eat," for *purā tu*, "but formerly."

17. "you must eat . . . your . . . body" *svaśarīram . . . / bhakṣayasva*: Cr explains that Śveta would be eating only the best or choice portions of the body (*sārāṃśaṃ bhakṣayitvā*). V2,D6,7,10,11,T3,4,M1,4, and GPP, NSP, Gita Press, KK, and VSP read instead the gerund *bhakṣayitvā*, "having eaten."

"and it will satisfy your hunger" *sā te tṛptir bhaviṣyati*: Literally, "that will be your satisfaction." V2,B3,4,D6,7,10,11,T,G,M1–5,8,10, and GPP, NSP, Gita Press, KK, and VSP read *tena*, "through *or* by virtue of that," for *sā te*. Cr glosses *tena* here as "through *or* by eating [your own] flesh (*māṃsabhakṣaṇena*)." V2,D6,7,10,11, and GPP, NSP, and Gita Press read *vṛttiḥ* (*bṛttiḥ* [*sic*]—Gita Press), "livelihood," for *tṛptiḥ*, "satisfaction." Ct and Cr understand this term in the sense of *nivṛttiḥ*, "cessation," glossing, "that will be the cessation of your hunger, etc. (*te vṛttiḥ kṣudādinivṛttir bhaviṣyati*—so Ct; Cr similarly)."

18. "the very great seer" *sumahān ṛṣiḥ*: Ñ2,V2,D10,11,T1,G3,M3, and GPP, NSP, and Gita Press read instead *sa mahān ṛṣiḥ*, "that great seer."

"shall set foot" *ākramiṣyati*: Literally, "he will step *or* he will tread upon." Ś,Ñ,V,B, D,T4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *āgamiṣyati*, "he will come."

"you shall be freed from this hideous fate" *kṛcchrād vimokṣyase*: Literally, "you will be freed from pain *or* hardship." V3,B4,D10,11,T1,G1,2,M1,7–9, and GPP and NSP read instead the third person singular (*prathamapuruṣa ekavacana*) *vimokṣyate*, which must then be read transitively. Ct understands it as a future causal to emphasize its transitivity, "he will free [lit., 'will cause to be free'] (*vimocayiṣyati*)." Cr makes the subject and object of the verb explicit, understanding, "the words 'Agastya' and 'you' should be added (*vimokṣyate 'gastyas tvām iti śeṣaḥ*)." The meaning would then be "Agastya will free you."

19. "gentle Śveta" *saumya*: Literally, "O gentle one."

"what to say" *kiṃ punaḥ*: Literally, "how much more so."

"great-armed king" *mahābāho*: Literally, "O great-armed [one]."

20. "foremost among twice-born brahmans" *dvijottama*: Literally, "foremost of twice-born [ones].

21. "it never diminishes" *kṣayaṃ nābhyeti*: Literally, "it does not approach diminution."

"And this . . . is the ultimate satisfaction of my hunger" *tṛptiś cāpi mamottamā*: Literally, "moreover [it is] my supreme satisfaction."

22. "You must release me" *vimokṣaya*: Literally, "you must release." Ś,V1,2,B3 (second time),4,D3,5,8,12,T3,4, and KK and VSP read instead the causal *vimocaya*, "you must set free *or* liberate." Cg, Ct, and Cr all understand that we must supply the pronoun "me (*mām*)."

"fallen into this wretched state because of this hideous fate" *kṛcchrabhūtasya kṛcchrād asmāt*: Literally, "who has become a calamity from this calamity." Ck, Cg, Ct, and Cr all gloss, "of one who has come to this calamity (*kṛcchrabhūtasya kṛcchraṃ prāptasya*—so

Ck, Cg, and Ct; Cr similarly)." We have rendered the term *kṛcchram* in two different ways to avoid an awkward redundancy.

"For no one other than you, a twice-born sage born from a pot, could have come here." *anyeṣām agatir hy atra kumbhayonim ṛte dvijam*: Literally, "except a twice-born, who had a pot for a womb, there is no passage here for others." D6,10,11,T3, and KK and VSP substitute the synonymous *na gatiḥ*, "no passage," for the critical edition's *agatiḥ*. The sentence is awkward and elliptical. According to Ck and Ct, the idea is that Śveta is able to recognize the pot-born sage Agastya since, out of fear, others cannot come to the deserted forest (*kumbhayoniṃ dvijam ṛte bhayād anyeṣām atra nirmānuṣe gatir nāsti. atas tvam agastya iti nirṇītam iti bhāvaḥ*—so Ct; Ck somewhat similarly). Cr, on the other hand, understands *atra*, "here *or* regarding this," to refer to the act of liberation, which, he claims, only Agastya can accomplish (*hi yataḥ kumbhayoniṃ bhavantam ṛte vinātrāsmin vimokṣaṇe 'yeṣāṃ gatir na*). For other references to Agastya as "pot-born," see 7.2.1; 7.51-5*.5; 1127*, lines 9–10 (inserted in translation following 7.67.5); 7.67.8; 7.73.2; and notes

23. "for saving me" *tāraṇārtham*: Literally, "for the sake of saving." Like Ck, we understand that the pronoun "of us *or* our (*asmat*)" needs to be supplied (*asmattāraṇanimittam*)." D6,7,10,11,M5,6,10, and GPP, NSP, and Gita Press read instead *dhāraṇārtham*, "for the sake of wearing *or* keeping."

"brahman-seer" *brahmarṣe*: D6,7,10,11,T1,G2, and GPP, NSP, Gita Press, KK, and VSP read instead the formulaic *bhadraṃ te*, "bless you," which frequently serves in the epic as a marker of a polite imperative. See Tubb 2006.

Following verse 23, Ś1 (in margin),2,3,Ñ,V,B2–4,D1–7,9–11,T1–3,G2,3,M3,7–9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [1161*]: "Here[1] now, twice-born brahman-seer, I give you ornaments, gold, wealth, garments, delicacies, and other objects of enjoyment.[2][1–2] I grant you all objects of desire and enjoyable things, bull among sages. Be gracious to me, blessed one, by saving me.[3][3–4]"

[1] "Here" *iha*: D6,7,10,11,G2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *idam*, "this," which would then construe with *suvarṇam*, "gold."

[2] "delicacies, and other objects of enjoyment" *bhakṣyaṃ bhojyaṃ ca*: Literally, "that which is to be eaten and that which is to be enjoyed." The reference could also be to the distinction between foods that require chewing (*bhakṣya*) and those that do not (*bhojya*), which constitute the first two of the four types of food classified by consistency (i.e., *bhakṣya*, *bhojya*, *lehya* ["to be licked"), and *peya* ["to be drunk"]). See Goldstücker 1861, pp. 127–128.

[3] "by saving me" *tāraṇe*: Literally, "in regard to saving."

24. "I accepted" *aham . . . upajagrāha*: Here again Cr provides a rationale for the first person perfect (*uttamapuruṣa ekavacana liṭ*), arguing that Agastya uses it out of an excess of joy produced by Rāma's questioning (*aham upajagrāha rāmapraśnajanitaharṣātiśayāt pārokṣyam*). See notes to 7.68.3 and 7.68.7 and verse 12 above.

"that . . . ornament" *tad ābharaṇam*: Cs, referencing *Mahābhāratatātparyanirṇaya* 9.22 of Śrī Ānandatīrthabhagavatpāda (Madhva), comments, "The ornament is a necklace because of the statement: 'Rāghava received from Agastya that garland which had been given by Śveta.' (*ābharaṇaṃ mālāṃ. śvetadattāṃ tathā mālām agastyād āpa rāghava ity ukteḥ.*)" Compare *PadmaP* (ĀnSS) 5.33.32.

"for the sake of saving him" *tāraṇāya*: Literally, "for saving."

25. "the . . . vanished" *sa nanāśa ha*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *vinanāśa ha*. Ck and Ct ascribe the sudden disappearance of the corpse to Agastya's virtuous act (*tatsukṛtabalād iti śeṣaḥ*). Ck, Cg, and Ct understand

that the meaning is that the body was no longer there to be consumed (*punar bhakṣaṇāya nopasthito 'bhūd ity arthaḥ*).

26. "with the greatest delight . . . overjoyed" *parayā mudā* / . . . *pramuditaḥ*: The two expressions are somewhat redundant. In an effort to avoid the redundancy, Cr understands the adjective *parayā* twice, once describing Śveta's royal splendor and once describing the happiness of the highest heaven, leaving *pramuditaḥ* alone to describe Śveta (*parayā rājadīptyopalakṣitaḥ pramudito rājarṣiḥ parayā mudopalakṣitaṃ tridivam*). Ct explains the term *pramuditaḥ*, "overjoyed," as meaning "having attained extreme satisfaction through freedom from hunger and thirst (*pramuditaḥ kṣutpipāsārahitatayātisaṃtoṣaṃ prāptaḥ*)."

"once more" *punaḥ*: The word is marked as uncertain by the editors of the critical edition. D6,7,10,11,T1–3,G,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP read instead *sukham*, "happily."

Sarga 70

The story of Daṇḍa and Śukra's daughter Arajā is also known to the *Padmapurāṇa* ([ĀnSS] 5[*Sṛṣṭikhaṇḍa*].34.1–59). See, too, Glucklich 1988 for an analysis of the term *daṇḍa* and of its symbolic and mythological significance in this story.

1. "out of respect for him as a *guru*" *gauravāt*: Literally, "out of respectability or venerability." Ck, Cg, Ct, and Cr understand that Rāma questions Agastya because of his respect for him as an omniscient *guru* who will reveal everything (*gauravāt sarvajñaḥ sarvavaktā paramagurur iti saṃbhāvanayety arthaḥ*—so Ck, Ct; Cg and Cr similarly).

2. "that . . . forest" *tad vanam . . . /. . . tat*: Literally, "that forest . . . that." M3 and KK and VSP, perhaps to avoid the repetition, read *syāt*, "[how] would [it] be," for the second *tat*.

"the king of Vidarbha" *vaidarbhako rājā*: Literally, "the king belonging to Vidarbha." See 7.69.3 and note.

3. "And how is it that . . . forest that had become . . . devoid of creatures" *niḥsattvaṃ ca vanaṃ jātam*: Literally, "and the forest that had become devoid of creatures." The critical edition conspicuously lacks an interrogative particle to mark the question that Rāma wishes to have answered. Most northern manuscripts and all printed editions consulted place the interrogative particle *katham*, "how," in one or another of the verse's *pādas*. We have supplied it here as well. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tad vanaṃ sa kathaṃ rājā*, "How [did] that king [enter] that forest?"

"just as it happened" *tattvataḥ*: Literally, "truthfully *or* in reality." Here the adverb carries more the sense of "fully *or* in detail." As Cr notes, Rāma is saying that, having heard a general version of the story, he now wishes to hear it more fully (*śrutasāmānyavṛttānto 'haṃ tattvataḥ śrotum icchāmi*).

4. "that sage of supremely blazing energy" *paramatejasvī*: Literally, "the one of supremely blazing energy."

"words" *bhāṣitam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vacanam*.

5. "Manu" *manuḥ*: Manu is the primordial king and progenitor of both the solar and lunar lineages.

"wielded the rod of punishment" *daṇḍadharaḥ*: Literally, "the bearer of the rod." The term, as noted by Ck, Cg, Ct, and Cr, is a kenning for king (*daṇḍadharo rājā*). These same commentators, except for Cr, understand the term to refer to Manu, the primordial king, as being the authority who promulgated the laws by which the social classes and life stages were apportioned (*varṇāśramavibhāgataddharmapravartanādhikṛtaḥ*). The term

daṇḍa, "rod *or* staff," refers to the coercive power of the king who wields it to govern and chastise erring subjects. Accordingly, in this passage we have rendered the term as "the rod of punishment," except where it is used as proper noun (see verse 15 and note below). See 7.73.11 and notes.

"the increaser of his lineage" *kulavardhanaḥ*: Ś,D6–8,10–12,T1,2,G3,M3, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *kulanandanaḥ*, "the delight of his lineage."

6. "Manu . . . said" *uvāca ha*: Literally, "he said." With Cr, we add the name Manu to avoid confusion (*manuḥ . . . uvāca*). D10,11, and GPP and NSP read instead *uvāca tam*, "he said to him," replacing the emphatic particle *ha* with the pronoun *tam*, "him."

"his . . . son in his former kingdom" *taṃ putraṃ pūrvake rājye*: Literally, "that son in a previous *or* earlier kingdom." D7,10,11,T3,4,M10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the accusative singular *pūrvakam* for *pūrvake*, which then must modify *putram*, lending the phrase the sense of "a prior *or* earlier son." Here *pūrvakam*, as Cr notes, must be understood in the sense of "eldest (*jyeṣṭham*)." Most northern manuscripts (Ś,Ñ,V,B2–4,D1–4,8,9,12) and Lahore appear to gloss this reading with the *facilior pūrvajam*, "first born."

"founder" *kartā*: Literally, "maker."

7. "the son promised" *pratijñātam . . . putreṇa*: Literally, "it was promised by the son." V2,B2–4, the text of Gorresio, and apparently the text followed by Cr read *pratijñāte* for *pratijñātam*. Cr understands the locative as part of an elliptical absolutive construction, "as soon as he had promised (*pratijñāte saty eva*)."

"saying, 'So be it' " *tatheti*: Literally, "Thus." V2,D6,7,10,11, and GPP and NSP read instead *tathaiva*, "in that very way."

"supremely delighted" *paramasaṃhṛṣṭaḥ*: D6,7,10,11,T1,2,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *paramasaṃtuṣṭaḥ*, "supremely gratified."

8. "supremely illustrious son" *paramodāra*: Literally, "supremely noble [one]."

"with the rod of punishment" *daṇḍena*: Literally, "with the rod." Ck, Cg, and Ct all gloss, "which is the innate duty [*dharma*] of the kshatriyas (*kṣatriya-*[*kṣetra- —sic*, so Ck] *sahajadharmabhūtena*)." Ct adds the further gloss, "with instruction *or* chastisement (*śikṣaṇena*)."

"but let that rod not be used without good cause" *mā ca daṇḍam akāraṇe*: Literally, "and not the rod with respect to a noncause *or* without cause." Cg and Ct supply the verb *pātayet*, lending the phrase the sense "let the rod not be made to fall for no cause." Cr understands the term *akāraṇe* to be a *bahuvrīhi* compound modifying a missing term for people. He also supplies the verb *kuru*, "do *or* make," thus lending the line the sense "You must not use the rod [*daṇḍam*] on people who are without any reason for punishment [*daṇḍa*] (*akāraṇe daṇḍakāraṇarahite jane daṇḍaṃ mā kurv iti śeṣaḥ*)."

9. "The rod of punishment, when employed properly and brought down upon men who have committed crimes, leads a king to heaven." *aparādhiṣu yo daṇḍaḥ pātyate mānaveṣu vai / sa daṇḍo vidhivan muktaḥ svargaṃ nayati pārthivam //*: Literally, "The rod that is made to fall upon men who are criminals, that rod, loosed properly, leads a king to heaven." Ck, Cg, and Ct gloss the phrase *vidhivan muktaḥ*, "loosed according to rule" as follows: " 'According to rule' means 'according to the *śāstras*,' that is, 'according to the offense'; 'loosed' means 'set in motion *or* employed.' (*vidhivad yathāśāstram. yathāparādhaṃ muktaḥ pravartita ity arthaḥ.*)"

10. "For if you do this" *kurvatas te*: Literally, "of you doing." Ct and Cr differ slightly as to what might be the object of the participle. The former supplies the word *daṇḍa*, "the rod of punishment," while Cr supplies *yatnam*, lending the phrase the sense "of you making an effort."

11. "attentively" *samādhinā*: The term is ambiguous here. Cg takes *samādhi* in its sense of profound yogic concentration *or* trance, glossing, "through *yoga* (*yogena*)." Ct glosses, "through that single-pointed concentration of mind that is accompanied by the composure [*-anusaṃdhāna-*] associated with the [recitation] of the sacred syllable *oṃ* (*praṇavānusaṃdhānasahitacittaikāgryeṇa*)." Ck extends this definition, seeing the term *samādhi* as a reference to "that *yoga* that is associated with the composure attendant upon one's [grasp] of one's true identity with the uncreated Lord and that *yoga* that involves the composure attendant upon the sacred syllable *oṃ* uttered at the time of death (*akṛtakabhagavadananyatānusaṃdhānayogena niryāṇapraṇavānusaṃdhānayogena cety arthaḥ*). Ck goes on to discuss additional aspects of this final mental concentration and quotes a text he identifies as the *Brahmasiddhānta*. In other words, Ck, Cg, and Ct all understand that Manu has voluntarily left his body in a profound yogic trance. They thus construe the instrumental *samādhinā* with the finite verb *jagāma*, "he went." This interpretation is found in the translations of Raghunathan (1982, vol. 3, p. 581), who renders, "Manu gladly went to the eternal world of Brahmā by practicing *samādhi*," and Gita Press (1998, vol. 2, p. 891), which offers, "Manu . . . went to the eternal abode of Brahmā through Samādhi (trance)." This interpretation is perfectly plausible. On the other hand, given the placement of the term in the verse, we are inclined to follow Gorresio (1870, p. 249), who takes the term in its sense of "attentiveness *or* concentration" and construes it with the gerund *saṃdiśya*, "having instructed." He thus renders, "*Ammonito . . . con grande studio il figlio*."

12. "for the highest heaven" *tridive*: Literally, "in the third heaven." D6,T1,2,G2,3,M, and Gita Press, KK, and VSP read instead the accusative *tridivam*, "to the highest heaven."

"thinking" *iti*: Since the verse only provides the quotation marker, we have supplied the participle for the sake of clarity.

13. "by means of various sacrificial rites" *karmabhir bahurūpaiś ca*: Literally, "with actions of many forms." We believe, as do Gorresio (1870, p. 250), Roussel (1903, vol. 3, p. 599), and Raghunathan (1982, vol. 3, p. 581), that the term *karmabhiḥ* here is probably meant in its technical sense of ritual or sacrificial actions. Ck, Cg, and Ct understand the phrase to mean "with different types of pious acts, characterized by sacrifice, charity, and austerities (*bahurūpair yajñadānatapolakṣaṇaiḥ*)." Cr glosses, "consisting of sacrifice, charity, etc. (*yajñadānādyātmakaiḥ*)."

"fathered . . . a hundred sons" *sutān* / *janayāmāsa . . . śatam*: Literally, "he caused one hundred sons to be born." Ñ1,V1,D5,7,10,11, and GPP, NSP, and Gita Press read *tadā*, "then," for *sutān*, "sons," leaving the verb *janayāmāsa*, "he caused to be born," to have as its object *śatam*, "one hundred," which then must be read with *devasutopamān*, "who were equal to the sons of the gods."

14. "stupid and ignorant" *mūḍhaś cākṛtavidyaś ca*: Literally, "dull and not having completed [the fields of] knowledge." We understand the first adjective to refer to the boy's natural lack of intelligence and the second to his lack of formal education.

15. "Foreseeing that": The verse is somewhat elliptical, and it is necessary to supply some verbal form to indicate Ikṣvāku's realization of his son's fate. Ck, Cg, and Ct note that it is through the father's omniscience that he decides to give his son a name that reflects the fact that he will be subject to the *daṇḍa* (*daṇḍa ity ākhyākaraṇaṃ pituḥ sarvajñatvād anvarthatāvasāyapūrvakam*—so Ck and Cg; Ct similarly).

"dullard" *alpatejasaḥ*: Literally, "of that one of little brilliance *or* blazing splendor."

16. "Perceiving his son's terrible defect" *sa paśyamānas taṃ doṣaṃ ghoraṃ putrasya*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *apaśyamānas taṃ deśaṃ ghoraṃ putrasya*, "not seeing a terrible country for his son." Ct and Cr understand that the king is unable to find a terrible enough country to be suitable as a kingdom for Daṇḍa (*putrasya daṇḍasya yogyaṃ ghoraṃ deśam apaśyamānaḥ*—so Cr; Ct similarly).

"between the Vindhya and Śaivala mountains" *vindhyaśaivalayor madhye*: On a mountain called Śaivala, see notes to 7.66.12.

18. "and . . . Uśanas" *cośanasam*: D6,7,10,11,M3,4,10, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *tūśanasam*. The sage Uśanas, also known as Śukrācārya, is a scion of the Bhārgava *gotra* and is identified with the planet Venus. He is frequently represented as the hereditary *purohita* of the *asuras*. See Sutherland 1979. See, too, 6.40.28; 6.45.12; and notes.

19. "ruled that kingdom" *tad rājyaṃ kārayat*: Literally, "he caused that kingdom to be carried out *or* performed." The causal (*ṇijanta*) likely needs to be understood as a simplex. The irregular augmentless imperfect of the causative is marked as uncertain by the editors of the critical edition. The critical reading appears to be based on only three manuscripts: V3,M1,9. D6,7,10,11,G3,M5,8, and GPP, NSP, Gita Press, KK, and VSP read instead *tad rājyam akarot*, "he ruled that kingdom," which would have virtually the same meaning as our translation.

"as if it were the kingdom of the gods in heaven" *devarājyaṃ yathā divi*: Ś,Ñ,V,B,D,T,M6, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *devarājo yathā divi*, "like the king of the gods in heaven." M3 and KK and VSP read instead *devarājyaṃ yathā vṛṣā*, "just as the virile one [Indra] [rules] the kingdom of the gods." The preference of the editors for the readings of G and M is particularly apparent in the choice of the reading here.

Following verse 19, Ñ2,V2,B,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [1169*]: "Then, at that time, that great and magnificent[1] king, the son of the lord of men, ruled the kingdom together with Uśanas, just as does Śakra in heaven together with Uśanas[2] (*tataḥ sa rājā manujendraputraḥ sārdhaṃ ca tenośanasā tadānīm / cakāra rājyaṃ sumahān mahātmā śakro divīvośanasā sametaḥ* //)."

[1] "that great and magnificent" *sumahān mahātmā*: Literally, "that very great, great [one]." No commentators remark on the redundancy.

[2] "just as does Śakra in heaven together with Uśanas" *śakro divīvośanasā sametaḥ*: Not only the rhetoric but the mythology of the verse is flawed. The word *śakra*, "mighty *or* powerful one," is almost invariably an epithet of Indra, the king of the gods. Indra's heavenly rule is a conventional *upamāna*, "object of comparison," for the rule of a great earthly monarch. Of course, he does this with the assistance of his *purohita* Bṛhaspati, not with that of Uśanas, who is the well-known *purohita* of the enemies of the gods, the *asuras*. Ct, Cr, and Cs struggle to rationalize the reference. Ct remarks that the word *śakra* here refers to Bali (*śakro 'tra baliḥ*). Bali or Mahābali is a well-known king of the *asuras* whose *purohita* was, indeed, Uśanas, but it is a stretch to refer to him as ruling in heaven. Cr explains the rhetorical figure here as an *abhūtopamā*, that is to say, a simile in which the object of comparison is nonexistent. For a definition of the figure, see Gerow 1971, p. 149. Cs exercises the greatest ingenuity in offering a variety of explanations of the seeming anomaly. In the first, he breaks the sequence *sametaḥ*, which we have taken in its most probable sense as a participle meaning "together with *or* accompanied by," as *sama* + *itaḥ*, which he then understands as a *tatpuruṣa* compound in the sense of *samena itaḥ*, "followed by an equal." He explains this by saying that [Śakra, i.e., Indra] was accompanied by Bṛhaspati, who, because of the equivalence between the two sages as the *gurus*, respectively of the *dānava*s and the gods, was the equal of Uśanas. Otherwise, Cs continues, this would be an occasion of nonconformity (as it contradicts the well-known association between Indra and Bṛhaspati). Even so, Cs continues, the redundancy would be difficult to explain. Cs then proposes to take advantage of the *sandhi* to read *aśakraḥ*, "non-Indra," that is, someone other than Indra, who is, nonethe-

less, like him, that is to say, the demon king Bali. Cs acknowledges that because both figures occupy the same position, the reference could be either to Śakra [Indra] or to Bali. Finally, Cs proposes, as yet another alternative, taking the term *śakra* not as a proper name or epithet but simply in its adjectival sense of "powerful," which can then simply refer to Bali. He supports this claim by quoting the *Viśvakośa*, which permits the use of the term *śakra* to refer either to any powerful person or to great Indra. (*sametaḥ samenetaḥ. uśanasā śukreṇa yaḥ samas tena dānavadevagurutvena sāmyaṃ tena bṛhaspatineto yukta ity arthaḥ. anyathānānurūpyāpatteḥ. punaruktiś cānevaṃkaraṇe duruttarā syāt. aśakraḥ śakrabhinnas tatsadṛśo baliḥ. tatpadasthatvāc chakro balir vā. śakraḥ śaktimān balir iti vā. śakraḥ śakte mahendre ceti viśvaḥ.*)

The meter is *upajāti*.

Sarga 71

1. "he continued with the next part of the story" *asyām evāparaṃ vākyaṃ kathāyām upacakrame*: Literally, "he began further speech in regard to that very tale." Ck and Ct introduce the *sarga* by noting that Agastya now narrates the principal tale, which had been introduced through the previous narration (*evam uktopodghātāṃ prakṛtakathām āha*—so Ct; Ck similarly). Ck, Cg, and Ct then explain the line to mean that the sage now speaks words that are connected with the story that he had already started (Ct), that are connected with the previously narrated gift [of the ornament] (Cg), or that are connected with the previously narrated [tale of] Daṇḍa (Ck). The idea, these commentators note, is that this further narration is responsive to [Rāma's original] question [as to why the forest was desolate]. (*asyām evāparaṃ vākyam upakrāntakathāyām eva saṃbaddham. tat pṛṣṭottarabhūtam ity arthaḥ*—so Ct; *asyām evāparaṃ vākyam iti. proktadānakathāyām eva saṃbaddham aparaṃ tatpṛṣṭottarabhūtaṃ kathāntaram ity arthaḥ*—so Cg; *asyām evāparaṃ vā[kya]m iti. proktadaṇḍakathāyām eva saṃbaddham aparam tva[t]pṛṣṭottarabhūtaṃ kathāntaram ity arthaḥ*—so Ck.) Cr understands the phrase *asyām . . . kathāyām* to be an elliptical locative absolute (*sati saptamī*). He supplies the adjective *samāptāyām*, "completed," lending the phrase the sense "when that tale had been completed, he began another speech (*asyāṃ kathāyāṃ samāptāyām iti śeṣo 'paraṃ vākyam upacakrame*)."

2. "for many tens of thousands of years" *bahuvarṣagaṇāyutam*: Literally, "ten thousand of many multitudes of years."

"dull-witted" *mandātmā*: V2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dāntātmā*, "of subdued mind." This is glossed by Ct with the more formulaic *jitendriyaḥ*, "by whom the senses had been conquered *or* subdued.

"which was free from all troubles" *nihatakaṇṭakam*: Literally, "whose thorns [i.e., troubles] had been destroyed."

3. "once" *kāle kasmiṃścid*: Literally, "at a certain time."

"during the . . . month of Caitra" *caitre māsi*: Literally, "in the month Caitra." Caitra is the month of the Hindu calendar that corresponds to March–April.

"Bhārgava" *bhārgavam*: Literally, "belonging to the Bhārgava." Ck, Cg, and Ct all note that the sage Bhārgava here is Śukra (Uśanas). Additionally, Ck, Cg, Ct, and Cs all understand that the word *bhārgava*, "belonging to Bhārgava," here is a *taddhita*, or secondary derivation, of the proper noun *bhārgavaḥ*, "Bhārgava" (*bhārgavaḥ śukras tasyāyam api bhārgavas tam*—so Ck and Cg; Ct and Cs similarly).

5. The story of the rape of Arajā has received little scholarly attention. See Vyas 1949, Sutherland 1979, and Glucklich 1988.

"that extremely dull-witted king" *sudurmedhāḥ*: Literally, "the one of extremely poor *or* bad intelligence."

"Anañga" *anaṅga-*: Literally, "the disembodied [one]." This is a common epithet of Kāma, the god of love. The epithet, however, is rarely encountered in the *Vālmīki Rāmāyaṇa*. See verse 6 below and 1.22.14.

"in great agitation" *susaṃvignaḥ*: Literally, "very agitated." Cs understands the adjective to mean that Daṇḍa was inwardly frightened, thinking: "Who is she? What is she saying? What might happen?" (*susaṃvignaḥ keyaṃ kiṃ vadati kiṃ bhaved ity antarbhītiyutaḥ*.) T1,G2,M3,4,9, and Gita Press, KK, and VSP read instead the feminine accusative *susaṃvignām*, which then would apply to the girl and have the sense "frightened *or* timid."

6. "Where are you from" *kutas tvam*: We agree with Cr, who supplies the word *āgatā*, fleshing out the phrase to mean "From whence have you come (*kutas tvam āgateti śeṣaḥ*)?" Cs glosses, "For what reason are you here (*kutaḥ kāraṇād atrāsi*)?"

"lovely, fair-hipped girl . . . my fair-waisted one" *suśroṇi . . . śubhe /. . . sumadhyame*: Literally, "O one of beautiful hips, O lovely one, O one of beautiful waist." Ñ2,B1, D3,6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *śubhānane*, "O fair-faced [one]" for *sumadhyame*, "O one of beautiful waist."

"I ask you" *pṛcchāmi tvām*: KK and VSP (and GPP in a footnote) read instead *gacchāmi tvām*, "I approach you."

7. "But . . . in this fashion" *tv evam*: KK and VSP read instead *caivam*, "And . . . in this fashion."

"the lustful king . . . to him" *tasya kāminaḥ /. . . nṛpam*: Literally, "[as] the lustful one [was speaking] . . . to the king." D6,7,10,11, and GPP, NSP, and Gita Press read *tv idam*, "and *or* but this," for *nṛpam*, "king." The word *idam* would then modifiy *vacaḥ*, "words."

"intoxicated in his infatuation" *mohonmattasya*: Ck and Cg explain, "devoid of discrimination as to proper and improper words and actions because of infatuation, that is, the infatuation of lust. (*mohena kāmamohena. unmatta ucitānucitavacanakarmavivekarahitaḥ*.)" Ct similarly glosses the compound as "devoid of discrimination as to what is proper and improper because of infatuation, that is, the infatuation of passion (*mohena rāgamohenonmattasyocitānucitavivekarahitasya*)."

8. "You must know me to be the eldest daughter of the godlike Bhārgava, tireless in action. My name, lord of kings, is Arajā, and I dwell here in the ashram." *bhārgavasya sutāṃ viddhi devasyākliṣṭakarmaṇaḥ / arajāṃ nāma rājendra jyeṣṭhām āśramavāsinīm //*: The verse constitutes a single sentence, which would be literally rendered as "O Indra among kings, know [me as] the eldest daughter of the god Bhārgava, of unwearied actions, named Arajā, [she who] dwells in the ashram." The name Arajā means "without taint *or* dirt." The name also has a strong resonance with the term *arajāḥ* (fem.), "one who has not yet had a menstrual period." Cs observes that Arajā is saying that she is older than Devayāni. Devayānī is another daughter of Uśanas, who figures prominently in the story recounted at 7.51-6*–7.51-7*, *MBh* 1.71–78, and *MatsyaP* 24–44. Cs explains the use of the term *devasya*, "of the god," which in the case of human beings is generally restricted to kings. He says, "[Uśanas] is to be extolled for having been accepted by you [Daṇḍa] as his *guru* (*devasya tvayā gurutvena svīkārāt stutyasya*)."

Following verse 8, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1170*]: "You must not force yourself upon me,[1] your majesty, for I am a daughter, subject to the will of my father[2] (*mā mā spṛśa balāt kanyā pitṛvaśā hy aham*)."

[1] "You must not force yourself upon me" *mā mā spṛśa balāt*: Literally, "Do not touch me through force." One could optionally understand, "Do not, do not touch forcibly."

D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read *mā māṃ spṛśa balāt*, "Do not touch me through force."

[2] "for I am a daughter subject to my father's wishes" *kanyā pitṛvaśā hy aham*: Literally, "for I am a daughter controlled by a father." The word *kanyā*, "daughter," also implies unmarried and virginal.

9. "My father is your *guru*" *guruḥ pitā me*: Literally, "My father is a *guru*."

"of that great sage" *mahātmanaḥ*: Literally, "of that great [one]."

"sage of great austerities" *mahātapāḥ*: Literally, "one of great austerities."

"would inflict . . . calamity upon you" *vyasanam . . . te dadyāt*: Literally, "he would give a calamity to you."

10. "If, however, you are to do this with me according to the path of the virtuous, which is fixed according to righteousness" *yadi vātra mayā kāryaṃ dharmadṛṣṭena satpathā*: Literally, "Or if, in this, it is to be done by *or* with me according to the path of the virtuous, envisioned by righteousness." The line is elliptical and touches on sensitive issues that are perhaps difficult for Arajā to express openly in the context. It is uncertain whether the instrumental pronoun *mayā* is to be understood here as one of agency or accompaniment. Only Cr specifies that it should be read in the latter sense, as noted below. D5,10,11, and GPP, NSP, Gita Press, KK, and VSP read *anyat*, "another," for *atra*, "in this." Ct glosses, "Or if this is to be different, that is, in keeping with the enjoyment of desire, then ask for me according to the path of the virtuous, which is viewed according to righteousness (*yadi vānyat kāmabhogānukūlyaṃ tarhi dharmadṛṣṭena satpathā sanmārgeṇa māṃ varayasva*)." Ck and Cg similarly gloss *anyat* as *kāmabhogānukūlyam*, "in conformity with the enjoyment of desire." Cr glosses, "If it is to be done differently by you together with me, that is, sexual enjoyment different from the one I mentioned, then you must request my father for the purpose of marriage according to the path of the virtuous, that is, the correct path, which has been perceived, that is, set forth, by the righteous (*yadi mayā sahānyad maduktabhinnaratim ity arthas tvayā kāryaṃ tarhi dharmadṛṣṭena dharmātmabhiḥ pravartitena satpathā samīcīnamārgeṇa me pitaraṃ varayasva vivāhārthaṃ yācayasvety arthaḥ*)." Cs glosses, "Or if something different, that is, actions, including lovemaking, etc., are to be done, then it must be by the path of the virtuous perceived through righteousness, that is to say, the path of marriage ordained in the *vedas* (*yadi vānyat suratādikaṃ kāryaṃ tarhi dharmadṛṣṭena satpathā vedavihitavivāhamārgeṇa*)."

11. "dreadful" *ghorābhisaṃhitam*: Literally, "connected with [something] terrible." In order to make sense of the compound we need to take the adjective *ghora-*, "dreadful *or* terrible," nominally to mean "something terrible." Ck and Cg gloss, "connected with a great disaster (*mahānarthasaṃbaddham*)." Ct renders, "having a disastrous result (*mahānarthaphalam*)." See note to 7.72.6.

Following verse 11, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1171*]: "But if he is petitioned, my father will give me[1] to you, O you of flawless body (*dāsyate cānavadyāṅga tava māṃ yācitaḥ pitā* /)."

[1] "me" *mām*: D10,11, and GPP and NSP read instead the synonymous enclitic *mā*.

12. "smitten by the arrows of Kāma" *kāmaśarārditaḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kāmavaśaṃ gataḥ*, "gone to control of Kāma."

"intoxicated with desire" *madonmattaḥ*: Cs glosses, "with respect to one whom he ought to honor (*satkāryaviṣaye*)."

"cupped his hands to his forehead" *śirasy ādhāya so 'ñjalim*: Literally, "he, having placed an *añjali* on his head." Cs observes that what is suggested here is Daṇḍa's recol-

lection of a gesture designed to accomplish one's intentions (*śirasy ādhāyety anena svābhipretasādhaneṅgasmṛtimān iti sūcyate*). D6,7,11,T1,2,G3,M3,5, and GPP, NSP, Gita Press, KK, and VSP read *cāñjalim*, "and an *añjali*," for *so 'ñjalim*, "he [having placed] an *añjali*."

13. "fair-hipped girl" *suśroṇi*: Literally, "O lovely-hipped [one]."

"you must not let this moment pass" *na kālaṃ kṣeptum arhasi*: Literally, "you should not lose time." Cr understands the phrase to mean that Arajā should not delay through not engaging in lovemaking (*kālaṃ kṣeptum asaṅgamena vilambayituṃ nārhasi*). Ck, Cg, and Ct understand the phrase to mean that she should not waste time or tarry (*vilambaṃ kartum ity arthaḥ*—so Ck and Cg; Ct similarly).

"my fair-faced one" *śubhānane*: Literally, "O lovely-faced [one]." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *varānane*, "O one of lovely [lit., 'excellent'] face."

"my very life is being torn apart on your account" *mama prāṇā vidīryante*: Literally, "My life breaths are being torn to pieces."

14. "As long as I have you, let me suffer death or dreadful sin." *tvāṃ prāpya hi vadho vāpi pāpaṃ vāpi sudāruṇam*: The line is elliptical. A literal meaning would be "For having obtained you, whether death or very terrible sin." The verb *pra* + √*āp* here is used, as it is elsewhere, as a term of sexual conquest. See note to 7.72.4. We agree with Ck, Cg, and Ct, who gloss, "If my death, etc., should occur, then let it be so. These words should be supplied. (*me yadi vadhādir bhaved bhavatu nāmeti śeṣaḥ*—so Ck and Cg; Ct similarly.)" Cr is similar but adds the following: "There would be no suffering in death, etc., but only in the delay of union. That is the purport. (*vadhādau na duḥkhaṃ saṅgamavilamba eva duḥkham iti tātparyam.*)" Ś,Ñ2,V1,2,B,D6–8,10,11,M3,5,6,9, and Lahore, GPP, NSP, and Gita Press read *tu*, "and *or* but," for *hi*, "for." KK and VSP read a variant of the entire line: *tvāṃ prāpya me vadho vā syāc chāpo vā yadi dāruṇaḥ*, "Having obtained you, whether there would be for me death or a terrible curse."

"So love me, timid one, your lover, who loves you to distraction." *bhaktaṃ bhajasva māṃ bhiru bhajamānaṃ suvihvalam*: Literally, "Devote yourself to me, your devotee, devoting very distractedly, timid one." Note the *anuprāsa* (alliteration).

15. "seized" *gṛhya*: Literally, "having seized." Note the irregular form. D6,7,10,11, and GPP, NSP, and Gita Press read instead the grammatically correct *prāpya*, "having obtained."

"began to rape her" *maithunāyopacakrame*: Literally, "he began to couple [with her]." There are very few references to forcible rape in the epic literature, and three of them are in the *Uttarakāṇḍa*: here; at 7.26.30, where Rāvaṇa rapes Rambhā; and at 7.30.27, where Indra rapes Ahalyā. This exact phrase is used at 7.26.30. See, too, notes to 7.17.22.

16. "this evil, very dreadful, and extremely horrifying thing" *tam anarthaṃ mahāghoram . . . sudāruṇam*: Cs attempts to distinguish the terms in regard to the different consequences of Daṇḍa's transgression. He takes the first term in its sense of "useless with specific reference to life in the next world." He takes the second to mean horrible to [Daṇḍa's] subjects and the third to refer to the act's being the cause of the depopulation of the region. (*anarthaṃ paratraniṣphalam. mahāghoraṃ prajānām. sudāruṇaṃ deśanairjanyadatveneti vivekaḥ.*) B1 and KK and VSP read instead *etam artham*, "this purpose," for *tam anartham*, "this evil."

"went immediately" *prayayau cāśu*: Literally, "and he went quickly." Ñ2,V2,B1,2,D6, 7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *prayayāv āśu*, "he went quickly."

17. "she waited" *sā . . . / pratīkṣate*: D6,M3, and KK and VSP read instead the present participle *pratīkṣantī*, "[she] waiting." With this variant, the verse lacks a finite verb. Ck and Cg flesh out the ellipsis by adding the finite verb *āste*, "she remained *or* sat" (*āsta iti śeṣaḥ*).

Sarga 72

1. "having heard about what had happened" *upaśrutya*: Literally, "having heard." The reference is elliptical. Ck, Cg, Ct, and Cr all understand that Uśanas has heard from his disciples about what happened to Arajā (*upaśrutya śiṣyamukhād arajāvṛttāntam*—so Ct; Ck, Cg, and Cr similarly).

2. "covered with blood" *rajasā samabhiplutām*: The phrase is ambiguous, perhaps deliberately so. One normal and contextual meaning of *rajas* is "dust" or "dirt," and this is the meaning reflected in all the translations consulted with the exception of Gita Press (1998, vol. 2, p. 893), which understands the term in its lexical sense of "semen." We, however, believe that the context of the deflowering of the virginal Arajā, whose name can mean "non-menstruating," suggests that the poet has in mind the sense of menstrual flow or vaginal bleeding. That the meaning here refers to blood is further supported by the use of the term *samabhipluta*, which in combination with the term *rajas* is used of a woman during menstruation. As noted below, the simile additionally reinforces the idea that the term refers to blood. See, for example, *ManuSm* 4.41–42. See also 7.77.14 and notes. Note, however, that it is possible that the punishment meted out by Uśanas in the form of a great and destructive dust storm may reflect the fact that his daughter was humiliated and covered with dust.

"she had lost her radiance like the moonlight swallowed up in the morning by the red dawn" *jyotsnām ivāruṇagrastāṃ pratyūṣe na virājatīm*: Literally, "not shining, like moonlight swallowed by dawn in the morning." The simile is based not only on the greater brightness of the solar rays than those of the moon at dawn but on the redness of dawn. Aruṇa, literally, "the ruddy one," is mythologically represented as the charioteer of the sun (see, for example, *MBh* 1.24.15–20). The redness, of course, further supports the notion that Arajā is tainted with blood [or red dust]. V3,D10 (marginal),11, and GPP, NSP, and Gita Press read *iva grahagrastām* for *ivāruṇagrastām*, lending the phrase the sense "like moonlight occluded *or* eclipsed by a planet." Roussel (1903, vol. 3, p. 601) renders, "*pareille à l'orbe lunaire, dévoré par l'étoile* (*de Rahu*)." In this he is followed by Shastri (1959, vol. 3, p. 592), who offers, "Like unto the moon that has been devoured by the planet Rahu." Benoît (1999, p. 1390) translates, "*pareille au disque de la lune . . . les jours d'éclipse*."

3. "his anger flared up . . . as if to consume" *tasya roṣaḥ samabhavat . . . / nirdahann iva*: Literally, "his anger arose, as if burning up." Despite the fractured syntax, we follow Cr in taking *roṣaḥ*, "anger," as the subject of the participle *nirdahan*, "burning." We do so because of the conventional trope of anger as a source of combustion. Gita Press (1998, vol. 2, p. 893) also understands similarly. On the basis of the syntax, another plausible reading would be to take the second half of the verse independently, yielding the sense "As if burning up the three worlds, he said this to his disciples." This interpretation is followed by Dutt (1894, p. 1882), Roussel (1903, vol. 3, p. 601), Shastri (1959, vol. 3, p. 592), Raghunathan (1982, vol. 3, p. 583), and Benoît (1999, p. 1390).

"this" *idam*: GPP, NSP, Gita Press, KK, and VSP read instead the similar *etat*, "this." This variant is not noted in the critical apparatus.

4. "as a raging flame of fire" *kruddhām agniśikhām iva*: Literally, "like an angry flame of fire." The image is somewhat awkward. Commentators who share it struggle, and not very convincingly, to interpret it. Ck understands *kruddhām*, "angry," to modify an unstated term *arajāprāptim*, "the acquisition [i.e., rape] of Arajā." Ck employs the verb *pra* + √*āp* in its sense of sexual conquest, as it was used earlier. See notes to 7.71.14. This would form a second object of the imperative *paśyadhvam*, "witness," in *pāda* a, and the sense would be "[witness the destruction . . .] and the angry acquisition [i.e., the violent rape] of Arajā, which is like a flame of fire (*agniśikhām iva sthitāṃ kruddhām arajāprāptim*)." Cg understands the unspoken modificand of *kruddhām agniśikhām iva*

sthitām to be Arajā herself. He thus understands, "[and witness] angry Arajā, standing there like a flame of fire (*agniśikhām iva sthitāṃ kruddhāṃ arajām*)." D6,7,10,11, and GPP, NSP, and Gita Press read instead the ablative *kruddhāt*, "out of anger," for the accusative *kruddhām*. This would seem to be a *facilior*, lending the line the sense of "witness the destruction of Daṇḍa [resulting] from [my] anger." Ct and Cg, who note this as a variant reading, supply the participle *jāyamānam*, "arising from." Even Ck, who reads with the critical edition, provides a phrase indicating that Daṇḍa's destruction is a consequence of Uśanas's anger (*matkrodhato jāyamānam*).

"perverse" *viparītasya*: Ck, Cg, and Ct understand the term here to mean "one of perverse practices (*viparītānuṣṭhānavataḥ*—so Ck and Ct; *viparītānuṣṭhānasya*—so Cg)." Cr glosses, "who follows a contrary *or* forbidden path (*viruddhamārgavarttinaḥ*)."

"ignorant" *aviditātmanaḥ*: Literally, "whose self is unknown." This relatively unusual and ambiguous term appears to be the opposite of the more widely used *viditātman*, "celebrated *or* knowing the self," a term often used of Rāma in the epic. See note to 6.31.58. The commentators here are silent on this term. T1,G2,3,M2–5,7–9, and KK and VSP read instead *avijitātmanaḥ*, "of unrestrained *or* unconquered self." Earlier at 6.31.58, Cg glosses the word *aviditātman*, which is there a variant of *avijitātman*, "of unrestrained *or* unconquered self," as *asvādhīnamanaska*, "one whose mind is not under his own control." Translators offer a variety of more or less convincing interpretations of the term here. Some translations consulted understand the term, as do we, to refer to Daṇḍa's well-documented ignorance or stupidity. Thus Gorresio (1870, p. 252) renders, "*stolto*," while Gita Press (1998, vol. 2, p. 893) offers, "ignorant," and Benoît (1999, p. 1390) suggests, "*insensé*." However, some translations offer different interpretations. Thus Dutt (1894, p. 1882) translates, "vicious." Raghunathan (1982, vol. 3, p. 583), somewhat similarly and apparently recalling Cg's gloss at 6.31.58, renders, "who lacks self-control." Roussel (1903, vol. 3, p. 601) appears to misunderstand the term entirely, rendering, "*qui ne me connaît pas*." Shastri (1959, vol. 3, p. 592) appears to ignore it.

5. "this evil fool . . . faces destruction" *kṣayo 'sya durmateḥ prāptaḥ . . . durātmanaḥ*: Literally, "the destruction of this ignorant, evil-minded [one] has come." D6,10,11,M4, and GPP and NSP read *mahātmanaḥ*, "of the great [one]," for *durātmanaḥ*, "of the evil [one]."

"who" *yaḥ*: Cs notes that the reference is to a person lacking spells or jewels [that would protect him] (*yaḥ mantramaṇyādirahitaḥ*).

"dared to touch" *spraṣṭum icchati*: Literally, "he wants *or* desires to touch." D10,11,M10, and GPP, NSP, and Gita Press read instead the somewhat awkward *spraṣṭum arhati*, "he is obliged to touch."

6. "such a sin" *pāpam īdṛśam*: Ck and Cg specify that the particular type of offense is in the form of the rape of Uśanas's daughter (*īdṛśam iti matputrīdharṣaṇarūpam ity arthaḥ*).

"dreadful to contemplate" *ghoradarśanam*: Literally, "dreadful to behold." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ghorasaṃhitam*, "connected with [something] dreadful." For this construction, see note to 7.71.11.

7. "who performs such evil acts" *pāpakarmasamācāraḥ*: Literally, "who has evil actions for his conduct *or* behavior."

"along with his retainers, troops and mounts" *sabhṛtyabalavāhanaḥ*: Ñ2,B3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *saputrabalavāhanaḥ*, "along with his sons, troops, and mounts."

8. "With an immense dust storm" *pāṃsuvarṣeṇa mahatā*: Literally, "with a great shower of dust."

"Indra, the chastiser of Pāka" *pākaśāsanaḥ*: Literally, "the chastiser of Pāka."

"will parch" *dhakṣyate*: Literally, "he will burn *or* scorch." Ck, Cg, Ct, and Cr all gloss, "he will destroy (*nāśayiṣyati*—so Ck, Cg, Ct; *vināśayiṣyate*—Cr)." Cs takes the force of the

root √*dah*, "to burn," literally and explains that the dust will have the power to burn because it will be accompanied by the fire of the sage's wrath (*tatkopānalasahakṛtatvāt pāṃsūnāṃ dhakṣaṇaśaktatā jñeyā*).

9. "will be completely destroyed" *nāśaṃ yāsyanti sarvaśaḥ*: Literally, "they will go completely to destruction." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vilayaṃ sarvato 'gaman*, "they went completely to dissolution." Ck, Cg, Ct, and Cr all gloss the aorist here as a future (*agaman gamiṣyantīti yāvat*—so Ck and Cg; Ct and Cr similarly).

10. "After seven nights" *saptarātrāt*: Literally, "after a period of seven nights." B1, D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *saptarātram*, "for a period of seven nights." Ck, Cg, and Ct all understand, "by the end of a period of seven nights (*saptarātraparyantam*)."

"every living thing" *sarvasamucchrayaḥ*: Literally, "everything that grows up." Cr, whom we follow, understands the term to refer to everything characterized by significant growth (*ativṛddhiviśiṣṭam*). Ck, Cg, Cm, and Ct understand the term to refer to those living things, moving and fixed, that arise from that country. (*carācaraprāṇimātram ity arthaḥ. ucchrayata udbhavaty asmād deśād ity ucchrayaḥ*—so Ck and Cm; Cg and Ct similarly.) V3,B2,D1,3,4,10,11,T1,2,3,G3,M3,5,6, and GPP, NSP, and Gita Press read instead the synonymous *sarvaṃ samucchrayam*, while D6,7,T4, and KK and VSP read the similarly synonymous *sarvasamucchrayam*.

"throughout the length and breadth of Daṇḍa's realm" *daṇḍasya viṣayo yāvat tāvat*: Literally, "to whatever extent the realm of Daṇḍa, to that extent."

"will become invisible as if made of dust" *pāṃsubhūta ivālakṣyaḥ*: Literally, "not to be discerned as if having become dust." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pāṃsuvarṣam ivālakṣyam*, "not to be discerned like a dust storm."

11. "inflamed with anger" *krodhasaṃtaptaḥ*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *krodhatāmrākṣaḥ*, "his eyes red with anger."

"the people who dwelt in the ashram" *tam āśramanivāsinam / janam*: Ñ2,B1,2,4, T1,2,G3,M3, and KK and VSP read instead *tadāśramanivāsinam / janam*, "the people who lived in his ashram."

"beyond the borders of this country" *janapadānteṣu*: Literally, "at the ends *or* borders of the country."

12. Ck, Cg, and Ct note that with this verse Agastya has now answered Rāma's earlier question as to how the forest came to be devoid of animals and birds (*etāvatā kathaṃ tadamṛgadvijam ity asyottaraṃ nivṛttam*). See verses 7.70.2–3.

"from Daṇḍa's realm" *viṣayāt tasya*: Literally, "from his realm." Ś,Ñ,V,B,D1–5,7–12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *viṣayāt tasmāt*, "from that realm."

"made their residence outside of it" *sthānaṃ cakre 'tha bāhyataḥ*: Literally, "[the people] made a place *or* dwelling outside."

13. The episode here is reminiscent of the well-known story of Gautama's curse of the more culpable Ahalyā at *Bālakāṇḍa sarga* 47 and *Uttarakāṇḍa* 30.17–37. In this story, Ahalyā is similarly punished by being made invisible to all creatures and instructed to perform protracted austerities in a deserted ashram. See, especially, 1.47.29 and 7.30.34. Ck, Cg, and Ct understand this verse to begin the answer to Rāma's question as to why Agastya had entered the deserted forest to perform austerities (*atha nirjanaṃ vanaṃ kathaṃ tapase praviṣṭa ity asyottaram āha*—so Ct; Ck and Cg similarly).

"you stupid girl" *durmedhe*: Literally, "O one of bad intelligence *or* little wisdom." Cs acknowledges the meaning and form of the term (feminine vocative) but cites grammatical and lexical sources according to which the term *medhas* can mean, depending on its gender, either intelligence or sacrifice. He then offers as an alternative that we understand the term as a masculine locative *bahuvrīhi* compound in the sense of "having poor

or no sacrifices" and modifying *āśrame*, lending the phrase the sense "in this ashram in which there will be no sacrifices." (*he durmedhe durmedhaḥ. durmedhe ni[dur]yajñādimaty āśrama iti vā. asicbuddhiparyāyamedhāśabdasyeti jñāyate. strīliṅgaprajāśabdasāhacaryāt. yajñavācy ayaṃ puṃliṅgaḥ. medhaḥ kratau striyāṃ medhāmatāv iti viśvaḥ.*)

"engaged in profound meditation" *susamāhitā*: Ck, Cg, and Ct all gloss, "having become one possessed of auspicious meditation (*śobhanasamādhimatī bhūtvety arthaḥ*—so Ct; Ck and Cg similarly)." Ck, Cg, and Ct see the verse as explaining the reason why Arajā must practice meditation. It is necessary, they say, in order for her to expiate the sin she incurred by having been so stupid as to tolerate being raped by Daṇḍa. (*samādhyanuṣṭhāne nimittam āha. durmedha iti. yasmād daṇḍadharṣaṇasahiṣṇur durmatir asi. atas tatpāpanivṛttaye samādhir āvaśyaka iti bhāvaḥ*—so Ct; Ck and Cg similarly.) Cs argues, in the same vein, that her meditation in the ashram is to dispel the sin (*etatpāpaparihārārthaṃ samāhitehāśrame vasa*). Cr observes that Uśanas's instruction to his daughter suggests that she bears some measure of blame for the incident (*etenārajāyā api kiṃcid aparādhaḥ sūcitaḥ*).

14. "This lake . . . brilliantly clear for the distance of a league around" *idaṃ yojanaparyantaṃ saraḥ surucira prabham*: Like Ck, Cg, and Ct, we understand this to be a response to an implicit question of how it would be possible for Arajā to live in the midst of a dust storm (*kathaṃ vastuṃ śakyaṃ pāṃsuvarṣa ity atrāha—idaṃ yojanaṃ paryantam ityādi*—so Ck and Cg; Ct similarly). We thus understand the idea to be that the sage has provided for a clear space free from dust extending for a *yojana* around the lake. This is also the understanding of Raghunathan (1982, vol. 3, p. 583), who offers, "This lake shall be clear and pleasant for a distance of one *yojana* all around." All other translations consulted understand the reference to be simply to the dimensions of the lake, no doubt with reference to 7.68.4, where the lake is first described as "a league across (*yojanāyatam*)."

"Enjoying it" *bhuṅkṣva*: Literally, "enjoy." The object of the imperative verb must no doubt be *saraḥ*, "lake," although the exact sense is not clear. Probably the idea is that the lake and its clear area will provide Arajā with her means of livelihood. The commentators are not helpful here, and, among the translators consulted, only Raghunathan (1982, vol. 3, p. 583) attempts to flesh out the expression, rendering, "You may live here without anxiety (eking out your livelihood from its resources)."

"without anxiety" *vijvarā*: The word is marked as uncertain by the editors of the critical edition.

"you must wait here for the proper time" *kālaś cātra pratīkṣyatām*: Literally, "And let the time be awaited here." The time referred to here is presumably that suggested by Cr, who glosses, "the time of the cessation of your transgression (*aparādhanivṛttisamayaḥ*)," although the sage has mentioned no terminus to the period of Arajā's expiation.

15. Ck, Cg, Ct, and Cr all understand this verse to be a response to the implicit question as to how Agastya could have come to the forest near the lake to practice austerities when the region had been rendered toxic by Uśanas's curse. Thus Cr introduces the verse by saying: "But how could one live here given the instantly lethal nature of that ashram (*nanv asyāśramasyāpy āśu vināśitvāt katham atra vāsa ity ata āha tvad iti*)?" Ck, Cg, and Ct understand that Agastya has come to the region of the lake to practice austerities because of its being a salutary environment thanks to the grace of Uśanas (*evaṃ cośanaso 'nugraheṇa saraḥpradeśasya sukhāvahatvāt sukhavāsatvāc cātra tapase praviṣṭa iti bhāvaḥ*—so Cg; Ck and Ct similarly).

"whatever creatures" *ye sattvāḥ*: Ck, Cg, and Ct understand the reference to be to birds and animals (*paśupakṣimṛgā ity arthaḥ*—so Ck; Cg and Ct similarly).

"that night" *tāṃ niśām*: Presumably the sense is "before that night," that is to say, the night, that is, the seventh night, upon which the great dust storm will descend. Ck and

Ct suggest adding the phrase "within the period of seven nights (*saptarātramadhye 'pīti śeṣaḥ*)." See verses 7 and 10 above.d

"will be forever spared" *avadhyāḥ . . . bhaviṣyanti nityadā*: Literally, "They will be forever not to be killed." Presumably the idea is that the creatures will be safe so long as they remain in the clear area around the lake.

Following verse 15, Ś,Ñ1,V,B,D1–5,7–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2 inserts following 16ab (first occurrence), a passage of two lines [1182*]: "When Bhārgava's deeply distraught daughter Arajā[1] had heard that seer's[2] command, she said to her father, the Bhārgava, 'So be it' (*śrutvā niyogaṃ tasyarṣer arajā bhārgavī tadā / tatheti pitaraṃ prāha bhārgavaṃ bhṛśaduḥkhitā //*)."

[1] "Bhārgava's . . . daughter Arajā" *arajā bhārgavī*: Literally, "Arajā Bhārgavī." Ñ1,V1, D1,2,4,7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *sārajā*, "she, Arajā."

[2] "that seer's" *tasyarṣeḥ*: Literally, "of that seer." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *brahmarṣeḥ*, "of the brahman-seer."

16. "he took up his residence elsewhere" *vāsam anyatra samupākramat*: Literally, "he went to a dwelling elsewhere." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *samakārayat*, "he arranged for," for *samupākramat*, "he went to," lending the line the sense "he arranged for a dwelling elsewhere."

"everything was reduced to ashes" *bhasmasād bhūtam*: Literally, "it became ashen." The critical reading is elliptical, as it fails to specify what is reduced to ashes. This ellipsis is remedied by the insertion of 1184* following 16ab (see below).

Following 16ab, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1184*]: "And that kingdom of the lord of men, along with his dependents, troops, and mounts, [was reduced to ashes] (*tac ca rājyaṃ narendrasya bhṛtyabalavāhanam /*)."

17. "This is that very realm of Daṇḍa" *tasyāsau daṇḍaviṣayaḥ*: It is difficult to construe the genitive pronoun *tasya*. Cr takes it as a reference to Daṇḍa himself and then, to avoid the obvious redundancy with the term *daṇḍaviṣaya*, "Daṇḍa's realm," glosses the compound as "that country characterized by the rod of punishment [*daṇḍa*] (*tasya daṇḍasya daṇḍaviṣayo daṇḍaviśiṣṭadeśaḥ*)." Cv similarly sees *tasya* as referring to the king (*tasya rājñaḥ*) and then appears to read the genitive as if it were an instrumental (*tṛtīyā*) functioning as the subject of the absolute construction. This yields the sense "when the unrighteous act had been committed by that king (*tasya rājño vaidharmake kṛte*)." Ck, Cg, Cm, and Ct all take the genitive to be used irregularly for the nominative, and we feel, on balance, that this is a preferable interpretation. Cm observes, "In the case of '*tasya*,' this is a genitive in the sense of a nominative (*tasyeti prathamārthe ṣaṣṭhī*)." The others explain that the genitive is used irregularly and that the sense is "this is that very [kingdom]." (*tasyāsau. vyatyayāṭ ṣaṣṭhī. so 'sāv ity arthaḥ.*)

"between the peaks of the Vindhya and the Śaivala mountains" *vindhyāśaivalaśānuṣu*: Literally, "on the peaks of Vindhya and Śaivala." Apart from the geographical improbability of the literal rendering, we interpret in light of 7.70.16, where it is stated explicitly that the region lies between the two mountain ranges. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vindhyaśaivalayor nṛpa*, "on *or* between the Vindhya and the Śaivala, O king."

"when that violation of righteousness had been committed." *purā vaidharmake kṛte*: Literally, "when that un-dharmic deed had been done." We follow the interpretation of Cm, who understands that the realm had been cursed when that perverted or unrighteous action had been committed by Daṇḍa and takes the phrase as an elliptical locative

absolute (*tena daṇḍena viparītadharme kṛte sati*). This interpretation is similar to Cv's mentioned above. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the somewhat obscure variant *vaidharmye sahite kṛte*. The commentators struggle to interpret the awkward phrase. Ck, Cg, and Ct understand the term *sahite* to mean "possessed of complete righteousness and happiness" and take it as an adjective modifying *kṛte*, for which they gloss Kṛta Yuga. They thus read the verse to mean "This is that very kingdom that was cursed by the brahman-seer when the perversion of *dharma* had been committed by that king back in the Kṛta Yuga, which was possessed of complete righteousness and happiness (*sahite pūrṇadharmapūrṇasaukhyasahite kṛte kṛtayuge tena rājñā vaidharmye dharmavaiparītye kṛte sati yo brahmarṣiṇā śaptaḥ so 'sāv ity anvayaḥ*—so Ct; Ck and Cg similarly)." Cr, taking advantage of the ambiguities of *sandhi*, proposes that we read not *sahite* but *asahite*, which he derives from the root √*sah*, "to bear *or* endure," glossing, "unbearable (*asahanīye*)." He thus interprets the *pāda* to mean "when that unbearable violation of *dharma* had been committed (*asahite 'sahanīye vaidharmye kṛte sati*)."

18. "while the area where the ascetics stayed likewise became 'Janasthāna' " *tapasvinaḥ sthitā yatra janasthānam atho 'bhavat*: Literally, "where the ascetics stay then likewise became Janasthāna ['the place of people']." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *hy atra*, "since here," for *yatra*, "where," and *ataḥ*, "therefore *or* from then" for *atho*, "likewise." This lends the line the sense "Since ascetics are here, it therefore became 'Janasthāna.' " The variant reading is ambiguous in that it appears to suggest that the once deserted Daṇḍakāraṇya has now become repopulated and therefore renamed the Janasthāna, whereas we believe the *Rāmāyaṇa* and later traditions understand the Janasthāna to be an area within the Daṇḍakāraṇya. This area would be, we believe, the area around the lake, which was spared the devastation wrought on the rest of the region by Uśanas's curse.

19. "the *sandhyā* rites" *sandhyām*: See notes to verse 21 below.

20. "have performed their ablutions" *kṛtodakāḥ*: Literally, "those by whom the ablutions have been performed." Ck, Cg, and Ct gloss, "having performed their rituals, starting with their ablution (*kṛtodakāḥ kṛtasnānādikarmāṇa ity arthaḥ*—so Ck and Cg; Ct similarly)."

"the sun" *ādityam*: Literally, "Āditya."

21. "And those seers, the foremost of brahmans, all together are hymning the sun" *sa tair ṛṣibhir abhyastaḥ sahitair brahmasattamaiḥ / raviḥ*: Literally, "He, Ravi [the sun], being recited by the seers, the best of brahmans, together *or* by the seers together with the best of brahmans." The term *abhyastaḥ*, "practiced, repeated, *or* studied," seems ill suited to the context. However, in the context of the *sandhyāvandana*, the worship of the sun at sunset, we believe it must be understood in the sense of "hymned." No commentator or printed edition reads with the critical text. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa tair brāhmaṇam abhyastaṃ sahitair brahmavittamaiḥ / raviḥ*. This reading is elliptical, and Ck, Cg, and Ct supply the gerund *prāpya*, "having received," and the object *pūjām*, "worship." Ck and Cg understand that this worship is characterized by practices suitable to brahmans, that is to say, the practice of the *vedas*, *mantras*, *tantra*, and *yoga* (*abhyastaṃ brāhmaṇaṃ brahmamantratantrayogābhyāsalakṣaṇapūjāṃ prāpyeti śeṣaḥ*—so Ck and Cg). Ct understands the term *abhyastam* to refer to worship characterized by the repetition *or* recitation of the knowledge taught in the *upaniṣads*, which are studied by the brahmans (*abhyastaṃ brāhmaṇaṃ brāhmaṇapaṭhitopaniṣadbodhitajñānābhyāsaṃ tallakṣaṇāṃ pūjāṃ prāpyeti śeṣaḥ*). Ck, Cg, and Ct understand the term *sahitaiḥ* to mean "gathered near the bathing spot (*tīrthasamīpe saṃgataiḥ*)." Cr takes a quite different tack, understanding the adjective *brāhmaṇam*, "brahmanical," to qualify *udakam*, the water of the lake, which is nearby and is resorted to, that is to say, prescribed, by the brahmans. This is the water in which Rāma is instructed to bathe. (*brāhmaṇaṃ brahmopadiṣṭam abhyastaṃ samīpavarty udakam upa-*

spṛśa ca.) Cr glosses *sahitaiḥ* as "assembled *or* having become an assembly (*saṅghībhūtaiḥ*)." Thus Cr's understanding of the verse is as follows: "The sun has set; therefore you must go along with the assembled brahman-seers, who are the foremost knowers of the *veda*, and you must bathe in the nearby water that is brahmanical, that is, resorted to, that is to say, prescribed, by the brahmans (*ravir astaṃgato 'taḥ sahitaiḥ saṅghībhūtair brahmavittamair brahmarṣibhiḥ saha gaccha brāhmaṇaṃ brahmopadiṣṭam abhyastaṃ samīpavarty udakam upaspṛśa ca*)."

"perform your ablutions" *udakam upaspṛśa*: Literally, "touch *or* sip water." The verb *upa* + √*spṛṣ* is often used in the sense of "to bathe ritually."

Sarga 73

1. "approached" *upākrāmat*: D6,10,11,M6, and GPP, NSP, and Gita Press oddly read instead *apākrāmat*, the normal sense of which would be "he withdrew *or* went away from." Here, however, as Cr notes, it must be taken in the sense of "he went to *or* he approached (*apākrāmad agacchat*)."

"frequented by *apsarases*" *apsarobhir niṣevitam*: D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *apsaroganasevitam*, "frequented by hosts of *apsarases*."

"the *sandhyā* rites" *sandhyām*: See notes to 7.72.21.

2. "the evening *sandhyā* rites" *sandhyām . . . paścimām*: Literally, "the western twilight rites *or* worship of the sun at sunset." See notes to 7.72.21.

"of the . . . pot-born sage" *kumbhayoneḥ*: Literally, "of the one whose womb *or* origin was a pot." The reference is, of course, to Agastya. See notes to 7.2.1; 1127*, lines 9–10, following notes to 7.67.5; 7.67.8; and 7.69.22.

3. "many kinds of fruits and roots as well as herbs" *bahuguṇaṃ phalamūlaṃ tathauṣadhīḥ*: V1,D10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read *kandamūlam*. The term *kanda* refers to tuberous roots, such as radishes, or to edible bulbs, such as onions. The commentators understand the compound *kandamūla* in the sense of "a root in the form of a *kanda*, i.e., radish (*kandamūlaṃ kandarūpaṃ mūlaṃ kandamūlam*—so Cg; Ck and Ct similarly)." The term *kandamūla* is found in a list of roots in the *Rājanighaṇṭu* (7.14 *Mūlakādivarga*). D10,11, and GPP, NSP, and Gita Press read instead *tathauṣadham*, "and an herb as well," while M3 and KK and VSP read *tathauṣadhim*, "and an herb as well." Ck, Cg, and Ct understand the singular term to refer to a specific divine, antiaging herb that eliminates aging and gray hair. (*auṣadhiṃ divyauṣadhirūpam. jarāpalitaghnam ity arthaḥ*—so Ck and Cg; Ct similarly.) Cs goes into the botanical details here more fully than do the other commentators. He quotes Ct's generic remark but then proposes to read the compound as a *dvandva*, in the sense of *kanda* and *mūla*. Citing the *Viśvakośa*, he identifies *kandaḥ* as the edible root *sūraṇa* (*Amorphophallus campanulatus*—elephant [foot] yam), etc., and, citing the same source, he identifies *mūla* as *śiphā*, perhaps the edible root of a water lily or lotus or a turmeric root. Cs defines *auṣadham* (v.l.) as curative herbs such as the *amṛtavallī* (*Cocculus cordifolius*) and perhaps identical with the *amṛtalaṭā*, for which Apte (s.v.) gives the Marathi name *guḍūcī*. (*kandamūlaṃ kandarūpaṃ mūlam iti nāgojibhaṭṭaḥ. kandaḥ sūraṇādiḥ kandas tu sūraṇe sasyamūle jaladhare 'pi ceti viśvaḥ. mūlaṃ śiphā. mūlam ādye śiphāyāṃ syād iti viśvaḥ. auṣadham ārogyadam amṛtavallyādi*.)

"and wholesome vegetables" *śākāni ca pavitrāṇi*: Literally, "and pure vegetables *or* greens." D10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read instead *śālyādīni*, "rice, etc." Cs glosses this variant as "divine rice, etc. (*śālyādīni divyataṇḍulādīni*)."

4. "he spent the night there" *tāṃ rātriṃ samupāvasat*: Literally, "he spent that night fasting." Ś,Ñ,V,B1,2,4,D1,4,7,8,10–12,T2–4,G1,M1,3,10, and Lahore, Gorresio, GPP, NSP,

Gita Press, KK, and VSP read instead *samupāviśat*, "he passed *or* spent [the night]." It is not clear why the editors of the critical edition chose to reject this reading, which is attested in all recensions.

5. "After rising early in the morning" *prabhāte kālyam utthāya*: Literally, "having arisen in the morning at daybreak *or* in a timely fashion." We understand the word *kālyam* here adverbially in the sense of "early." This use of the term in this phrase or similar ones is seen in a number of places in the epic. The exact phrase is found in at least two other places (1.71.20 and 7.68.7), while the phrase *kālyam utthāya* occurs at 2.23.27 and 2.83.1 and the similar *utthitaḥ kālyam* is found at 4.15.7. See, too, notes to 6.68.7. Our interpretation is shared by Raghunathan (1982, vol. 3, p. 584), who renders, "Getting up early in the morning." The context here, however, also permits taking the term *kālyam* adjectivally to modify *āhnikam*, yielding the sense "matutinal daily rites." This is the interpretation of Cg, Ct, and Cr, who gloss, "daily rites belonging to the morning time (*kālyaṃ prātaḥkālikam āhnikam*)." This interpretation is followed by Roussel (1903, vol. 3, p. 603), who offers, "*ayant accompli les rites du matin*." He, in turn, is followed by Shastri (1959, vol. 3, p. 594), who translates, "having performed the morning rituals," and Benoît (1999, p. 1392), who renders, "*accomplit les rites matinaux*."

"performing" *kṛtvā*: Literally, "having performed." The word is marked as uncertain by the editors of the critical edition.

"for permission to depart" *gamanāya*: Literally, "for going *or* setting out." We follow Ck, Cg, and Ct, who understand, "in order to secure permission for going (*gamanāyānujñāṃ grahītum*—so Ct; Ck and Cg similarly)."

6. "the great pot-born seer" *maharṣiṃ kumbhasaṃbhavam*: See notes to verse 2 above.

"I would depart, and so I beg of you" *āpṛcche tvāṃ gamiṣyāmi*: Literally, "I ask you, I will go." The words *tvām*, "you," and *gamiṣyāmi*, "I will go," are marked as uncertain by the editors of the critical edition. D6,7,10,11, and GPP and NSP read instead the somewhat odd *svāśramaṃ gantum* for *tvām gamiṣyāmi*, lending the line the sense "I ask [you], please grant me permission to go to my own ashram." Cs offers a sort of psychological explanation as to why Rāma would refer to his city as an ashram. He explains: "His own ashram is his own city. One must understand that Rāma uses the phrase 'my own ashram' because he is in the grip of indifference to all worldly objects after having abandoned Sītā because of the disposition of the people. (*svāśramaṃ svanagarīm. sītāṃ lokarityā tyaktavato rāmasya viraktivaśāt svāśramam ity uktir iti mantavyam.*)" Gita Press, KK, and VSP read the more contextually apposite *svāṃ purīṃ gantum*, "to go to my own city."

7. "such a great personage as you" *mahātmanaḥ*: Literally, "of the great [one]."

"here to see you in order to purify myself" *draṣṭum . . . pāvanārtham ihātmanaḥ*: Literally, "to see for the purpose of the purification of myself here." V2,B4,D7,9–11,T2, and GPP and NSP read *mahātmanaḥ*, "of the great one," for *ihātmanaḥ*, "here . . . of myself." Ck, Cg, and Ct flesh out the elliptical expression, explaining: "The meaning is that he said, 'I shall return for the purification of myself even later whenever there is the desire' (*ataḥ param api yadākāṅkṣā tadātmanaḥ pāvanārtham āgamiṣyāmīty uktavān ity arthaḥ*—so Cg; Ck and Ct similarly)." Cs understands that Rāma refers to his own purification from a worldly perspective, while from the perspective of his being the essential inner-being [of all] it refers to the purification of Agastya (*pāvanārthaṃ lokadṛṣṭyā mamāntaraṅgikatayā tava pāvanārtham ity arthaḥ*).

8. "these words—so marvelous to apprehend" *vākyam adbhutadarśanam*: Literally, "speech, the sight of which was marvelous." Here, of course, the term *darśana*, normally "sight *or* visual perception," must be taken generally in the sense of perception.

"the sage, so rich in austerities" *tapodhanaḥ*: Literally, "the [one] who has asceticism for wealth."

"who viewed all through the eye of righteousness" *dharmanetraḥ*: The compound is ambiguous, and its interpretation depends on how one understands the term *netra*. The word basically means "leader *or* guide" and is most commonly used in its more restricted sense of "the eye [i.e., that which leads *or* guides]." Thus the compound can mean "guide *or* leader in *dharma*" or "having *dharma* for his guide," or, if one takes the latter sense, as "he who has *dharma* for his eye" or "whose eye is on *dharma*." Cr chooses the first interpretation. He glosses, "a leader, that is, a promoter, of *dharma*, that is, Agastya (*dharmanetro dharmapravarttako 'gastyaḥ*)." Cs, somewhat similarly to Cr, understands, "a guide *or* governor with respect to righteous action." He then compares the compound to the term *prajñānetraḥ*, "having wisdom for [one's only] guide." (*yadvā dharmanetro dharmakaraṇe niyāmakaḥ. prajñānetraśabdavad ayaṃ śabdaḥ.*) Ck, Cg, and Ct take the term to mean that Agastya possesses a special form of *dharma* as his eye. Cg simply refers to this faculty as *dharma*, which he defines as the means for acquiring knowledge. (*dharmo netraṃ jñānasādhanaṃ yasya sa tathā.*) Ct expands somewhat, explaining, "he who has *dharma*, that is, the *dharma* consisting of *yoga*, which is the eye that is the means to omniscience (*dharmo yogadharmo netraṃ sarvajñānasādhanaṃ cakṣur yasya saḥ*)." Ck's gloss is the same as Ct's, with the prefixation of the term "*brahma*" to the compound *yogadharmaḥ*, lending the compound the sense "he who has that *dharma* that consists of *yoga* concentrated upon Brahman (*dharmo brahmayogadharmo netraṃ sarvajñānasādhanaṃ cakṣur yasya saḥ*)."

"supremely delighted" *paramaprītaḥ*: Ck, Cg, and Ct propose that we add the words "because of [Rāma's] courteous *or* modest words in this fashion (*evaṃ vinayavacanād iti śeṣaḥ*)."

9. "extremely wonderful" *atyadbhutam*: Cr notes that Rāma's words to the effect that he would return to the ashram to be purified are wonderful in light of the fact that he is, himself, the one who purifies all beings (*tvam eva sarvabhūtānāṃ pāvanaḥ svataḥ pāvanakarttāta idaṃ pāvanārtham āgamiṣyāmīti vākyam atyadbhutam*).

"each of their syllables mellifluous" *śubhākṣaram*: Literally, "having lovely *or* auspicious syllables."

"It is you alone . . . who purify all the worlds" *pāvanaḥ sarvalokānāṃ tvam eva*: Literally, "you, alone, are the purification of all worlds." Ś,Ñ,V1,2,B,D,3,4,G1,2,M7, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *sarvabhūtānām*, "of all beings," for *sarvalokānām*, "of all worlds." Ct understands that in uttering these words, Agastya is taking to heart the identity of Rāma as the Supreme Being, Brahman (*athāgastyo rāmasya brahmatvaṃ hṛdikṛtyāha*). Ck more elaborately explains, "Agastya, recognizing, that is to say, placing in his heart, Rāma's supreme nature characterized by the state of being a portion of the blazing energy of Brahman, says [the verse beginning with *pāvanaḥ*] (*asāv agastyo rāmasya paramaṃ tattvaṃ brahmatejoñgatvalakṣaṇaṃ vijñāya hṛdikṛtyāha*)." Both commentators then quote *Yājñavalkyasmṛti* 3.34 to the effect that the highest form of purity or sanctification of the [individual] soul (*kṣetrajña*) is considered to arise from knowledge of the Lord (*kṣetrajñasyeśvarajñānād viśuddhiḥ paramā matā*). Cs argues that Agastya utters these words because he cannot bear the apparent or external meaning of [Rāma's] statement that [he will return] for purification. Cs further notes that the real meaning of this is summed up according to the passage from the *Viṣṇusahasranāmastotra* (*MBh* 13.135.10) beginning with the words "whoever knows [Viṣṇu] as the purifier/sanctifier of all purifiers/sanctifiers." (*pāvanārtham ity uktasya bāhyārtham asahamāno 'gastya āha pāvana iti. pavitrāṇāṃ pavitraṃ ya iti mānād iti bhāvaḥ.*)

10. "And all who see you" *ye nu paśyanti kecana*: Literally, "indeed those who see." G2,M2,6,10, and KK and VSP read instead *ye ca paśyanti kecana*, "and those who see," while GPP, NSP, and Gita Press all read *ye 'nupaśyanti kecana*, "those who contemplate."

It is not clear, however, how one would distinguish the two possible readings absent an *avagraha* or other indicator in the manuscripts. Ck and Ct, both of whom understand the verb to be *paśyanti*, argue that we should read it in two different senses to refer both to those who contemplate Rāma in their minds in his true state as Brahman and to those who physically see his playful incarnate form as Viṣṇu. (*ye tvaṃ paśyanti citte svatattvabrahmatayā paśyantīty arthaḥ. tava līlāvatāramūrtiṃ viṣṇutvena cakṣuṣā ca ye paśyantīty arthaḥ*—so Ct; Ck similarly.) For other *avagraha* issues, see notes to 7.6.9,32; 99*, note 6, following notes to 7.6.32; and 7.30.31.

"purified" *pāvitāḥ*: Ck and Ct add the phrase "by both meditation on and sight of you (*tvaddhyānadarśanābhyām iti śeṣaḥ*—so Ct; Ck similarly)." Cr understands the form here in an active sense to mean "purifiers," literally, "agents of purification" (*pāvitāḥ pāvanakartāraḥ santaḥ*).

"and attain heaven . . . they" *svargabhūtās te*: Literally, "they become heaven." Ck and Ct gloss, "They attain heaven either immediately or in the future, that is, upon the end of their corporeal bodies (*dehānte svargabhūtāḥ param aparaṃ vā svargaṃ prāptāḥ*)." Cg glosses simply, "They attain heaven (*svargaṃ prāptāḥ*)." Cs understands the phrase differently. He believes that the term *svarga* here refers to heavenly happiness and takes the compound to mean "extremely happy." He bases this on the saying that "the word *svar* refers to happiness," and so here the word *svarga* must be taken in the sense of "happiness that is like heaven." (*svargabhūtāḥ sukharūpiṇas tat sukhaṃ svaḥpadāspadam ity ukteḥ svargasyeva sukhasyāpi svargaśabdavācyatvasaṃbhavāt.*)

"heaven where they are worshiped by the divinities" *pūjyante divi daivataiḥ*: Literally, "they are worshiped in heaven by the divinities." D6,7,10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read *pūjyās te*, "they are worthy of worship," for *pūjyante*, "they are worshiped." Ñ2,B1,3,D6,7,10,11,M6, and Gorresio, GPP, NSP, and Gita Press read *tridiveśvaraiḥ*, "by the lords of the third *or* highest heaven," for *divi daivataiḥ*, "in heaven by the divinities." KK and VSP as well as Ck and Ct read *sarvadevataiḥ*, "by all the divinities," for *divi daivataiḥ*, "in heaven by the divinities." Ct observes that what is stated here is the fruit of a favorable look at [Rāma] (*evam anukūladṛṣṭeḥ phalam uktam*).

11. Ct correctly, in our opinion, sees this verse as describing the consequences of looking upon Rāma in a way contrary to that described in the previous verse. He appears, however, to be somewhat concerned at the harshness of the punishment expressed here. This is, no doubt, in light of the Vaiṣṇava concept of *dveṣabhakti*, whereby even beings who are obsessed with hatred of the Lord, figures such as Rāvaṇa, Pūtanā, Śiśupāla, etc., nonetheless attain salvation through their mental focus on or close proximity to him. He explains the verse as follows: "Now he expresses the [fruit] of looking upon [the Lord] in a hostile manner. By using the general term "living beings," he indicates that even when [those beings] have the power of asceticism, they will go to hell merely through hostility toward you [Rāma]. However, by stating that these [beings] go suddenly, that is to say, at that very moment, to hell, it is suggested that at a subsequent time, even when there is such a going, they will still come to enjoy heaven and liberation through the virtue of a sight of you. (*atha pratikūladṛṣṭes tad āha—ye ceti. prāṇina iti sāmānyoktyā tapaḥprabhāve saty api tvaddveṣamātreṇa nirayagāmitoktā. parantu te sadyas tatkṣaṇam eva nirayagāmina ity uktyā kālāntare tādṛśarītyāpi tvaddarśanamāhātmyāt te svargamokṣabhāja iti sūcitam.*)"

"who look upon" *ye . . . īkṣante*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *ye . . . paśyanti*, "they who see *or* look upon."

"go straight to hell" *sadyo nirayagāminaḥ*: Literally, "go immediately to *niraya*." Cr views the temporal sequence somewhat differently. In his understanding, those who take a hostile view of Rāma go to hell and there are beaten with the rod of Yama, rather

than being killed by Yama, and then transported to hell (*ye prāṇino ghoracakṣurbhis tvāṃ paśyanti te nirayagāminaḥ santo yamadaṇḍena hatā bhavantīti śeṣaḥ*).

Following verse 11, Ñ,V1,2,B,D1–7,9–11,T,G,M1–3,5–10, and GPP, NSP, Gita Press, KK, and VSP insert, while M4 inserts after 8ab, a passage of two lines [1188*]: "Such are you, foremost of the Raghus, the purifier[1] of all embodied beings. And those who even tell about you[2] on earth will attain final emancipation,[3] Rāghava." (*īdṛśas tvaṃ raghuśreṣṭha pāvanaḥ sarvadehinām / bhuvi tvāṃ kathayanto 'pi siddhim eṣyanti rāghava //*)"

[1] "the purifier" *pāvanaḥ*: Ct glosses, "one whose inherent nature is the state of being a purifier distinguished from all others (*itaravilakṣaṇapāvanatvasvabhāvaḥ*)." Ck glosses, "the supreme purifier, consisting of supreme bliss, whose inherent nature is Brahman (*paramapāvanaḥ paramānando brahmasvabhāvaḥ*)."

[2] "who even tell about you" *tvāṃ kathayanto 'pi*: Literally, "even [those] speaking *or* telling about you." Ñ1,V1,B3,D2,6,7,9–11, and GPP, NSP, and Gita Press read instead *hi*, "for," for [*a*]*pi*, "even." Ck and Ct understand the reference to be to those who recite Rāma's *carita*, "deeds *or* tale" (*tvaccaritaṃ kīrtayantaḥ*). Cs notes the distinction between those who actually see Rāma now and those who, unable to see him, merely recite his deeds, noting that both groups attain liberation. (*dṛṣṭvedānīṃ vimucyante. pārokṣe tvāṃ kathayantas tvaccaritam udāharanto janāḥ siddhiṃ muktim eṣyanti.*) Ct continues, understanding that those who speak about Rāma, even out of any of the negative emotions such as passion, enmity, desire, or fear, nonetheless ultimately attain liberation (*ye tvāṃ rāgadveṣakāmabhayānyatamair api kathayantas te siddhiṃ mokṣaṃ gamiṣyanti*).

[3] "those . . . will attain . . . final emancipation" *siddhim eṣyanti*: Literally, "they will go to perfection *or* final beatitude." Ck understands the phrase to mean: "Because of their extreme purity, they will gradually obtain the supreme supernatural powers characterized by equanimity (*śodhotkarṣāt sāmyatālakṣaṇaparamasiddhīḥ kramāt prāpnuvantīty arthaḥ*)." Ct glosses, "By means of the purity of their minds, they will go to, that is, will attain, final beatitude in the form of becoming Brahman (*siddhiṃ brahmatārūpāṃ cittaśuddhidvāraiṣyanti prāpsyanti*)." Cg similarly understands, "*Siddhi* is the highest state of being, that is, the state of Brahman (*siddhiṃ paramaṃ tattvaṃ brahmabhāvam*)."

12. "So go safely and confidently on your journey, free from all dangers." *gaccha cāriṣṭam avyagraḥ panthānam akutobhayam*: This line is almost identical to 2.31.26, and its first *pāda* is closely similar to 1.23.3a and 3.7.11a. It seems to be a formulaic blessing on behalf of someone about to set out on a journey. The term *ariṣṭam*, "safe, secure, *or* uninjured," can be taken here adverbially in the sense of "safely," as we have done. This is the interpretation of Ck, Cg, Cm, and Ct, who understand the term here to mean "comfortably *or* happily (*sukham*)." It can also be taken as an adjective modifying *panthānam*, "path *or* journey," as Cr has done. He glosses, "Go on a path that is '*ariṣṭa*,' that is, 'free from obstacles,' and therefore 'free from danger' (*ariṣṭaṃ vighnarahitam ata evākutobhayaṃ panthānaṃ tvaṃ gaccha*)." Ñ1,D6,7,10,11, and GPP, NSP, and Gita Press read instead the virtually synonymous *tvaṃ gacchāriṣṭam*, "you should go safely." See 1.23.3; 2.31.26; 3.7.11; and note to 2.31.26. Compare 5.1.179 and 6.55.120. Compare, too, *MBh* 1.24.9; 1.136.19; and Appendix I, No. 114, line 457, following *MBh* 1.212.1. On the term *ariṣṭa*, see Renou 1939, especially p. 7.

"For you, sir, are the recourse of all the world." *gatir hi jagato bhavān*: Literally, "For you are the path *or* recourse of the world." Ct glosses the term *gatiḥ* as "the means of going to heaven, etc. (*gatiḥ svargādigatisādhanam*)."

13. "extended his arms with his hands cupped in reverence" *prāñjaliḥ pragrahaḥ*: Literally, "with hands cupped in reverence, holding in front *or* stretching forth." Ck, Cg, and Ct gloss "having extended his arms (*udyatabāhuḥ*)" for *pragrahaḥ*, "stretching forth."

This phrase is used elsewhere in the *Uttarakāṇḍa* in the sense given here. See 7.47.10; 7.50.7; 7.90.15; and notes.

"of holy conduct" *puṇyaśīlinam*: The element *puṇya-* is marked as uncertain by the editors of the critical edition. D10,11,M7, and GPP, NSP, and Gita Press read instead *satyaśīlinam*, "of truthful conduct." T2,M4, and KK and VSP read instead *puṇyaśālinam*, "rich in merit *or* holiness."

14. "that foremost of sages" *muniśreṣṭham*: D3,6,7,10,11,T2,M1,2,4,5,8–10, and GPP, NSP, and Gita Press read instead *ṛṣiśreṣṭham*, "foremost of seers."

"those sages, so rich in austerities" *tān . . . tapodhanān*: Literally, "those who have asceticism for wealth."

"calmly" *avyagraḥ*: Literally, "steady *or* not agitated." Compare verse 12 above, where we translate *avyagraḥ* as "confidently."

15. "thousand-eyed Indra" *sahasrākṣam*: Literally, "the thousand-eyed [one]."

16. "Comfortably mounted" *svasthaḥ*: Literally, "at ease *or* comfortable." Among the printed editions consulted, only Lahore (7.84.17) reads with the critical edition. Gorresio, GPP, NSP, Gita Press, KK, and VSP read the orthographically (in *nāgarī*) similar *khasthaḥ*, "situated in the sky *or* air," a reading that appears to comport better with the simile of the moon abutting the clouds at the onset of the rains. For some reason, this reading is not attested in the critical apparatus, which only reports a single instance of a variant (D3, *svasthaṃ dadṛśire rāmam*, "they saw Rāma, who was composed"). Gorresio (1870, p. 255) reads *khasthaḥ* and translates, "*Stando su per l'aria*." Roussel (1903, vol. 3, p. 604) renders, "*Debut dans les airs*." In this he is followed by Shastri (1959, vol. 3, p. 594), who offers, "Standing in space." Benoît (1999, p. 1392) translates, "*Survolant les cieux*." Gita Press (1998, vol. 2, p. 895) reads *khasthaḥ*, but nonetheless renders, "well-composed." Both Dutt (1894, p. 1885) and Raghunathan (1982, vol. 3, p. 585) ignore the term completely.

"resembled the hare-marked moon abutting the clouds" *śaśī meghasamīpastho yathā*: Literally, "like the one with the hare *or* rabbit located in the vicinity of a cloud *or* clouds." Cr claims that this simile suggests that Rāma was revered by all (*etenopamālaṃkāreṇa rāmaḥ sarvair namaskṛto 'bhūd iti sūcitam*). The simile is an awkward one, as it compares the juxtaposition of the dark-complected Rāma and the brightly gilded *puṣpaka* with the image of the bright moon against the dark storm clouds of the monsoon.

"at the onset of the rainy season" *jaladharāgame*: Literally, "at the approach of the water bearer (i.e., cloud) *or* water bearers (i.e., clouds)."

17. "who was honored all along the way" *pūjyamānas tatas tataḥ*: Literally, "[he] being honored from that [and] from that *or* here and there." We follow Cr, who glosses, "at place after place honored (*tatra tatra pūjyamānaḥ*)."

"descended from the flying palace" *vimānād avarohata*: Note the loss of the preterite augment. Ñ2,B3,4,D10,11, and GPP, NSP, and Gita Press read instead *madhyakakṣām avātarat*, "he descended to the middle enclosure *or* courtyard." T1,2,G3,M3, and KK and VSP read instead the virtually synonymous *madhyakakṣyām avāruhat*. In connection with these variants, Ck, Cg, and Ct suggest adding a second gerund, *prāpya*, "having reached," after *madhyakakṣ[y]ām* so that the line would mean "having reached Ayodhyā, Kākutstha, having reached the middle courtyard, descended" (*madhyakakṣyāṃ prāpyeti śeṣaḥ*—Ck and Cg; Ct similarly). Cr understands, "Having reached Ayodhyā, he descended to, that is, reached, the middle courtyard (*ayodhyāṃ prāpya madhyakakṣām avātarat prāpnot*)."

18. "After dismissing" *visṛjya*: Literally, "having discharged *or* released." Ct explains as follows: " 'Having dismissed' means 'having rendered it devoid of himself,' that is to say, 'having caused it to be dismissed,' in other words, 'having instructed it: "Now, carry Kubera." ' " (*visṛjya svarahitaṃ kṛtvā. visarjayitvā. kuberaṃ vahety anujñāya.*)" Cs, as he does so often, takes advantage of the *sandhi* environment to understand the negative of

the gerund. He thus argues that Rāma instructs the Puṣpaka not to abandon or repudiate Kubera but rather to remain with [him]. (*avisṛjya. kuberam iti śeṣaḥ. atyaktvātiṣṭha.*)

"which moved at its master's will" *kāmagāminam*: Literally, "going according to will *or* desire. B2,4,T1,2,G3, and KK and VSP read instead the neuter equivalent, *kāmagāmi tat*, "that one which moved at will." Cs remarks on what he sees as the impropriety of the neuter gender here in light of the fact that the word *puṣpaka* is masculine. He thus argues that the correct reading would be the masculine form *kāmagāminam* [which is found in the critical edition]. (*puṣpakaśabdaḥ puṃsy api. tena kāmagāminam iti yujyate.*) See 293*, note 1, following notes to 7.15.30; 7.16.4; 7.23.24; 7.25.10; and notes. See, too, 6.72.12; and notes; and 3071*, note 1, following notes to 6.96.29.

"who was posted in the inner courtyard" *kakṣyāntaravinikṣiptam*: Literally, "deposited in the interior of the courtyard." D7,10,11, and GPP, NSP, and Gita Press read instead *kakṣāntarasthitaṃ kṣipram*, lending the line the sense "quickly said these words to the gatekeeper, who was stationed in the inner courtyard."

Following 18ab, D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1192*]: "And the lord, having caused [the Puṣpaka] to be dismissed [with the words]: 'Go, may all be well with you . . . [1] (*visarjayitvā gaccheti svasti te 'stv iti ca prabhuḥ*)."

[1] "And the lord, having caused [the Puṣpaka] to be dismissed [with the words]: 'Go, may all be well with you . . . ' " *visarjayitvā gaccheti svasti te 'stv iti ca prabhuḥ*: Cs now argues that the causative gerund *visarjayitvā*, "having caused to release or be dismissed," construes properly with the imperative "Go." In this way he concludes that the other [gerund, i.e., *visṛjya* of 18a] is not rendered meaningless, nor does the construction become forced *or* unintelligible (*gaccheti visarjayitvety anvayaḥ. ato nānyataravaiyarthyaṃ na kliṣṭakalpanā ca.*)

19. "Go . . . report . . . and summon them" *gatvā . . . /. . . ākhyāya śabdāpaya ca*: Literally, "having gone . . . having told . . . cause [them] to be called." Ś,V3,D1–5,7,8,10–12,T1,2,G3,M5–7, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the plural, *śabdāpayata*, "[you] cause [them] to be called," for the singular *śabdāpaya*. The commentators differ slightly as to how to understand the causative plural *śabdāpayata*. Ct first glosses, "The meaning is 'You [i.e., the doorkeeper] must summon through the agency of the chamberlain.' " He regards the use of the plural as irregular and finally states, "The meaning is 'You must cause a summons to be made.' " (*dauvārikeṇāhvayasvety arthaḥ. bahuvacanam ārṣam. āhvānaṃ kārayety arthaḥ.*) Cr supplies the plural pronoun *yūyam*, "you," as the subject of the causal (*āhūyata yūyam iti śeṣaḥ*). Ck understands that both the causative marker *puk* (the letter "*p*" in *śabdāpayata*) and the plural are irregular and that "The meaning is 'You [singular] must make a summons.' " (*pugārṣaḥ. āhvānaṃ kurv ity arthaḥ. bahuvacanaṃ cārṣaḥ.*) Cg agrees that both the causative marker *puk* and the plural are irregular, glossing, "The meaning is 'Make yourself the speaker.' " (*pugārṣaḥ. ātmānaṃ śabdavantaṃ kurv ity arthaḥ. bahuvacanam ārṣam.*) Cs believes that the occurrence of the plural here is to be explained as an idiosyncratic usage (*prātisvikoktir iyam iti bahuvacanopapattiḥ*).

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2. "beloved" *priyau*: B3,4,D6,7,10,11, and GPP, NSP, and Gita Press read instead *ubhau*, "both *or* those two."

3. "I have faithfully accomplished this unsurpassed task for the twice-born brahman." *kṛtaṃ mayā yathātathyaṃ dvijakāryam anuttamam*: Literally, "The unsurpassed mission of the twice-born [one] has been accomplished by me in accordance with truthfulness." As Ck, Cg, and Ct note, Rāma is referring to the revivification of the brahman's child through the execution of Śambūka as narrated at 7.67. They explain, "What needed to be done for the twice-born has been done just as promised. The meaning is that the child has been brought back to life. (*dvijakāryaṃ yathā pratijñātaṃ tathā tathyaṃ kṛtam. bāla ujjīvita ity arthaḥ*—so Ct; Ck and Cg similarly.)"

"And therefore, Rāghavas, I now wish to firmly establish the bulwark of righteousness." *dharmasetum ato bhūyaḥ kartum icchāmi rāghavau*: Literally, "O you two Rāghavas, I wish once again therefore to make a limit *or* barrier of *dharma or* a *dharma*-barrier." The word *ataḥ*, "therefore," is marked as uncertain by the editors of the critical edition. Ñ1,V1,3,B2,D5–7,10,11,G,M2,4,7,8,10, and GPP, NSP, and Gita Press read instead *atho*, "now," for *ataḥ*, "therefore." The commentators are in agreement that the term *dharmasetu* refers to the *rājasūya*, or the ritual of royal consecration, whereby a king establishes his universal sovereignty. Ck, Ct, and Cs all quote a *vidhi* to the effect that a king should sacrifice by means of the *rājasūya* [to establish] a limit for *dharma*. They then argue that the *dharmasetu* is the defining mark of righteous ritual practice of kings and that it is nothing other than that rite which is specific to kings, that is, the *rājasūya*. The meaning is that it is not a general practice of righteousness. (*dharmasetuṃ teneṣṭvā rājā rājasūyena yajeta . . . iti rājani vyavasthāpitayāgatvād rājñāṃ yāgadharmamaryādābhūtam asādhāraṇadharmabhūtam ity arthaḥ*—so Ck.) Rāma will mention the *rājasūya* by name in verse 4 below. Ct and Cg express a similar idea, evidently derived from Ck, but more succinctly. Cs similarly understands the term to refer to the ritual in the form of the limitations imposed upon kings by the *vidhi* quoted above. He then argues that what is being stated here is Rāma's desire to perform rituals in an exemplary fashion for others to follow. This, he claims, is in accordance with the engagement of Lord Kṛṣṇa himself in *karma* as expressed at *Bhagvadgītā* 3.23, which he quotes. The point of this verse is that if he, i.e., Kṛṣṇa, did not vigilantly engage in action, men would follow that negative example. Cs concludes that therefore Rāma's purpose here is purely exemplary and that he does not propose to sacrifice for the sake of any as yet unattained reward. (*dharmasetuṃ rājā rājasūyena yajetetyādibodhitarājamaryādārūpaṃ karma. yadi hy ahaṃ na varteyaṃ jātu karmaṇy atandritaḥ / mama vartmānuvartante manuṣyāḥ pārthā sarvaśa ity ukter īśvarasyāpītarapravṛttaye karmānuṣṭhānaṃ vihitam iti kartum icchāmīty uktiḥ. na tv aprāptaphalalābhārtham iti bhāvaḥ.*)

On the *rājasūya* sacrifice, see 7.25.8 and notes.

Following verse 3, D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1193*]: "I believe that this bulwark of righteousness is imperishable and immutable.[1] It is productive of righteousness[2] and destroys all sins. (*akṣayaś cāvyayaś caiva dharmasetur mato mama / dharmaprasavanaṃ tv etat sarvapāpapraṇāśanam //*)"

[1] "imperishable and immutable" *akṣayaś cāvyayaś caiva*: KK and VSP read the slight variant *akṣayyaḥ* for *akṣayaḥ*. Ct and Cr explain the two similar terms as referring to the benefits of the sacrifice. Ct understands the first to refer to the rite's production of fruits that are suitable for enjoyment for a long time and the second to the rite's being the cause of other similar righteous practices. (*akṣayo bahukālānubhavayogyaphalatvāt. avyayaḥ sajātīyadharmāntarahetutvāt.*) Ct concludes this analysis by stating, "Such is the performance of the *rājasūya*, what else need be said? (*rājasūyānuṣṭhānam evaṃbhūtam iti kiṃ vaktavyam.*)" Cr, who reads the variant *dharmapravacanam* (see below), understands that because the *rājasūya* is accompanied by a great deal of debate on

dharma, it is destructive of all sins and therefore is imperishable (*akṣayaḥ*), that is to say, it must be practiced for a long time, and it is immutable (*avyayaḥ*) in that it is continually fruitful (*yato dharmapravacanaṃ prabhūtadharmacarcā sarvapāpapraṇāśanaṃ bhavaty ato 'kṣayo bahukālasādhyo 'vyayo nityaphalakaḥ*).

[2] "It is productive of righteousness" *dharmaprasavanaṃ tv etat*: D7,10,11, and GPP, NSP, and Gita Press read instead *dharmapravacanaṃ caiva*, "and it is [replete] with discourses on *dharma*." Ck and Ct understand the term *dharmapravacanam* to refer to Rāma's own praising of the righteousness of the *rājasūya*, which is in fact the bulwark (*mama maryādābhūtarājasūyadharmasaṃkīrtanaṃ cety arthaḥ*—so Ct; Ck similarly). Ct suggests that Rāma's praising of the *rājasūya* will confer the benefits of the rite upon those who simply hear about it. We infer this from his quotation of the often-repeated vedic formula "whoever knows this [gains the benefits of it] (*ya u cainam evaṃ vedeti śruteḥ*)." KK and VSP read *dharmaprasādhakaṃ hy etat*, "bringing about *dharma*," for *dharmaprasavanaṃ tv etat*. Cg glosses this as "increasing *dharma* (*dharmavardhakam ity arthaḥ*)." Cg notes the variant of Ck and Ct.

4. "to perform" *yaṣṭum*: Literally, "to sacrifice *or* to offer."

"with both of you, who are my second selves" *yuvābhyām ātmabhūtābhyām*: Literally, "with you two, who are myself." Cs glosses, "equal to [my] life breaths (*prāṇasamābhyām*)." Lakṣmaṇa is several times referred to as "a second life breath outside Rāma's body." See, for example, 1.17.17; 3.32.13; 6.19.24; and notes. Cf. 6.40.46.

"for" *hi*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *tu*, "and."

"in this" *tatra*: Literally, "there." Cs takes the adverb as a kind of shorthand for a locative absolute (*sati saptamī*) phrase, "when that is done (*tasmin kṛte*)."

"everlasting righteousness" *dharmaḥ . . . śāśvataḥ*: Cs glosses, "it is eternally meritorious (*śāśvatikaṃ puṇyaṃ bhavati*)."

5. "it was by sacrificing with the *rājasūya* rite" *iṣṭvā . . . rājasūyena*: Literally, "having sacrificed with the *rājasūya*." Compare verse 6 below. On the *rājasūya* sacrifice, see 7.25.8 and notes.

"attained the position of Varuṇa" *varuṇatvam upāgamat*: Literally, "He reached the state of being Varuṇa." The idea is that Mitra, in fact, became Varuṇa. We are following Cs, who explains, "Mitra, who was fit for his [Varuṇa's] position, attained Varuṇa-ness. (*mitras tatpadayogyaḥ. varuṇatvam upāgamat.*)" On Mitra sharing Varuṇa's position, see 7.51-7*.11 and notes. It is a commonplace of ancient Indian mythological thought that the various vedic divinities attain and hold their specific positions by virtue of the ritual actions they have performed in previous existences. Thus, for example, Indra is frequently referred to as *śatakratu*, "of the hundred sacrifices," indicating that he attained the position of king of the gods through his multiple ritual performances.

6. "it was by sacrificing with the *rājasūya* rite" *rājasūyena iṣṭvā*: Literally, "having sacrificed with the *rājasūya*." Note the hiatus. Compare verse 5 above.

"fame . . . and an eternal domain" *kīrtiṃ sthānaṃ ca śāśvatam*: Literally, "fame and eternal place *or* standing." D1,2,4,6–9,12,T1,4,G,M1,3,8 and KK and VSP read instead *kīrtisthānaṃ ca śāśvatam*, "and an eternal place of fame." Again the idea is that a significant vedic divinity, King Soma, has attained his divine status through performance of the *rājasūya*.

"among all the worlds" *sarvalokānām*: Literally, "of all the worlds." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the locative *sarvalokeṣu*, "in all the worlds."

7. "at this time" *asminn ahani*: Literally, "on this day." Ck, Cg, and Ct gloss, "felicitous in this world (*ihaloke sukham*—so Cg; Ck and Ct similarly)."

"and . . . beneficial in the time to come" *hitaṃ cāyatiyuktam*: Literally, "and a welfare *or* benefit connected with the future *or* posterity." Ck, Cg, and Ct understand the term *āyati-* to refer to later or future time (*uttarakāle*), by which, in light of their gloss on the phrase *asminn ahani* (see above), they seem to mean the life in the next world. Cr glosses the phrase as "beneficial, that is, associated with increase *or* prosperity in the later time (*āyatiyuktaṃ uttarakālavṛddhisahitaṃ hitam*)."

"you must state" *vaktum arhathaḥ*: B4 and KK and VSP read *kartum arhathaḥ*, "you must do."

"prudently" *prayatau*: Literally, "[you two] being restrained *or* diligent."

9. "In you, noble brother, resides the highest righteousness. On you rests the entire earth, the bearer of wealth. And in you, great-armed prince of measureless valor, abides glory." *tvayi dharmaḥ paraḥ sādho tvayi sarvā vasuṃdharā / pratiṣṭhitā mahābāho yaśaś cāmitavikrama //*: Literally, "In you, the highest *dharma*, virtuous [one], in you the entire bearer of wealth is established, great-armed [one], glory, too, O you of unmeasured valor." Ck, Cg, and Ct explain that the intention of the phrase "the entire bearer of wealth is established" is derived from the fact of Rāma's being the universal ruler of the entire earth (*sarvā vasuṃdharā pratiṣṭhitā. sārvabhaumatvād ity āśayaḥ*—so Ct; Ck and Cg similarly).

10. "Just as the immortal gods . . . Prajāpati" *prajāpatim ivāmarāḥ*: Literally, "like the immortals, Prajāpati." Ck and Ct understand that Rāma is held in such high regard because of his supreme trustworthiness (*paramāptatvena*—so Ct; Ck similarly). Because of the somewhat disordered syntax of the verse, Cr reads it as if it contains only one simile. He glosses, "All the protectors of the earth and the immortals, like us, rightly look upon you as Prajāpati (*sarve mahīpālā amarāś ca prajāpatiṃ tvāṃ vayam iva yathāvan nirīkṣante*)."

"look upon . . . look upon" *nirīkṣante*: Literally, "they look upon."

"the great kings, those protectors of the earth" *mahīpālāḥ . . . mahātmānaḥ*: Literally, "the great protectors of the earth." D6,7,10,11,G1,M1, and GPP, NSP, Gita Press, KK, and VSP read the accusative *mahātmānam*, "great," for the nominative *mahātmānaḥ*, "great." In this case, the adjective would modify Rāma rather than the kings. See notes to 7.38.3.

"and so do we" *yathā vayam*: Literally, "just as we [do]."

11. "the people" *prajāḥ*: D10,11,G1, and GPP, NSP, and Gita Press read instead the tautologous *putrāḥ*, "sons." The variant is contextually problematic in that, up until this point in the story, Rāma is unaware that he has any sons.

"of all living beings on earth as well" *pṛthivyām . . . prāṇinām api*: D1,6,7,10,11, T1,3,4,G3,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the genitive *pṛthivyāḥ,* "of the earth," for the locative *pṛthivyām*, "on the earth." This lends the line the sense of either "you are the refuge of the earth's living beings" or "you are the refuge of the earth and of living beings."

12. "which would witness the destruction" *vināśo yatra dṛśyate*: Literally, "where *or* in which would be seen destruction."

"on earth" *pṛthivyām*: Ñ1,V3,D3,7,10, and GPP and NSP read instead *pṛthivyāḥ*, "of earth." This variant, as above, can be read to mean either "the destruction of the royal lineages of the earth" or "the destruction of the royal lineages and of the earth."

13. "in the performance of that" *tatra*: Literally, "in that *or* in connection with that." Ck and Ct gloss, "on the occasion of the conquest for the purpose of the *rājasūya* (*rājasūyārthavijaye*)." Cr similarly glosses, "at the time of the conquest of the kings caused by the *rājasūya* (*rājasūyahetukavijayasamaye*)."

"the annihilation—like the universal destruction" *kṣayaḥ sarvāntakopamaḥ*: Literally, "a destruction similar to the ender of all things." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃkṣayaḥ sarvakopajaḥ*, "the destruction born of universal anger."

The commentators and translators who share this poorly attested and inferior reading struggle to make sense of it. The general idea is that by defeating all the kings of the earth, as one must do in order to perform the *rājasūya*, Rāma will provoke universal indignation. Thus Cr glosses, "There will be a destruction produced *or* born of the anger referent to all the haughty [kings] (*sarvakopajaḥ sarvābhimāniviṣayakakrodhajanitaḥ saṃkṣayo bhavitā*)."

"of all men who have attained manly valor" *ye . . . puruṣāḥ . . . pauruṣam āgatāḥ*: Ck and Ct both take the phrase to mean "those men who have attained the status of heroes (*śauryaṃ prāptāḥ*)." Cr, somewhat similarly, understands, "those who have attained pride in their strength (*balagarvam āgatāḥ*)." In the context, we believe the reference is to the kings and other warriors who would be massacred in the course of Rāma's wars of conquest connected to the *rājasūya*. On the destruction of kings and their armies in the course of Yudhiṣṭhira's *rājasūya*, see *MBh Sabhāparvan* 23–25. See, too, Introduction, "Historicity and Sovereignty," pp. 160–64, and R. Goldman 2016.

14. "you" *sa tvam*: Literally, "he, you." B3,D6,7,10,11, and GPP, NSP, and Gita Press read instead *sarvam*, "everything *or* all," which Ct construes as the subject of the clause in *pāda* d. He notes, " 'Everything is under your control': that is the syntax (*sarvaṃ tava vaśe vartata ity anvayaḥ*—so Ct; Cg similarly)." Cr understands similarly and expands a bit, glossing: "The entire world is under your control. Therefore you ought not destroy the earth even though there are haughty [kings] upon it (*tava vaśe sarvaṃ jagad vartate 'taḥ pṛthīviṃ tadvarttyabhimānino 'pi hantuṃ tvaṃ nārhasi*)."

15. "which seemed to consist of the nectar of immortality" *amṛtamayaṃ yathā*: M3 and KK and VSP read instead *amṛtamayaṃ tadā*, which would lend the line the sense "Then, when . . . Rāma had heard that speech . . . which consisted of the nectar of immortality."

16. "these splendid words" *śubhāṃ vāṇīm*: Literally, "splendid words." V3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *śubhaṃ vākyam*.

"the increaser of Kaikeyī's joy" *kaikeyyā nandivardhanam*: Ŝ,Ñ1,V3,D (except 3), and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kaikeyyānandavardhanam*.

"indeed . . . by your words" *tava . . . vacanena hi*: The word *hi* is marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tava . . . vacane 'nagha*, "in reference to your words, blameless one." Ct understands, "because of the reason in the form of your words (*vacane vacanarūpe nimitte*)." Ck understands similarly.

17. "These words . . . will be the salvation of earth" *idaṃ vacanam . . . pṛthivyāḥ paripālanam*: Literally, "this speech [is] the protection of the earth."

"in conformity with righteousness" *dharmasamāhitam*: Literally, "joined *or* provided with *dharma*." GPP, NSP, and Gita Press read instead *dharmasamāgatam*, "conjoined with *dharma*."

"boldly" *aklībam*: Literally, "in a non-cowardly *or* non-impotent fashion." One can also read the term adjectivally in the sense of "manly, courageous, etc.," to modify *vacanam*, "speech *or* words." The idea is that Bharata has had the courage to speak out against his older brother's plan.

18. "I . . . from that intention of mine" *eṣa tasmād abhiprāyāt*: Literally, "this one . . . from that intention." The syntax of the verse is rather elliptical. V2,D10,11,T2,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *eṣyadasmadabhiprāyāt*, "from that intention of ours that was to go forward." Ck, Cg, and Ct all try to parse the awkward compound. Ck and Cg understand, "[I will desist] from my intention. The meaning is 'The intention [of me] who was about to approach my intention, that is to say, who was desirous of approaching my desired action.' (*eṣyadasmadabhiprāyāt. asmadabhiprāyam*

eṣyato māmakacikīrṣām ājigamiṣata ity arthaḥ.)" Ct understands similarly. Cr takes the compound as a *bahuvrīhi* and explains the verse as follows: "Because of your excellent speech, I will desist from that *rājasūya* in which our intention was going to proceed, that is to say, was approaching. One should add the phrase 'through my own reasoning.' (*eṣyan prāpnuvann asmadabhiprāyo yasmiṃs tasmād rājasūyāt tava suvyāhṛtena vacanena nivartayāmi svohitam iti śeṣaḥ*.)"

19. "I shall heed" *śṛṇomi*: Literally, "I hear."

"which were so well spoken and finely articulated" *sādhūktaṃ susamāhitam*: Literally, "well said [and] well put together." V3,D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *sādhu yuktaṃ mahābala*, "which are excellent and fitting, O immensely powerful one." Alternatively, one could read *sādhu* as modifying *yuktam* in the sense "highly fitting." T1,2,G,M1–8,10, and KK and VSP read instead *sādhuyuktaṃ mahāmate*, "which are highly fitting, O highly intelligent one." Ck and Ct understand *sādhu* as an adjective with the sense of "conferring prosperity *or* auspiciousness (*śubhāvaham*)." Cr, on the other hand, reads it adverbially with the finite verb *śṛṇomi*, yielding the sense "I will assuredly listen (*sādhu śṛṇomi*)."

For 19ab, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP substitute, while V2,B3,4,S substitute line 2 only for 19ab, and V3,D3 insert line 2 only after verse 18, a passage of two lines [1201*]: "Actions that oppress the people[1] are never to be performed by the wise, and, elder brother of Lakṣmaṇa, beneficial words, even of children, are indeed[2] to be accepted (*lokapīḍākaraṃ karma na kartavyaṃ vicakṣaṇaiḥ / bālānāṃ hi śubhaṃ vākyaṃ grāhyaṃ lakṣmaṇapūrvaja* /)."

[1] "Actions that oppress the people" *lokapīḍākaraṃ karma*: Literally, "action causing suffering to the world *or* people."

[2] "indeed" *hi*: D7,10,11,T3,4,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, literally, "but *or* and." Ct argues that this must, however, be taken in the sense of *api*, lending the phrase the sense "even of children" (*tu apyarthe*).

Sarga 75

1. "too" *api*: V1,D6,7,10,11,T3,4,M3,8, and GPP, NSP, Gita Press, KK, and VSP read instead *atha*, "now."

2. "the *aśvamedha*" *aśvamedhaḥ*: Daśaratha performs an *aśvamedha* in the *Bālakāṇḍa* (see *sargas* 12–13 and notes to *sarga* 13), and Rāma will perform his *aśvamedha* at *Uttarakāṇḍa sarga* 83. According to both the *Bālakāṇḍa* (1.74) and the *Yuddhakāṇḍa* (116.81–82 and notes), during the course of his rule, Rāma performs no fewer than one hundred *aśvamedhas*. The one he is about to perform presumably will be his first. On the *aśvamedha* sacrifice, see Jamison 1996. See, too, Introduction, "Structure," pp. 119–30.

"purifies one of all sins" *pāvanaḥ sarvapāpmanām*: Literally, "the purifier of all sins." The *aśvamedha*, or "horse sacrifice," is often described as eliminating all sins and obstacles for the king who performs it. Ck, Cg, and Ct (in his introduction to the following verse) quote *Taittirīyasaṃhitā* 5.3.12, which states that whoever sacrifices with the *aśvamedha* transcends every sin, even the killing of a brahman (*sarvaṃ papmānaṃ tarati tarati brahmahatyāṃ yo 'śvamedhena yajata iti śruteḥ*).

"May this incomparable and sanctifying foremost of sacrifices please you" *pāvanas tava durdharṣo rocatāṃ kratupuṃgavaḥ*: Literally, "May the purifying, unconquerable, bull among rites be pleasing to you." Ñ1,V1,D6,7,10, and GPP, NSP, Gita Press, KK, and VSP read *raghunandana*, "O delight of the Raghus," for *kratupuṃgavaḥ*, "bull among rites."

3. "we have heard" *śrūyate*: Literally, "it is heard."

"concerning Śakra Vāsava . . . he" *vāsave . . . / śakraḥ*: Literally, "in reference to Vāsava . . . Śakra."

"overwhelmed by the sin of killing a brahman" *brahmahatyāvṛtaḥ*: Literally, "enclosed *or* overcast with the killing of a brahman." *Brahmahatyā* is among, if not the foremost of, the cardinal sins recorded in the *dharmaśāstras*. See, for example, *ManuSm* 11.54 and R. Goldman 1978.

"with the *aśvamedha*" *hayamedhena*: Literally, "with the *hayamedha*." The text commonly uses this synonymous term for the *aśvamedha*, "horse sacrifice." See notes to 7.50.14.

4. "when the gods and *asuras* had come together" *devāsurasamāgame*: Literally, "at the coming together *or* assembly of the *devas* and *asuras*." The term is somewhat ambiguous, as the term *samāgama* can refer to either amicable or hostile meetings. Ct and Cr gloss, "at the time of affection between the *devas* and *asuras* (*devāsurasnehakāle*—so Ct; Cr similarly)." Translators differ as to how to interpret the term. Gorresio (1870, p. 258), Dutt (1894, p. 1887), and Gita Press (1998, vol. 2, p. 898) understand the reference to be to the war between the two parties, while Roussel (1903, vol. 3, p. 606), followed by Shastri (1959, vol. 3, p. 596) and Benoît (1999, p. 1394), understands the term to mean that the *devas* and *asuras* were united. Raghunathan (1982, vol. 3, p. 587), no doubt influenced by the commentators, takes the compound to refer to the period when the gods and the *asuras* were friends.

"descendant of Diti named Vṛtra" *vṛtro nāma . . . daiteyaḥ*: Literally, "a *daiteya* by the name of Vṛtra." The great primordial serpentine *asura*, Vṛtra, "the Encloser," is the paradigmatic enemy of the vedic divinity Indra. The story of Vṛtra is told in *Uttarakāṇḍa sargas* 75–77. He is also mentioned in *Prakṣipta* I, *sarga* 1.40 (= App. I, No. 1, lines 81–84). Accounts of Indra's slaying of Vṛtra abound in the vedic literature, as well as in the epics and *purāṇas*, and their battle comes to stand as a commonplace object of comparison for single combat in the epic literature (see notes to 3.29.28 and 6.55.123). In the later vedic literature, Vṛtra comes to be represented as a brahman, so that in killing him, Indra incurs the dreadful sin of *brahmahatyā*, which he must then expiate or redistribute. See Introduction, "Structure," pp. 119–30. On Vṛtra in the *Uttarakāṇḍa*, see, too, 7.6.39; 7.22.22–23; 7.27.9; 7.35.34; and notes.

5. "He was a hundred leagues in breadth and three times that in height" *vistīrṇo yojanaśatam ucchritas triguṇaṃ tataḥ*: Literally, "[He was] a hundred *yojanas* wide [and] three times tall with respect to that."

"in his affection . . . fondly" *anurāgeṇa . . . snehāt*: Literally, "with love, out of affection." Ck, Cg, Ct, and Cr understand that by the term *anurāgeṇa* it is meant that Vṛtra arrogantly viewed all the living things in the world as belonging to him (*trīṃl lokāṃs tadvartiprāṇiṇaḥ svīyatvābhimānena hetunā*—so Ct; Ck, Cg, and Cr similarly). Ck and Ct understand the phrase *snehāt paśyati*, "he looks upon from affection," to mean "he viewed with an eye filled with satisfaction (*saṃtoṣayuktacakṣuṣā paśyati sma*)."

6. "Knowing righteousness and proper conduct" *dharmajñaś ca kṛtajñaś ca*: Literally, "knowing *dharma* and knowing action." All translators consulted who share this reading, with the exception of Gita Press (1998, vol. 2, p. 898—"dutiful"), understand *kṛtajña* in its other sense of "grateful."

"the entire earth" *pṛthivīṃ sarvām*: V3, D6,7,10,11,T1,2,G1,3,M1–7,9, and GPP, NSP, Gita Press, KK, and VSP read instead *sphītām*, "prosperous *or* thriving," for *sarvām*, "entire."

"single-mindedly" *susamāhitaḥ*: Literally, "well composed."

7. "And the roots and fruits that were produced were succulent" *rasavanti prasūtāni mūlāni ca phalāni ca*: We read the term *prasūtāni* as a participle. It can, however, also be

read nominally to mean "anything produced *or* born." In this context, it can be taken in its secondary meaning of "flowers." D8,10,11,T2,G3, and GPP, NSP, Gita Press, KK, and VSP read instead the roughly synonymous *prasūnāni*, which most translators who share this reading understand in its meaning of "flowers." Roussel (1903, vol. 3, p. 606), followed by Shastri (1959, vol. 3, p. 597) and Benoît (1999, p. 1394), understands the adjective *rasavanti*, "succulent," to modify only *phalāni*, "fruits." The syntax of the line, however, makes this improbable.

8. "That great being's land" *pṛthivī . . . mahātmanaḥ*: Literally, "the earth of the great [one]."

"brought forth crops without cultivation" *akṛṣṭapacyā*: Literally, "ripening [though] unploughed." See 1100*, following notes to 7.65.15; 1101*, following notes to 7.65.16; 1107*, following notes to 7.65.18; 7.65.20; and notes.

9. "For austerity is the greatest happiness" *tapo hi paramaṃ sukham*: D1,4,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃmoham itaratsukham*, "pleasure in other things is [mere] delusion." Ck, Cg, and Ct understand the compound *itaratsukham* to refer to sensual pleasure (*viṣayasukham*—so Ct; Cg similarly). Ct and Cr understand the term *saṃmoha*, "delusion," to mean "causing delusion (*saṃmohakaram*—so Ct; Cr similarly)."

10. "as supreme ruler" *parameśvaram*: The word *parama-* is marked as uncertain by the editors of the critical edition. D5,7,10,11,T,M3,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead *madhureśvaram* (D5 *-aḥ*). The commentators differ as to how to interpret this reading. Ck and Ct understand the term to be an appositional *karmadhāraya* in which *madhura-* is the son's name, so that the compound means "He who was named Madhura and was the ruler (*madhuraś cāsau tannāmakatvād īśvaras tam*—so Ct; Ck similarly)." Cr understands the term to mean that he was the lord or best among those who speak sweetly, that is to say, he himself was extremely sweet spoken (*madhurāṇāṃ madhuravaktṝṇām īśvaram atimadhuravācam ity arthaḥ*). Cg proposes two alternatives. According to the first, which is similar to Ct's, the compound means "sweet, that is, gentle, and the ruler (*madhuraḥ saumyaś cāsāv īśvaraś ca madhureśvaras tam*)." Alternatively, Cg takes the term to mean the ruler of the city of Madhurā (*madhurāyā nagaryā īśvaraṃ vā*). Dutt (1894, p. 1887), Raghunathan (1982, vol. 3, p. 587), and Gita Press (1998, vol. 2, p. 898) all understand the son's name to be Madhureśvara. Roussel (1903, vol. 3, p. 606), Shastri (1959, vol. 3, p. 597), and Benoît (1999, p. 1395) understand the term to mean, similarly to Cg's second alternative, "the king of Madhurā."

"he performed" *upātiṣṭhat*: B1,2,4,D6,7,10,11,G2,M2,4,10, and GPP, NSP, Gita Press, KK, and VSP read the contextually synonymous *samātiṣṭhat*.

"deeply troubling" *tāpayan*: Literally, "burning *or* paining."

12. "Vṛtra has conquered the worlds" *lokā vṛtreṇa nirjitāḥ*: Literally, "the worlds have been conquered by Vṛtra." D6,7,10,11, and GPP, NSP, and Gita Press read instead *lokāḥ sarve vinirjitāḥ*, "all the worlds have been conquered."

"to oppose" *bādhitum*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śāsitum*, "to control *or* chastise."

13. "continue . . . O Lord of the gods" *bhūya eva sureśvara*: Literally, "once again . . . O Lord of the gods." T1,2,G2,M3,10, and KK and VSP read instead *bhūya evāsureśvaraḥ*, "once again that lord of the *asuras* [i.e., Vṛtra]."

"as long as the worlds may endure" *yāval lokā dhariṣyanti*: Literally, "so long as worlds will maintain *or* sustain." Ck, Cg, Ct, and Cr all add the phrase "the collectivity of living beings (*bhūtajātam*)" to serve as the object of the normally transitive verbal root √*dhṛ* (*bhūtajātam iti śeṣaḥ*—Ck, Cg, and Ct; Cr similarly).

"will remain under his control" *asya vaśānugāḥ*: Literally, "[the worlds, which] have gone to his control." Ck and Ct understand, "[To the phrase] 'under his control' one

should add the words 'all of us the hosts of the gods will be' (*tāvad asya vaśānugāḥ sarve vayaṃ devagaṇā bhaviṣyāma iti śeṣaḥ*—so Ct; Ck similarly)." This would lend the line the sense "for so long all of us, the host of the gods, will be under his control."

14. "immensely powerful Lord" *mahābala*: Literally, "O immensely powerful [one]." T1,G1, and KK and VSP read instead the accusative singular *mahābalam*, which would then modify Vṛtra.

"could not survive" *na bhavet*: Literally, "he would not exist." Ck, Cg, and Ct all gloss, "The meaning is 'He would not live' (*na jīved ity arthaḥ*)." Cr similarly glosses, "The meaning is 'He would perish' (*vinaśyed ity arthaḥ*)."

"if you were angry at him" *kruddhe tvayi*: Literally, "when you are angry." We agree with Cr, who notes that the phrase is an elliptical locative absolute (*sati saptamī*). He glosses, "when you are angry (*tvayi kruddhe sati*)."

15. "ever since" *yadā . . . / tadā prabhṛti*: Literally, "when . . . from then on."

16. "Immensely illustrious Lord" *sumahāyaśaḥ*: Ś,Ñ1,V1,3,D1–7,9–11,T3,4,G3,M4,10, and GPP, NSP, Gita Press, KK, and VSP read instead *susamāhitaḥ*, "composed *or* single-minded." This is a nominative singular as opposed to the vocative singular of the critical reading.

"it is only through your action" *tvatkṛtena*: Literally, "through your action." Cg and Ct add the word "protection" (*rakṣaṇeneti śeṣaḥ*) and understand the phrase to mean "through protection performed by you." GPP, alone among the printed editions consulted, separates the sequence into two words, *tvatkṛte na*. This appears to be a typographical error, but Ck definitely makes the same division. Despite the claim of the critical apparatus that Ck reads with the critical edition, he similarly seems to separate *tvatkṛte* and *na*. He understands that we must add a second *na* and takes the phrase to mean "Unless there is no action, that is to say, protection, done by you, then the world will not be . . . (*tvatkṛteti* [*sic*] *neti rakṣaṇe neti śeṣaḥ*)."

"free from dissolution" *ajaram*: Literally, "unaging *or* free from decay." Ś2,D1,4, 6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *arujam*, "free from suffering *or* illness."

17. "the gods, denizens of heaven" *divaukasaḥ*: Literally, "the heaven-dwelling [ones]." See notes to 7.5.23.

"to them" *eṣām*: Literally, "of them." Ñ2,V2,3,B1,2,D6,7,10,11,T2,M4, and Gorresio, GPP, NSP, and Gita Press avoid the hiatus of the critical reading by reading *teṣām*, "of them." KK and VSP read instead *tv eṣām*, "but of them."

18. "to these great divinities" *eṣāṃ mahātmanām*: Literally, "of these great ones."

"This feat is impossible for others" *asahyam idam anyeṣām*: Literally, "it is impossible *or* unbearable for others." The phrase is ambiguous, and the commentators and translators differ in their interpretations. We understand the unexpressed modificand of the adjective *asahyam* to be the feat of killing Vṛtra. This allows the adjective *asahyam* to be taken as a *sāmānyanapuṃsaka* and the term *anyeṣām* to refer to those other than Viṣṇu. Among the commentators, Cr's interpretation most closely approximates ours in that he takes the modificand of *asahyam* as "that matter *or* subject in the form of the *daitya* (*idam daityarūpaṃ vastv anyeṣām asahyam*)." Ck, Cg, and Ct, however, understand the term *asahyam* in the sense of "unbearable *or* intolerable" and take it to refer to the assistance to be rendered to the gods, which would be intolerable to others, that is to say, to the *asuras*. Still, they argue, the gods implore Viṣṇu to act. (*anyeṣām idam asahyam. anyeṣām asurāṇāṃ yady api tvatsāhyam asahyam athāpi tat kuru*—so Cg; Ck and Ct similarly.) Among the translators consulted, Dutt (1894, p. 1888) and Gorresio (1870, p. 259—whose text reads *aśakyam* for *asahyam*) understand the passage as we do. Others follow the interpretation of Ck, Cg, and Ct.

Sarga 76

1. Cs believes that the *sarga* break and Rāma's need to encourage Lakṣmaṇa to finish his story can be explained by the notion that Rāma, who already knows what is to be known, desires to hear the rest out of his special affection for his brother. He thus speaks to Lakṣmaṇa, who has broken off his account in embarrassment, thinking, "In my childishness, I have told something that need not have been told to one who is omniscient." (*sarvajñāya mayā śaiśaveṇa kiṃcid udañcitaṃ nodañcanīyam iti lajjayoparataṃ lakṣmaṇaṃ viditavedyo 'pi premaviśeṣeṇa śrotukāmo rāma āha vṛtraghātam iti.*)

"Rāma, the destroyer of his foes" *śatrunibarhaṇaḥ*: Literally, "the destroyer of foes." The proper name has been added.

"of Lakṣmaṇa . . . to him" *lakṣmaṇasya . . . lakṣamaṇam*: Literally, "of Lakṣmaṇa . . . [to] Lakṣmaṇa." D6,11,T1,2,G3,M7, and GPP, NSP, Gita Press, KK, and VSP read *suvrata*, "O you of excellent vows," for *lakṣmaṇam*, "to Lakṣmaṇa." The vocative now refers to Lakṣmaṇa.

2. "Lakṣmaṇa" *lakṣmaṇam*: D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nominative *suvrataḥ*, "one of excellent vows," which then refers to Lakṣmaṇa.

"increaser of Sumitrā's joy" *sumitrānandavardhanaḥ*: The word *-ānanda-* is marked as uncertain by the editors of the critical edition.

"resumed his narration" *bhūya eva kathayāmāsa*: Literally, "once again he narrated."

"that celestial tale" *kathāṃ divyām*: The phrase is ambiguous. Among the commentators consulted, Cs is the only one who appears to comment on the meaning of the adjective *divya*. He understands that the story is celestial or divine because of its serving the purpose of advancing the matter at hand, i.e., the *aśvamedha* [as opposed to the *rājasūya*] (*prakṛtopayogitayā divyām*). Translators fall into two groups. The first group simply translates literally, understanding that the story is divine or celestial (Gorresio 1870, p. 259; Roussel 1903, vol. 3, p. 607; and Gita Press 1998, vol. 2, p. 899). In a similar vein, Shastri (1959, vol. 3, p. 597) renders, "his exalted theme." The members of the second group, that is, Raghunathan (1982, vol. 3, p. 588) and Benoît (1999, p. 1395), understand the term *divyām* to mean "belonging to *or* concerning inhabitants of the celestial world."

3. "and of all the gods, denizens of heaven . . . to all of them" *sarveṣāṃ ca divaukasām /. . . devān . . . sarvān*: Literally, "and of all the heaven-dwelling [ones] . . . to all the gods." There has been no indication in the previous passage of the gods' having spoken. In the previous *sarga* it is Indra alone who approaches and addresses Viṣṇu (see 7.75.11–18). Cr, the only commentator to address this issue, observes: "Viṣṇu, having heard thousand-eyed [Indra's] words, [spoken] in the midst of the gods, replies to the gods (*divaukasāṃ madhye sahasrākṣavacaḥ śrutvā viṣṇur devān uvāca*)." On the term *divaukasām*, see notes to 7.5.23.

4. "long" *pūrvam*: Literally, "long ago *or* previously." Ck, Cg, and Ct understand the adverb here to mean prior to Indra's and the gods' request for his killing (*yuṣmābhis tadvadhaprārthanāt pūrvam*).

"to the very great Vṛtra" *vṛtrasya sumahātmanaḥ*: Literally, "of very great Vṛtra." B2,D6,9–11,T3,M2,4,9,10, and GPP, NSP, and Gita Press read instead *vṛtrasyeha mahātmanaḥ*, "of great Vṛtra here." V1,M6, and KK and VSP read instead *vṛtrasya tu mahātmanaḥ*, "and of great Vṛtra."

"surely" *vai*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the similar emphatic particle *hi*, "indeed."

5. "I must certainly fulfill your ultimate desire" *avaśyaṃ karaṇīyam . . . bhavatāṃ sukham uttamam*: Literally, "the unexcelled happiness of you, sirs, must certainly be accomplished."

"whereby you shall slay Vṛtra" *yena vṛtraṃ haniṣyatha*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *sahasrākṣo vadhiṣyati*, "the thousand-eyed [one] will kill." Cr fills out the elliptical *pāda* by supplying an object, here the name Vṛtra (*vṛtram iti śeṣaḥ*)." KK and VSP read instead *yena vṛtro nihanyate*, "by which Vṛtra is slain."

6. "I shall divide myself into three parts." *tridhābhūtaṃ kariṣye 'ham ātmānam*: Literally, "I shall make myself threefold." As the context will make clear and the commentators explain, the idea is that Viṣṇu will divide himself, that is to say, his inherent energy, into three parts. (*tredhābhūtaṃ tredhāvibhaktam. ātmānaṃ svatejomūrtim*—so Ct; Ck and Cg similarly.) Ñ2,V3,B2,D7,10,11, and GPP, NSP, and Gita Press read the synonymous *tredhābhūtam*, "become threefold," for *tridhābhūtam*. Ś,V1,3,B3,4,D1–7,9–11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *parasmaipada* form *kariṣyāmi*, "I will do," for *ātmanepada* form *kariṣye 'ham*. KK and VSP read *hy ātmānam* for *ātmānam* in order to avoid the hiatus.

"thousand-eyed Indra" *sahasrākṣaḥ*: Literally, "the thousand-eyed [one]."

"will kill" *haniṣyati*: Ñ2,V,B1,3,4,D1,3–5,7,10,11,T1,2,G,M1,3,8,9, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *vadhiṣyati*, "he will kill."

7. "Let one portion enter" *eko 'ṃśaḥ . . . yātu*: Literally, "Let one portion go to." Ś,Ñ,V, B3,4,D5,6,10,11,T,G1,2,M3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous compound *ekāṃśaḥ* for *eko 'ṃśaḥ*.

"Indra Vāsava" *vāsavam*: Literally, "Vāsava." The proper name "Indra" has been added for the sake of clarity.

"and the third the earth" *tṛtīyo bhūtalam*: As the role of the earth, unlike those of Indra and his *vajra*, in the destruction of Vṛtra is not made clear in the text, the commentators explain that the third portion of Viṣṇu's energy enters the earth for two reasons. The first is to provide it with the power to bear the body of the falling Vṛtra, and the second is to protect the earth itself up until the removal of Indra's sin of brahman-slaying (*brahmahatyā*) as a consequence of the killing of Vṛtra. (*patadvṛtradehadhāraṇārtham ity arthaḥ. indrasya vṛtrahananajabrahmahatyānivṛttiṃ yāvad bhūlokarakṣaṇārthaṃ cety api bodhyam*—so Ct; Cv, Ck and Cg similarly). Cs explains that it is for the firm establishment [of the earth] up until the return of Indra after the removal of [his] sin of *brahmahatyā* (*brahmahatyānirharaṇānantaram indrāgamanaparyantaṃ sthirāsthityai*). See Introduction, "Structure," pp. 119–30.

"After that, Śakra will slay Vṛtra." *śakras tato vṛtraṃ haniṣyati*: D5,7,10,11,T2,4, and GPP, NSP, and Gita Press read *yātu*, "let [the third portion] go," for *śakraḥ*, "Śakra," lending the line the sense: "Let the third enter the earth, then he will kill Vṛtra." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *tadā*, "then," for *tataḥ*, "after that *or* because of that." D6,7,T1,2,G3,M1–4, and Gorresio, KK, and VSP read the synonymous *vadhiṣyati*, "he will kill," for *haniṣyati*.

9. "May blessings be upon you." *bhadraṃ te 'stu*: Literally, "May there be auspiciousness for you." Cs understands the gods to be requesting a blessing upon themselves from Viṣṇu (*te sakāśān no 'smabhyaṃ bhadram astu*). See notes to 6.6.4 and Tubb 2006.

"O supremely noble Lord" *paramodāra*: Literally, "O extremely noble [one]." Cs believes that the gods address Viṣṇu in this way in order to express the fact that such power actually resides in him (*tādṛśaṃ sāmarthyaṃ tvayi vartata iti vaktuṃ tathā saṃbodhayanti paramodāreti*).

"endow Vāsava" *vāsavam . . . bhajasva*: Literally, "grant to Vāsava." Cs understands the expression to be an elliptical reference to the three recipients of Viṣṇu's energy, that is, Indra, the *vajra*, and the earth (*vāsavam indraṃ tatsaṃbandhinaṃ vajraṃ bhūmiṃ ceti tritayaṃ bhajasva*).

10. "the great gods" *mahātmanaḥ*: Literally, "the great [ones]."

"thousand-eyed Indra" *sahasrākṣa-*: Literally, "the thousand-eyed [one]."

"the forest" *tad araṇyam*: D6,1,4,7–9, and GPP and NSP read instead *tadāraṇyam*, "then [they proceeded to] the forest."

11. "engaged in austerities" *tapantam*: Literally, "practicing austerities." B4,D2,4,9,T1,M3, and Gorresio, KK, and VSP read instead the synonymous *tapyantam*.

"Suffused with blazing energy" *tejasā bhūtam*: Here the polysemic term *bhūta*, normally, "being *or* existing," needs to be understood in its sense of "consisting of *or* joined with." We agree with Ck, Cg, Ct, and Cr, who all gloss "pervaded (*vyāptam*)."

"seemed as if to consume the three worlds and scorch the very heavens" *pibantam iva lokāṃs trīn nirdahantam ivāmbaram*: Literally, "as if drinking the three worlds, as if burning up the sky."

12–13. "And at the mere sight of that foremost of *asuras*" *dṛṣṭvaiva cāsuraśreṣṭham*: Literally, "and having just seen the foremost of *asuras*."

"just as they were thinking" *teṣāṃ cintayatāṃ tatra*: Literally, "then *or* on that occasion as they were thinking." The phrase must be read as a *ṣaṣṭhī sataḥ*, or genitive absolute.

"How will we not suffer defeat?" *kathaṃ na syāt parājayaḥ*: Literally, "How would there not be defeat?"

"thousand-eyed Indra" *sahasrākṣaḥ*: Literally, "the thousand-eyed [one]."

"with both hands" *bāhubhyām*: Literally, "with two arms *or* forearms." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *pāṇibhyām*, "with two hands." Cs, concerned that the divine *vajra* should be seen as sullied by the unclean left hand of Indra, offers an interesting analysis. " 'By two hands' is meant 'two right hands,' one being the hand invested with the portion of Viṣṇu, the other being his [Indra's] own hand. That is the meaning, because the great *vajra*, which is also a portion of the Lord, is not to be touched with the left [hand]. In the absence of a portion of the Lord, an arm, even though they be many, could not do anything. But given his grace, one [hand] alone would be sufficient. This explanation is the correct one. That is the real meaning. (*pāṇibhyām antarniviṣṭaviṣṇvaṃśapāṇir eka ekaḥ svapāṇir iti dakṣiṇābhyāṃ pāṇibhyām ity arthaḥ. mahato vajrasya sabhagavadaṃśasya vāmāspṛśyatvāt. bhaved bhagavadaṃśābhāve bāhur bahur apy akiṃcidkaraḥ. tadanugrahe caika evālam iti vyākhyānam idaṃ samañjasam iti bhāvaḥ.*)" Cs concludes by citing in support of this verse *ṚV* 10.60.12a (= *AV* 4.13.6a): "This hand of mine is blessed *or* fortunate (*ayaṃ me hasto bhagavān iti śruteḥ*)." Geldner (1951–1957, vol. 3, p. 225) notes that this verse is probably a later addition.

14. "As it fell on Vṛtra's head, that fearsome weapon blazed, as it were, with great flames like the fire at the end of time. Seared by that weapon, the whole world was terrified." *kālāgnineva ghoreṇa dīpteneva mahārciṣā / prataptaṃ vṛtraśirasi jagat trāsam upāgamat*: Literally, "By that terrible [thing], as if blazing brightly with great flames like the fire of *kāla*, on Vṛtra's head, the world, burned, went to terror." The verse as constituted in the critical edition is elliptical and awkward, as it lacks both a noun to refer to Indra's weapon and a verbal element to connect it with the locative *vṛtraśirasi*. *Pāda* c, *prataptaṃ vṛtraśirasi*, "seared . . . on Vṛtra's head," is marked as uncertain by the editors of the critical edition. The clause is elliptical, and to make sense of it one must add some participle like *patatā*, "falling," to modify the similarly elided subject *vajreṇa* (see note below). D10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *patatā vṛtraśirasā*, lending the last line the sense "the world was terrified by Vṛtra's head as it was falling." Ck, Cg, and Ct are uncomfortable in ascribing to Vṛtra's head the adjectives and similes in *pādas* a and b (*kālāgnineva ghoreṇa dīpteneva mahārciṣā* ["with its great flames, was as if blazing like the fire of *kāla*"]). They therefore understand an implicit phrase in which those terms apply to the *vajra*. They take the term *vajra* to refer to the action of cutting or severing caused by the *vajra*. It is because of this severing by the *vajra* that

Vṛtra's head is falling and thus terrifying the world. Ct explains, "By the *vajra*, which was blazing and filled with great flames and so resembled a flaming ball of iron, etc., that is to say, by the severing by the *vajra* that caused the falling of Vṛtra's head because of which [head] the world was terrified (*dīptena dīpyamānena mahārciṣā mahārciṣmadayaḥpiṇḍādisadṛśena vajreṇa vajrakṛtacchedena hetunā patatā vṛtraśirasā jagat trāsam upāgamat*—so Ct; Ck and Cg similarly)." Cr makes no mention of the *vajra* and seems comfortable with ascribing the adjectives, etc., to the falling head (*ghoreṇa kālāgnineva patatā vṛtraśirasā jagat trāsaṃ bhītim upāgamat*). Cs reads the verse rather differently. He takes *jagat*, "the world," as the *adhikaraṇa* or locus of the participle *patatā* and understands the unexpressed term *indraḥ*, "Indra," to be the subject of the verbal phrase *trāsam upāgamat*, "he went to terror." In other words, he sees that Indra is terrified by Vṛtra's head as it falls to the earth. This, he argues, is the self-evident reading of the following verse, and the broad-minded ones must excuse his supplying the name "Indra" to fill the ellipsis. (*jagat prati patatā śiraso nimittenendras trāsam upāgamat. uttaragranthasvārasyād indra ity adhyāhāramātraṃ kṣāmyantu mahāntaḥ.*)

"that fearsome weapon" *ghoreṇa*: Literally, "by that fearsome [thing]." The critical reading lacks any substantive to serve as the subject of the participle *prataptam*, "seared." One must understand the reference to be to the *vajra* mentioned in the previous verse.

"blazed, as it were" *dīpteneva*: Literally, "as if blazing." KK and VSP read instead *taptenaiva*, "fiercely burning." Ck and Cg gloss this reading as "blazing (*dīpyamānena*)," and Cg additionally notes the critical reading as a variant.

15. "unimaginable" *asaṃbhāvyam*: Ck, Cg, Ct, and Cr understand the term to mean that the killing of an innocent person who was sitting quietly practicing asceticism is improper (*asaṃbhāvyam anaparādhinas tapyatas tūṣṇīṃ sthitasya vadham anucitam*—so Ct; Ck, Cg, and Cr similarly). Cr adds, "and because [Vṛtra] was a brahman as well (*brāhmaṇatvena ca*)."

"fled to the ends of the earth" *jagāmāśu lokasyāntam*: Literally, "he swiftly went to the end of the world." Ck, Cg, and Ct understand that out of his fear of the sin of *brahmahatyā*, Indra flees to a region of darkness, beyond the light of the world (*lokālokāt paraṃ tamaḥpradeśaṃ jagāma brahmahatyābhiyā palāyito 'bhūt*). Cs, referring to the version of the tale in the *Bhāgavatapurāṇa* (6.13.14–15), understands that Indra went into a lotus stalk in the Mānasa lake. (*mānasasarovarasthanālīkanālam. bhāgavatokteḥ.*) Compare 7.77.3.

16. "the sin of *brahmahatyā* pursued him" *tam . . . brahmahatyā . . . anugacchati*: Literally, "*brahmahatyā* follows him." Ct notes that Indra is followed by some form of divinity personifying *brahmahatyā* (*tam indram anugamanam tadabhimānidevatārūpeṇa*). Cv, Ck, Cg, and Ct explain why, in killing the demon, Indra has committed the sin of killing a brahman. This is so, they observe, because Vṛtra is the son of the brahman sage Tvaṣṭṛ and therefore is, himself, a brahman. Ct adds that Vṛtra was born as a brahman from the *āhavanīya* fire during the course of the sacrificial offering carried out by his father, Tvaṣṭṛ, whose [other] son [Triśiras] had been killed by Indra (*indrahataputreṇa tvaṣṭrā muninā putrecchayā svāhendraśatrur vardhasveti home kṛta āhavanīyāj jāto vṛtro brāhmaṇa iti*). See *ŚatBr* 1.6.3.6–11 and *TaiS* 2.4.12.1. See, too, *MBh* 5.9–18 and *Mahābhāṣya* 1.2.24. On *brahmahatyā* in the *Uttarakāṇḍa*, see Introduction, "Structure," pp. 119–30.

17. "Their enemy had been slain, but since they had lost Indra" *hatārayaḥ pranaṣṭendrā devāḥ*: Literally, "the gods whose enemy had been slain [and] whose Indra *or* leader had been lost *or* vanished."

"the foremost in the three worlds" *tribhuvanaśreṣṭham*: D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *tribhuvaneśānam*, "the Lord of the three worlds."

"saying": The word has been added for the sake of continuity.

18. "You are the highest refuge, O God." *tvaṃ gatiḥ paramā deva*: D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *tvaṃ gatiḥ parameśāna*. This variant is ambiguous, as it can be read either as *tvaṃ gatiḥ paramā īśāna*, "you are the highest refuge, O Lord," or as *tvaṃ gatiḥ parameśāna*, "you are the refuge, O Supreme Lord." All translators consulted who share this reading have chosen the latter interpretation.

"You are Lord and the firstborn of the world." *pūrvajo jagataḥ prabhuḥ*: Ck and Ct justify the expression by citing the common vedic utterance "I am the firstborn of cosmic order [*ṛta*] (*ahaṃ asmi prathamajā ṛtasya*)." See, for example, *ṚV* 10.61.19; *AV* 6.122.1; *TaiBr* 2.8.8.1; *TaiA* 9.10.6; *TaiU* 3.10.6; *Nṛsiṃhapūrvatāpanyupaniṣad* 2.4; *Āraṇyasaṃhitā* 1.9; and *Nirukta* 14.2. D10,11, and GPP, NSP, Gita Press, KK, and VSP read *pitā*, "father," for *prabhuḥ*, "lord." Ck and Ct are the only commentators to remark on this reading. Ct understands the term to mean that the Lord is Hiraṇyagarbha, who is the embodiment of the primordial cause [of all] (*evaṃ kāraṇamūrtir hiraṇyagarbha eva*). Ck, in keeping with his ongoing orientation toward Brahmā (see note to 5.1.177), understands that Viṣṇu is the Lord Prajāpati, that is, Virāṭ, who is the son of the great *guru* Brahmā. Therefore, he is one who is lord of the three streams of all beings, which are uniquely produced from him, and thus he is the primordial cause. (*śrīgurubrahmaputro virāḍ bhagavān prajāpatir ata eva nijaikasṛjyasakalabhūtatrisrotasām pitaivaṃ kāraṇamūrtiḥ*.)

19. "You have slain Vṛtra" *hataś cāyaṃ tvayā vṛtraḥ*: Literally, "This Vṛtra has been slain by you." Cr correctly notes that we should understand this statement as a reference to Viṣṇu's having made Indra the instrument of the killing and that therefore he should be responsible for effecting his liberation (*yatas tvayā vṛtro hata indreṇa ghātito 'to vāsavaṃ brahmahatyā bādhata atas tasya bādhasya mokṣaṃ vinirdiśa*).

"declare the means for his liberation" *mokṣaṃ tasya vinirdiśa*: We agree with Cs, who understands the genitive pronoun to refer to Vāsava and the term *mokṣam* to refer to the method or means of liberation. (*tasya vāsavasya. mokṣaṃ mocanaprakāram.*) Cr, as noted above, takes the pronoun to refer to the affliction (*tasya bādhasya*). KK and VSP read the feminine ablative/genitive *tasyāḥ* for *tasya*, thus making the pronoun refer to the sin of *brahmahatyā*. This would lend the line the sense "Please . . . declare the means for liberation from it *or* from her."

20. "Let Śakra sacrifice to me alone." *mām eva yajatāṃ śakraḥ*: Ck and Ct expand upon this simple sentence, reading it to say, "Let Śakra sacrifice to me, who am the specific *or* embodied [*sakṣāt*] divinity of the *aśvamedha*, although I am to be sacrificed to with the full complement of fire sacrifices, starting with the *agnihotra* and ending with the *aśvamedha* (*mām aupāsanāgnihotrādyaśvamedhāntāśeṣayajñayajanīyaṃ viśiṣyāśvamedhasya sākṣād daivataṃ mām eva śakro yajatām*)." Ct justifies this interpretation by quoting the common vedic formula "*svāhā* to Indra" and other *mantras* that indicate that Viṣṇu is, in fact, the inner-controlling spirit of the various divinities addressed during the vedic sacrifice (*indrāya svāhetyādimantraiś ca tattaddevatāntaryāmy aham eva tattatpadair bodhya iti bhāvaḥ*). Ck continues his efforts to identify Viṣṇu as Brahmā-Prajāpati. Cs glosses, " 'Let him sacrifice' means 'let him worship with the *aśvamedha*, etc.' (*yajatām aśvamedhādibhiḥ pūjayatu*)."

21. "Indra, the chastiser of Pāka" *pākaśāsanaḥ*: Literally, "the chastiser of Pāka."

"with the . . . *aśvamedha*" *hayamedhena*: Literally, "with the *hayamedha*." The text commonly uses this synonymous term for the *aśvamedha*. See notes to 7.50.14.

"free from fear" *akutobhayaḥ*: V1,2,B4,D9,T4,M4,6,7, and KK and VSP read instead the accusative *akutobhayam*, which would then modify "lordship (*indratvam*)."

"the lordship of the gods" *devānām indratvam*: Literally, "the state of being Indra of the gods." The term is, no doubt, chosen as a play on Indra's name.

22. "When he had instructed the gods . . . with this speech" *saṃdiśya devānāṃ tāṃ vāṇīm*: Literally, "having commanded that speech of the gods." The term *saṃdiśya*, "hav-

ing commanded," is marked as uncertain by the editors of the critical edition. D6,7,M3, and GPP, NSP, Gita Press, KK, and VSP read *tāṃ vāṇīṃ devānām* by transposition.

"which was like the nectar of immortality" *amṛtopamām*: D10 and GPP, NSP, and Gita Press add *ca*, "and," reading *cāmṛtopamām*.

"the Lord of the gods, being lauded" *deveśaḥ stūyamānaḥ*: KK 1905 and 1913 read instead *deveśastūyamānaḥ*, "being praised by the lords of the gods." The variant is not noted in the critical apparatus.

"heaven" *triviṣṭapam*: The term can refer either to Indra's heaven or to heaven in general. Here, the term must refer to heaven in general, as it would be unusual to have Viṣṇu return to Indra's heaven. See 6.90.5–7; 7.26.35; 7.41.20; and notes, where the term refers to Indra's heaven. But compare 7.19.26 and 3709*, lines 5, 6, and note 16, following notes to 6.116.90.

Sarga 77

1. "thus" *tathā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"began to tell . . . saying" *upākramat*: Literally, "he began." D10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *pracakrame*, "he began." We follow Ck, Cg, Ct, and Cr, who all supply the infinitive *vaktum*, "to speak."

2. "overwhelmed with the sin of *brahmahatyā*" *brahmahatyāvṛtaḥ*: Literally, "covered *or* enveloped by *brahmahatyā*."

"was unable to regain consciousness" *saṃjñāṃ lebhe na*: Literally, "he did not obtain consciousness." Ck, Cg, and Ct understand that Indra is like someone possessed by an evil spirit (*grahagrastavat*). Ck and Ct continue, noting that he was like someone who [whose mind—so Ck] was under the power of another (*paravaśacitto 'bhūd ity arthaḥ*—so Ck; *paravaśo 'bhūd ity arthaḥ*—so Ct). Cg says that the meaning is that Indra had lost his splendor (*aprakāśo 'bhūd ity arthaḥ*), while Cr understands that he could not obtain mental well-being (*saṃjñāṃ svasthacittatāṃ na lebhe*).

3. "the ends of the earth" *antam . . . lokānām*: Literally, "the end of the worlds." Compare 7.76.15.

"he lay there" *tatrāvasat*: Literally, "he dwelt there."

"unconscious and insensate" *naṣṭasaṃjño vicetanaḥ*: Literally, "whose consciousness was destroyed *or* lost [and] insentient." The terms are virtually synonymous here, and no commentator attempts to distinguish them.

"writhing like a serpent" *veṣṭamāno yathoragaḥ*: Cs glosses *veṣṭamānaḥ* as "with his limbs contracted (*saṃkucasvāṅgaḥ*)." Roussel (1903, vol. 3, p. 609) understands the verb √*veṣṭ* in its sense of "to molt *or* shed the skin." He renders, "*pareil à un serpent qui change de peau*." In this he is followed by Shastri (1959, vol. 3, p. 599), who translates, "resembling a serpent that is casting its slough." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *iva*, "like," for *yathā*.

4. "Now after thousand-eyed Indra had vanished" *atha naṣṭe sahasrākṣe*: Literally, "now when the thousand-eyed [one] had vanished."

"in a terrible state" *udvignam*: Literally, "terrified." Ck, Cg, and Ct agree that the world is in a sorry state because of the absence of a king (*arājakatvāt*). The lack of a king is regarded throughout the epic and śāstraic literature as the cause of chaos. See, for example, 2.61.7–25 and notes (especially verses 8ff.) and *MBh* 12.67–68.

"The earth looked devastated" *bhūmiś ca dhvastasaṃkāśā*: Literally, "and the earth [was] one having a destroyed appearance."

"parched" *niḥsnehā*: Literally, "devoid of moisture." Ct explains "not moist because of the drought rooted in the absence of Indra (*indrābhāvamūlāvṛṣṭyānārdrā*)." It will be recalled that Indra is regarded as the god of the rains. Cr sees a logical cause and effect relationship linking the various difficulties the world faces in the absence of Indra. He says: "When the thousand-eyed one had vanished, that is to say, when he was not seen, the world entered a terrible state and therefore became parched and therefore had its forests desiccated and therefore looked devastated (*sahasrākṣe naṣṭe 'dṛṣṭe sati jagad udvignam abhavad ata eva niḥsnehāta eva śuṣkakānanāta eva dhvastasaṃkāśā bhūmir abhavat*)."

5. "Ponds, lakes, and rivers were empty of water" *niḥsrotasaś cāmbuvāhā hradrāś ca saritas tathā*: Literally, "bearers of water and ponds and rivers were devoid of water." We take the term *srotas*, normally, "current," in its sense of "water." The term *ambuvāha* normally means "rain cloud." And although that meaning is possible here, the context, with its listing of terrestrial bodies of water, seems to better support taking the term in its sense of "pond *or* lake." No translator or commentator shares this reading. D10 and GPP, NSP, and Gita Press read instead *te sarve tu*, lending the line the sense "And all the lakes and rivers were empty of water." D7 and KK and VSP read instead the virtually synonymous *ca te sarve*.

6. "was wasting away" *kṣīyamāṇe*: Literally, "was diminishing *or* perishing."

"performed" *samupānayan*: Literally, "they assembled *or* brought together." We follow Ck, Cg, and Cr, who understand the verb here in the sense of "they performed *or* accomplished (*saṃpādayan*—so Ck; *saṃpādayanti sma*—so Cg; *akurvan*—so Cr)." Ct, apparently noting that the gods do not actually perform the sacrifice until verse 8 below, glosses, "They announced *or* made known, that is to say, they remembered. (*āvedayan. smṛtavanta iti yāvat.*)"

7. "proceeded together" *sahitā jagmuḥ*: Literally, "they went together." D6,7,10,11, T1,2,G2,3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *samupājagmuḥ*, "they proceeded together toward *or* approached."

"where Indra lay" *yatrendraḥ*: Literally, "where Indra [was]."

8. "thousand-eyed Indra" *sahasrākṣam*: Literally, "the thousand-eyed [one]."

"dazed by the sin of *brahmahatyā*" *mohitaṃ brahmahatyayā*: Literally, "dazed by *brahmahatyā*." D6,7,10,11,T2[?],3,4, and GPP, NSP, Gita Press, KK, and VSP read *āvṛtam*, "overwhelmed," for *mohitam*, "dazed."

"that lord of the gods" *deveśam*: Commentators and translators differ as to which divinity is being referred to here. The normal understanding would be that the gods make Indra the *yajamāna*, or patron, of the sacrifice so that he would be its principal beneficiary. On the other hand, since he will remain in a semicomatose state until the completion of the rite, some commentators and translators take the reference to be to Viṣṇu. Ck and Cg unambiguously understand the reference to be to Viṣṇu (*viṣṇum ity arthaḥ*). In this they are followed by Raghunathan (1982, vol. 3, p. 590). Cr understands that the gods place Śakra, i.e., Indra, at their head precisely because he is overwhelmed with the sin of *brahmahatyā* (*te devāḥ śakraṃ brahmahatyāsamāvṛtaṃ dṛṣṭvāta eva puraskṛtyāśvamedhaṃ pracakrire*). In this he is followed by Dutt (1894, p. 1890), Gita Press (1998, vol. 2, p. 901), and Benoît (1999, p. 1397). Ct is unable to decide between the two and so glosses, "the lord of the gods, that is, either Viṣṇu or Indra (*taṃ deveśaṃ viṣṇum indraṃ vā*)." Roussel (1903, vol. 3, p. 609) and Shastri (1959, vol. 3, p. 599) retain the ambiguity of the original, as do we.

"performed" *pracakrire*: T1,2,G3,M3, and KK and VSP read instead *upākraman*, "they began *or* undertook."

9. "a very grand . . . of great Mahendra" *sumahān mahendrasya mahātmanaḥ*: Literally, "a very great . . . of great, great Indra." Note the author's play on the adjective *mah-*

ant, "great." We normally render *mahendra* as "great Indra." Here, however, to avoid the redundancy we have left the epithet untranslated.

"proceeded" *vavṛdhe*: Literally, "it increased *or* prospered." D10,11,M2,4,6–9, and GPP, NSP, Gita Press, KK, and VSP read instead the *facilior vavṛte*, "it proceeded *or* took place." The root √*vṛdh* is sometimes confused with the root √*vṛt* in the epic literature (MW, s.v. √*vṛdh*).

10. "at the conclusion of the sacrifice" *yajñasamāptau*: D6,7,10,11,T3,4,G1,2,M1,5,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead the locative absolute (*sati saptamī*) construction *yajñe samāpte*, "when the sacrifice had been completed."

"Brahmahatyā herself approached the great ones" *brahmahatyā mahātmanaḥ / abhigamya*: Literally, "having approached those great ones, Brahmahatyā." The term *mahātmanaḥ* here is somewhat ambiguous. It can be taken as we have done, following Cr, the only commentator to remark upon it, as the accusative plural, referring to the assembled gods (*mahātmano devān*). It can also be read as either the ablative or genitive singular "from *or* of the great one," referring to Indra. The ablative is understood in the translations of Gorresio (1870, p. 262), Dutt (1894, p. 1890), Shastri (1959, vol. 3, p. 600), and Raghunathan (1982, vol. 3, p. 590), the idea being that Brahmahatyā issues forth from or leaves Indra's body. The genitive is understood in the translation of Roussel (1903, vol. 3, p. 609), the idea being that the *brahmahatyā* of great Indra approaches [the gods]. He translates, "*le Brahmanicide du magmanime* (*Indra*) *s'approchant* (*des Dieux*)." Benoît (1999, p. 1397) understands, "*le brahmanicide s'approcha du noble dieu et lui demanda*." But this rendition cannot be supported by the grammar.

11. "then" *tataḥ*: KK and VSP read the more or less synonymous *tadā*, "then."

"You must divide yourself by yourself into four parts" *caturdhā vibhajātmānam ātmanā*: Compare the similar story in the *Taittirīyasaṃhitā* (2.5.1.1–7), where the sin of *brahmahatyā*, which Indra incurs through killing Viśvarūpa, is divided into three parts, which are accepted, respectively, by the earth, the trees, and women.

"O unassailable lady" *durāsade*: Literally, "O one who is difficult *or* dangerous to be approached."

12. "with whom it was impossible to abide" *durvasā*: Literally, "hard to live with *or* difficult to house." Ct glosses, "possessing a residence that produces misery (*duḥkhajanakavāsavatī*)." Cg glosses, "for whom it is *or* was impossible to reside in great Indra (*mahendre durvasā*). Cr appears to understand the epithet as if it were, in fact, *durvāsā*, glossing, "endowed with damaged *or* spoiled clothing (*duṣṭavastrayuktabrahmahatyā*)."

"in their presence" *saṃnidhau*: B2,D6,10,11, and GPP, NSP, and Gita Press, and the commentaries of Cv, Ck, Cg (as a variant), and Ct read instead *saṃdadhau*, "she brought together *or* united." Ck, Cg (as a variant reading), and Ct all gloss, "she accomplished the fourfold division (*caturdhā vibhāgaṃ saṃpāditavatīty arthaḥ*—so Ck and Cg; Ct similarly)." Cr understands, "she resolved upon a residence (*sthānaniścayaṃ cakāra*)."

"somewhere else" *anyatra*: Literally, "elsewhere." Ck, Cg, Ct, and Cr all understand, "someplace other than great Indra (*anyatra mahendrād anyatra*—so Ck and Cg; Ct and Cr similarly)."

13. Following 13ab, D6,7,10,11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1221*]: "For the four months of the rains, as a crusher of pride,[1] wandering at will[2] . . . (*caturo vārśikān māsān darpaghnī kāmacāriṇī*)."

[1] "as a crusher of pride" *darpaghnī*: Literally, "destroying pride." Ck, Cg, and Ct supply "of sinners" (*pāpinām iti śeṣaḥ*—so Ck and Ct; Cg similarly).

[2] "wandering at will" *kāmacāriṇī*: KK and VSP read instead *kāmavāriṇī*, "possessing desirable waters." Cg adds the words "for those wishing to bathe" (*snātum icchatām iti śeṣaḥ*). Cg notes the critical reading as a variant.

For 13cd, V2,B3,4,D6,7,10,11,S substitute a passage of two lines [1223*]: "And, without a doubt, impossible to abide with,[1] I will dwell at all times[2] with one portion[3] in the earth. I tell you this truthfully.[4] (*bhūmyāṃ sarvam ahaṃ kālam aṃśenaikena durvasā / vasiṣyāmi na saṃdehaḥ satyenaitad bravīmi vaḥ*)"

[1] "impossible to abide with" *durvasā*: On the interpretation of this term, see note to verse 12 above. D6,7,10,11,T3,4,M9, and GPP, NSP, and Gita Press read instead the redundant *sarvadā*, "always." Raghunathan (1982, vol. 3, p. 590) attempts to avoid the redundancy by translating, "at all times and in all seasons."

[2] "I . . . at all times" *sarvam ahaṃ kālam*: D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *ahaṃ sarvakālam*.

[3] "with one portion" *aṃśenaikena*: D6,7,10,11,T,G2, and GPP, NSP, Gita Press, KK, and VSP read *ekenāṃśena* by transposition.

[4] For reasons we are unable to determine Dutt (1894, p. 1891) appears to read this verse or some variation of it as containing the term *ūṣara*, "saline soil." He therefore renders, "By my second portion, I shall live perpetually on lands as *Ushara*." He supplies a footnote in which he defines *Ushara* as "A spot with saline soil." Shastri (1959, vol. 3, p. 600), no doubt in imitation of Dutt, translates, "With another quarter undoubtedly I shall dwell perpetually in the earth as Ushara." He, too, provides a footnote: "Ushara—Saline soil." No printed edition consulted or any manuscript cited in the critical apparatus has anything remotely like this term.

14. "as for my third portion, with that" *yo 'yam aṃśas tṛtīyo me*: Literally, "that portion of mine that is third." The verse is elliptical. We follow Cr, who inserts the instrumental pronoun *tena*, "with that," to complete the syntax.

"for three nights" *trirātram*: The reference here is to three nights per month during which a man must avoid intercourse and other forms of contact with menstruating women. See Kane 1974, vol. 2, pt. 2, pp. 802–5. See, too, *TaiS* 2.5.1.4–5, where one-third of Indra's guilt takes the form of menstruating women. Cf. *ManuSm* 4.40–42, where the evils of contact with a menstruating woman are enumerated. See 7.72.2 and notes. Dutt (1894, p. 1891), Shastri (1959, vol. 3, p. 600), and Raghunathan (1982, vol. 3, p. 590) all include in their translations the information that the period of three days refers to three nights per month. All northern manuscripts as well as the editions of Lahore and Gorresio substitute a passage [1224*], or variants of it, in which the period is expressed as four days rather than three nights and makes a specific reference to menstrual impurity.

"as a crusher of their pride" *darpavighātinī*: Ck, Cg, and Ct understand the term to mean "removing *or* destroying the pleasure of sexual intercourse with men (*puruṣa-saṃbhogasukhahāriṇīti bhāvaḥ*—so Cg; Ck and Ct similarly)." The reference is clearly to the three-day prohibition on intercourse with menstruating women.

15. "I will possess" *saṃśrayiṣye*: Literally, "I will attach [myself] to *or* I will approach."

"those who . . . kill" *hantāraḥ . . . ye*: Literally, "[those] who [are] killers." Ck and Ct understand this to be a reference to "those who, under the color of royal authority, etc., do injury, curse, or cause blood to flow and, by the maxim 'How much more so (*kaimutika*),' actually kill." They cite a passage, attributed to the *śruti*, to the effect that so long as one causes blood to flow or touches a sinner or a polluting substance (menstrual blood?), for so many years he would not know the world of the Pitṛs. Therefore, one should not revile a brahman, harm him, or shed [his] blood. (*ye rājasthānādau ghātaṃ kurvanti dhikkārādi kurvanti lohitādisrāvaṃ kurvanti kaimutikanyāyenaiva ye prāṇa-viyogaṃ kurvanti . . . yo lohitaṃ karad yāvataḥ praskannaṃ pāṃsūn saṃgṛhṇāt. tāvat saṃvatsaraṃ pitṛlokaṃ na prajānāt. tasmād brāhmaṇāya nāpaguren na nihanyān na lohitaṃ kuryād iti śruteḥ.*) Cr merely glosses, "those who strike (*tāḍayitāraḥ*)."

"intentionally" *prekṣāpūrvam*: Literally, "with forethought *or* premeditation." D6,10,11,T1,2,G3,M3,5, and GPP, NSP, Gita Press, KK, and VSP (except Cm) read instead *mṛṣāpūrvam*, "wrongfully." Ct glosses, "with false doctrine (*mṛṣāvādapūrvam*)," while Ck glosses, "with the doctrine of illusion (*māyāvādapūrvam*)." Cr understands, "having recourse to false doctrine (*mithyāvādam āśrityety arthaḥ*)."

"innocent" *adūṣakān*: Literally, "non-offending *or* non-corrupting." Ck and Ct take the term to refer to those who are devoid of any offending or corrupt actions through their adherence to an alternate path, that of Brahman, the knowledge of Brahman, brahmans, and the world of Brahman, that is to say, those who have firm belief in those things. (*brahmabrahmavidyābrāhmaṇabrahmalokānāṃ mārgāntarāvalambena dūṣaṇakaraṇarahitān. uktapadārtheṣu dṛḍhaviśvāsān.*) Cr glosses, "those who are free from criticism of those who teach the greatness of the *vedas*, etc. (*vedamāhātmyādyuddeśakadūṣaṇarahitān*)."

16. "May you prosper according to your desire." *sādhayasva yathepsitam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the relative pronoun *yat* for the adverb *yathā*, yielding *yadīpsitam*, which would lend the phrase the sense "May you obtain whatever you wish."

17. "thousand-eyed Indra" *sahasrākṣam*: Literally, "the thousand-eyed [one]."

"and purified of sin" *pūtapāpmā ca*: KK and VSP read instead *sa ca pūtātmā*, "and he [became] pure."

18. "Once thousand-eyed Indra had regained his position" *sahasrākṣe pratiṣṭhite*: Literally, "When the thousand-eyed [one] was established."

"that sacrifice" *yajñam*: Ct and Cr understand that the term here refers to Viṣṇu himself (*yajñaṃ viṣṇum*).

19. "the power" *prabhāvaḥ*: V2,D6,7,10,11, and KK and VSP read instead *prasādaḥ*, "grace." Cs, the only commentator to remark on *prabhāva*, glosses, "greatness (*māhātmyam*)."

"with the *aśvamedha*" *hayamedhena*: Literally, "with the *hayamedha*." The text commonly uses this synonymous term for the *aśvamedha*. See notes to 7.50.14.

Following verse 19, Ñ2,V2,B,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [1227*]: "When the great king, whose valor and might were equal to those of Indra, had heard Lakṣmaṇa's unsurpassed and extremely charming words, he was pleased at heart and attained delight (*iti lakṣmaṇavākyam uttamaṃ nṛpatir atīva manoharaṃ mahātmā / paritoṣam avāpa hṛṣṭacetāḥ sa niśamyendrasamānavikramaujāḥ //*)."

The meter appears to be mixed: *pādas* ac consist of ten syllables of the *viyoginī* type, while *pādas* bd consist of thirteen syllables of the *puṣpitāgrā* type.

Sarga 78

1. "speech . . . spoken . . . speech . . . responded . . . words" *uktaṃ vākyaṃ vākya- . . . / pratyuvāca . . . vacaḥ*: Note the play on the derivatives of the word √*vac*, "to speak."

"smiled" *prahasan*: Literally, "smiling." Ck, Cg, and Ct believe that Rāma smiles because Lakṣmaṇa has told him about the greatness of the *aśvamedha*, as one might someone who did not already know it (*aśvamedhamāhātmyam ajānānaṃ pratīva lakṣmaṇas tadvaibhavam uktavān iti bhāvena hāsaḥ*—so Ct; Ck and Cg similarly).

2. "It" *etat . . . yat*: Literally, "this . . . which." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read the emphatic particle *eva* for *etat*.

"entirely" *aśeṣeṇa*: Literally, "without remainder." Cs notes that the term should be construed with both [the killing of Vṛtra and the benefits of the sacrifice] (*aśeṣeṇety ubhayānvayi*).

"the benefits of the *aśvamedha*" *vājimedhaphalam*: Literally, "the fruits of the *vājimedha*." The term *vājimedha* is a common synonym of *aśvamedha*. Compare 7.50.14.

3. "I have heard" *śrūyate*: Literally, "it is heard."

"extremely righteous" *sudhārmikaḥ*: Ś,Ñ1,V1,3,D1–4,8,9,12,T3,4, and Lahore, KK, and VSP read instead *mahāyaśāḥ*, "of great renown *or* greatly illustrious."

"Bāhli" *bāhli-*: Bāhli is the ancient Sanskrit name for the Balkh region, which is today the northern region of Afghanisthan.

4. "greatly illustrious" *mahāyaśāḥ*: G2 and KK and VSP read instead *sudhārmikaḥ*, "extremely righteous."

"as if it were his son" *putravat*: The idea must be that the king treated his subjects with paternal care.

5–6. "*daiteyas*, the great *asuras*" *daiteyaiḥ . . . mahāsuraiḥ*: The terms *asura* and *daiteya* are often used interchangeably, although they are not necessarily always precisely coextensive in their meanings. Thus the phrase could also be translated as "the great *asuras*, the sons of Diti." V2,D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahādhanaiḥ*, "of great wealth," lending the *pāda* the sense "and the extremely wealthy *daiteyas*."

7. "For" *hi*: D5,7,10,11, and GPP, NSP, and Gita Press read instead [*a*]*pi*, "also *or* even."

"of the Bāhlīkas" *bāhlīkānām*: V3,D5,7,11,T1,2,M3, and GPP, NSP, and Gita Press read instead *bāhlīkeśaḥ*, "the lord of the Bāhlīkas." D9 and KK and VSP read the slight variant *bāhlikeśaḥ*. See note to verse 3 above.

"supremely exalted" *paramodāraḥ*: Our interpretation is similar to that of Cs, who glosses, "supremely lofty *or* exalted (*paramotkṛṣṭaḥ*)."

8. "in the charming month of Caitra" *caitre manohare māsi*: Caitra is the first month of spring, roughly corresponding to mid-March through mid-April. D5–7,10,11,T1,G3,M3, and GPP, NSP, and Gita Press read instead the synonymous *māse*, "in the month," for *māsi*. Cs understands that the month is charming because of the splendor of the season (*ṛtumāhātmyena*). Cf. 7.80.8 and notes.

"conducted a hunt" *pracakre . . . mṛgayām*: Literally, "he made *or* undertook a hunt." Normally, the term *mṛgayā* is governed by a verb of motion such as √*gam*, √*kram*, or √*car*.

9. "even after killing them" *hatvaiva*: Literally, "just having killed." As Ct and Cr note, we are to read the emphatic particle *eva* in the sense of *api*, "even though." (*hatvaiva. hatvāpīty arthaḥ.*)

10. "Slaughtering ten thousand animals of various kinds, the great king wandered" *nānāmṛgāṇām ayutaṃ vadhyamānaṃ mahātmanā /. . . upacakrame*: Literally, "ten thousand animals of various kinds were being slaughtered by the great [one] . . . he approached."

"Mahāsena" *mahāsenaḥ*: Literally, "he of the great army." As Ck, Cg, Ct, and Cr note, this is an epithet of Skanda, the leader of the host of the gods. The story of his birth is told at *Bālakāṇḍa sarga* 35. The story is popular and is known to numerous textual traditions. See, for example, *ŚivaP* [*Rudrasaṃhitā*] 4.1–2, *MBh* 3.213–216; *MatsyaP* 146; *VāmaP* 31; *VarāP* 25; *KumāSaṃ* 9–11; etc.

11. "But there the . . . Lord of the god among gods" *tasmiṃs tu devadeveśaḥ*: D2,5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmin pradeśe deveśaḥ*, "in that region, the Lord of the gods." GPP and NSP both read the vocative *deveśa*, "O Lord of the gods," for the nominative *deveśaḥ*. This reading is entirely implausible in the context, as it is out of the question that Rāma, who is the narrator here, would address his younger brother with such a term. We believe that this reading originated as a typographical error in one of these editions (most probably the 1907 first edition of NSP) and was copied by the other. The critical apparatus does not know such a variant.

12. "There, near a mountain waterfall, Umā's lord . . . in his desire to delight" *umeśaḥ . . . /. . . priyacikīrṣuḥ sa tasmin parvatanirjhare*: Literally, "he, Uma's lord . . . desiring to delight in a waterfall on *or* of a mountain." D5–7,10,11,T2,G1,3,M3,10, and GPP, NSP, Gita Press, KK, and VSP read the present participle *san*, "being [one who desires]," for *saḥ*, "he." This is the one occurrence of the epithet *umeśa*, "Umā's lord," in the *Vālmīki Rāmāyaṇa*. Compare 7.6.24 and notes, where the use of the term *umāpati* is discussed. See, too, verse 16 below.

"whose banner bears the lord of cattle" *gopatidhvajaḥ*: Literally, "having the lord of cows for a flag." As Ct notes, the term *gopatidhvajaḥ* is a kenning for Śiva's more familiar epithet *vṛṣabhadhvajaḥ*, "whose banner is the bull." It is noteworthy that in this passage, in which the great virile ascetic transforms himself into a female, the epithet chosen for him is so strongly insistent on his virility.

"had turned himself into a woman" *kṛtvā strībhūtam ātmānam*: Literally, "having made himself of the nature of a woman." The syntax of the sentence is defective in that there is no finite verb to resolve the gerund. Ct supplies the rather weak "he stood *or* was (*tiṣṭhatīti śeṣaḥ*)." Cr resolves the dependent clause by construing the verse syntactically with verse 11, thus making *ramayāmāsa*, "he made love to," the finite verb (*ātmānaṃ strīrūpaṃ kṛtvā . . . ramayāmāsa ślokadvayam ekānvayi*). Ś1,Ñ2,V2 (first time),B4,D2,9–11,M8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *strīrūpam* for *strībhūtam*, lending the phrase the sense "having made himself one having the form *or* appearance of a woman." Ck offers an idiosyncratic explanation of the mechanism whereby Śiva transforms himself. He says: "The assumption of a feminine form [is accomplished] primarily through the predominance of radiance belonging to Rudra, whose essence is fire consisting of heat and blazing energy (*ātmānaṃ strīrūpaṃ kṛtvety uṣṇatejomayāgnitattvasya rudrasya prabhāpradhānena strīrūpaparigrahaḥ*)." Gender transformation is a common motif in the epic and purāṇic literature, with the story of Ila being perhaps the most widely retold episode involving this motif. For a discussion of this theme and additional references to versions of the story, see R. Goldman 1993.

13. "And whichever . . . in that region of the forest" *ye ca tatra vanoddeśe*: Literally, "and those who [were] there in the region of the forest." D5–7,10,11,T1,G1,M2, and GPP, NSP, and Gita Press read instead *yatra yatra vanoddeśe*, "in whichever place in that region of the forest."

"creatures . . . bore a masculine gender" *sattvāḥ puruṣavādinaḥ*: Literally, "creatures possessing the masculine speech." The expression is certainly an unusual one. The commentators understand the term *vāda*, "speech," here in the sense of "name *or* designation." Thus Cv understands, "possessing a masculine term (*puruṣaśabdavantaḥ*)." Ck, Cg, and Ct gloss, "Those of whom the speech, that is to say, the designation, is 'a male,' that is to say, those things that are designated by a word in accordance with their having the masculine gender. (*puruṣavādinaḥ puruṣa iti vādo vyapadeśo yeṣāṃ te. puṃliṅgavattvena śabdavācyā ye padārthāḥ santi*—so Ct; Ck and Cg similarly.)" Cr explains: "The meaning is 'Those that are characterized by names indicating maleness.' 'Creatures' means 'animals, etc., that have masculine names.' (*puruṣavādinaḥ puṃbodhakanāmaviśiṣṭā ity arthaḥ. sattvā mṛgādayaḥ puruṣanāmānaḥ.*)"

"along with everything else that was there" *yac ca kiṃcana tat sarvam*: Literally, "and whatever [there was], all that." The phrase is ambiguous. It can refer to everything that was not a *sattva*, "creature," i.e., inanimate objects that would be conceptualized as masculine in gender and/or linguistic gender, or to all creatures that were of the neuter gender. Cv, Ck, Cg, and Ct understand the reference to be to all other creatures that are designated by the neuter gender (*anyac ca yac ca kiṃcana napuṃsakaliṅgavācyam asti tat sarvam*—so Cg; Cv, Ck, and Ct similarly). Cr simply glosses, "whatever thing, all that (*yat kiṃcana vastu tat sarvam*)."

"came to have a feminine gender" *nārīsaṃjñaṃ babhūva*: Literally, "it became one with a feminine name." Here again, the reference is to actual as well as linguistic gender. Ck, Cg, and Ct explain: "All that became appropriate to refer to by words in the feminine gender, that is to say, having a feminine appearance (*tat sarvaṃ nārīsaṃjñaṃ strīliṅgaśabdavācyatvārhaṃ strīveṣaṃ babhūva*—so Ct; Ck and Cg similarly)." Cv simply understands, "became female (*strībhūtam*)." Cr glosses, "characterized by femaleness (*nārītvaviśiṣṭam ity arthaḥ*)."

Following 13ab, D5–7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V,B,D1–4,8,9,12,T3,4, and Lahore and Gorresio substitute for 13cd, a passage of one line [1230*]: "And the trees that had masculine names all became female[1] (*vṛkṣāḥ puruṣanāmānas te sarve strījanābhavan*)."

[1] "all became female" *te sarve strījanābhavan*: Literally, "they all became womenfolk." The sequence *strījanābhavan* is printed as a single unit in the critical apparatus, suggesting that the editors understand the application of double *sandhi* here (*strījanāḥ + abhavan*), whereas Cr understands the sequence to be *strījanā bhavan*, that is to say, with elision of the preterite augment of the imperfect, which he supplies (*strījanā bhavan abhavan*). Cr sums up the passage, including 1230*, by saying: "By the employment of the terms *vādin*, 'possessing the designation,' and *nāman*, 'name,' it is suggested that it is well known that even the names of all these [creatures] came to be characterized as being feminine (*vādināmaśabdayor upādānena sarveṣāṃ nāmāny api strītvaviśiṣṭatvena prasiddhāni babhūvur iti sūcitam*)."

14. "At that very juncture" *etasminn antare*: Cr glosses, "At that juncture, that is to say, at the time that had as its character [*rūpa*] the feminization of all [creatures] (*etasmin sarveṣāṃ strībhavanarūpe 'ntare samaye*)."

15. "And there . . . he saw that" *sa dṛṣṭvā*: Literally, "he, having seen." Here again, as at verse 12 above, a dependent clause governed by a gerund is not resolved by a finite verb. We have therefore been forced to read the gerund as if it were finite. As in the previous occurrence, Cr attempts to normalize the grammar by inserting a finite verb of being, in this case *avartata*, "he was." See notes to verse 21 below.

"birds" *-pakṣiṇam*: Ñ2,D3,T1,G3,M1–4,10, and KK and VSP read instead the synonymous *-pakṣikam*.

"as well as his attendants had become women" *sānugam . . . strībhūtam*: Literally, "[he] together with his attendants [was] one who became female." D5–7,10,11,T3,M10, and GPP, NSP, Gita Press, KK, and VSP transpose the two terms and substitute *strīkṛtam*, "made female," for *strībhūtam*, "became female."

16. "in such a condition" *tathāgatam*: Literally, "[he had] gone thus." As Ck, Cg, and Ct note, the sense is "had attained such a condition (*tathāvasthāṃ prāptam*)." Cr glosses the phrase as "having seen himself made feminine, as approaching destruction (*vidhvaṃsānugam ātmānaṃ strīkṛtaṃ dṛṣṭvā*)."

"he became immensely distressed" *tasya duḥkhaṃ mahat tv āsīt*: Literally, "and of him there was great unhappiness." Ś,V3,D5–8,10–12,T3,G2,M1,7,10, and GPP, NSP, Gita Press, KK, and VSP substitute the more or less synonymous *ca*, "and," for *tu*, "and *or* but."

"Umā's lord" *umāpateḥ*: On the use of this epithet in the *Rāmāyaṇa*, see notes to 7.6.24. Compare verse 12 and notes above.

17. "black-throated Śiva" *śitikaṇṭham*: Literally, "the black-throated [one]."

18. "That beneficent . . . as he was a granter of boons" *varadaḥ . . . varadaḥ svayam*: Literally, "the granter of boons, the granter of boons himself." The sequence *varadaḥ svayam* is marked as uncertain by the editors of the critical edition. There is no escaping the blatant repetitiveness of the verse. Cr, the only commentator to address the two occurrences of the term *varadaḥ*, attempts to differentiate the two occurrences by under-

standing the underlying root of the *upapada* in the first occurrence as derived from the root √*dā*, "to give," and the second occurrence as derived from the root √*do*, "to cut *or* destroy." He thus glosses the first as "a granter of a boon" and the second as "the destroyer of what one desires" (*varado varasya dātā . . . varada īpsitavināśakaḥ san*). On the etymology of the name Nārada, see notes to 1.1.1 and 3309*, note 1, following notes to 6.108.5. Other translators consulted who share this reading either do as we have done in taking one of the terms to mean "beneficent" or "magnanimous" (Roussel 1903, vol. 3, p. 611; Shastri 1959, vol. 3, p. 601; and Benoît 1999, p. 1399) or ignore one of the terms (Dutt 1894, p. 1893; Raghunathan 1982, vol. 3, p. 592; and Gita Press 1998, vol. 2, p. 902).

"illustrious" *mahāyaśāḥ*: D5–7,10,11,T3,4,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *maheśvaraḥ*, "Maheśvara."

19. "Gentle prince of excellent vows, choose any boon" *saumya varam varaya suvrata*: Literally, "O gentle [one], choose a boon, O [one] of excellent vows!" Note the alliteration of "*s*" and "*v*."

20. "grief-stricken" *śokārtaḥ*: KK and VSP read instead *duḥkhārtaḥ*, "afflicted with misery."

"denied" *pratyākhyātaḥ*: As Cr notes, we have to add the words "with respect to the acquisition of manhood" (*puruṣatvaprāpter iti śeṣaḥ*). Cs similarly glosses, "denied with the words 'with the exception of manhood' (*puruṣatvam ṛta iti nirākṛtaḥ*)."

"by the great God" *mahātmanā*: Literally, "by the great [one]."

"but since he had become a woman, he would accept no" *na sa jagrāha strībhūtaḥ*: Literally, "he, who had become a woman, did not take *or* accept." G1 and KK and VSP read *ca*, "and," for *saḥ*, "he." D5–7,10,11,T2,4, and GPP, NSP, and Gita Press read instead the virtually synonymous *strībhūto 'sau na jagrāha*, "he, who had become a woman, did not take *or* accept."

21. "stricken with still greater grief" *śokena mahatā*: Literally, "with great grief." The phrase is elliptical here, and we agree with Cr that some participle should be supplied. He adds, "characterized by (*upalakṣitaḥ*)." Our assumption here is that Ila, already grief-stricken over his transformation, as noted in verse 20 above, is more so now that his appeal has been rejected by Śiva.

"wholeheartedly" *sarveṇaivāntarātmanā*: Literally, "with [his] entire inner faculty." Cr glosses, "with total effort (*nikhilaprayatnena*)." Ct understands, "with his inner faculty consisting of mind, intellect, and consciousness (*manobuddhyabhimānalakṣaṇena sarveṇāntaḥkaraṇena*)."

"prostrated himself" *praṇipatya*: Literally, "having prostrated." Ct adds, "with [all] eight limbs (*sāṣṭāṅgaṃ*)." The idea here is complete prostration in which the supplicant lies flat on his face with his arms extended before him. The eight limbs are usually considered to be the two feet, two knees, two hands, chest, and head (Apte s.v. *aṣṭāṅga*). Here, once again, we see a sentence in which a gerund must function as a finite verb in the absence of any actual finite verbal form. As before, Cr attempts to remedy the grammatical problem by inserting a finite verb of being, *avartata*, "he exists." See notes to verse 15 above.

"the great Goddess" *mahādevīm*: D5–7,11,G2,3,M2,4,6,9, and GPP, NSP, Gita Press, KK, and VSP read instead *umāṃ devīm*, "the goddess Umā." This reading creates a hiatus between *praṇipatya* and *umām*. M5 and KK and VSP insert the particle *hi*, "for *or* indeed," before the word *umām* to avoid the hiatus.

"and said" The phrase has been added as a transition to Ila's direct speech in the following verse.

22.* "You are the most beautiful woman in all the worlds." *lokānām asi bhāminī*: The reading of the critical text is *lokānām asi bhāmini*, "O beautiful lady of the worlds, you are." The verse as constituted by the critical editors is defective in that it has no nominative noun or epithet to serve as the predicate of the finite verb *asi*, "you are." All other

references to the Goddess in the critical reading are in the vocative. We have therefore been forced to emend the verse by substituting the nominative *bhāminī* in keeping with the reading of D5,10,11,T2–4,G,M1,7, and GPP, NSP, Gita Press, KK, and VSP. The majority of manuscripts have at least one nominative in the verse.

"O gentle Goddess, the vision of whom is never in vain, I appeal to you. Homage to you." *amoghadarśane devi bhaje saumye namo 'stu te*: Literally, "O Goddess! O [one] of unfailing vision! O gentle [one]! I turn to *or* worship [you]. Let there be homage to you." Ś1,2,Ñ1,V1,2,B,D7,10,T2–4,M2,4,10, and GPP and NSP read the nominative singular *devī*, "Goddess," for the vocative *devi*, "O Goddess." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP for *pāda* d (*saumye namo 'stu te*) read instead *bhaja saumyena cakṣuṣā*, "turn to me with a gentle eye." Ck, Cg, and Ct explain the phrase to mean "Resort to me, that is to say, show your grace to me with an eye of grace (*anugrahacakṣuṣā māṃ bhajānugṛhāṇa*)." Cr glosses, "Turn to, that is, look upon, me with a gentle eye (*saumyena cakṣuṣā māṃ bhaja paśyety arthaḥ*)."

23. "what was in the heart" *hṛdgatam*: Literally, "gone to the heart." Cr glosses, "intention (*abhiprāyam*)."

"with the approval of Rudra" *rudrasya saṃmatā*: Literally, "approved by [lit., 'of'] Rudra." We believe that the phrase is intended to indicate that the Goddess will not offer any boon without the approval of her husband. Compare 6.116.69 and note where Sītā hesitates to give her pearl necklace to Hanumān without first securing Rāma's tacit consent. This is also the interpretation of Dutt (1894, p. 1893), Raghunathan (1982, vol. 3, p. 592), and Gita Press (1998, vol. 2, p. 903). On the other hand, the participle *saṃmatā* can be read more statically to mean "respected *or* esteemed." This is the reading offered by Gorresio (1870, p. 265), who renders, "*pregiata da Rudra*." In this he is apparently followed by Roussel (1903, vol. 3, p. 611), who translates, "*De Rudra dont elle était* (*l'épouse*) *vénérée*," and Benoît (1999, p. 1399), who offers, "*vénérée par Rudra*." Shastri (1959, vol. 3, p. 602), apparently taking his cue from Roussel's inserted term *l'épouse*, ignores the adjective and translates, "the consort of Rudra."

24. "The God will be the granter of half of the boon, and similarly I will be of the other half. Therefore you may choose half of womanhood and half of manhood for as long as you wish." *ardhasya devo varado varārdhasya tathā hy aham / tasmād ardhaṃ gṛhāṇa tvaṃ strīpuṃsor yāvad icchasi* //: The syntax of the verse is elliptical, defective, ambiguous, and somewhat opaque. A literal rendering would read: "The God [is] a boon granter of half, and I of half the boon as well. Therefore you must take half of woman and man, to the extent you desire." *Pādas* cd are especially ambiguous. The commentators and translators interpret in two ways, depending on how they understand the obscure and grammatically irregular compound *strīpuṃsoḥ*, "of woman and man" (*samāsājantanipātābhāva ārṣaḥ*—so Cg; Cr similarly). Ct and Cr explicitly understand the compound to refer to the genders of Umā and Rudra, respectively, and thus read the second line to mean: "Of woman and man, that is to say, of us two, to the extent that you desire a boon, you must take half of it from me. The word 'from me,' must be supplied. (*strīpuṃsoḥ strīpuṃsayor āvayor yāvad varam icchasi tasyārdhaṃ tvaṃ gṛhāṇa matta iti śeṣaḥ*—so Cr; Ct similarly.)" Ck and Cg appear to understand, as we do, that the compound refers to the nature of the boon, which concerns both maleness and femaleness, each of which will be granted for half of the time by the two divinities, respectively. Thus the idea is that the goddess is telling Ila to choose half of the boon he wishes, i.e., the restitution of his manhood, from her. (*strīpuṃsor ardhasya . . . puruṣatvaprāptirūpe vare 'rdhasya devo varado dātā. ardhasyaivāhaṃ dātrī. tasmāt tvaṃ matto 'rdhaṃ gṛhāṇa. yāvad icchasi yad icchasi*—so Cg; Ck similarly.) The outcome, as will be seen in the following verses, is that Ila will get to choose to spend half his/her time as a man and half as a woman. Translators choose one or the other of these positions. The former is followed by Dutt (1894, p.

1893) and Raghunathan (1982, vol. 3, p. 592), while the latter is followed by Gorresio (1870, p. 265) and Gita Press (1998, vol. 2, p. 903). The translations of Roussel (1903, vol. 3, p. 611) and Benoît (1999, p, 1399) appear to conform to the latter view but are themselves somewhat ambiguous, while Shastri (1959, vol. 3, p. 602), who as usual appears to be following Roussel, translates in such a way as to fall more clearly into the former camp.

"and similarly" *tathā*: Literally, "in the same fashion." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tava*, "of you."

25. "most marvelous" *adbhutatamam*: D5–7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *adbhutataram*, "the still more marvelous."

26. "then may I once again be a man for a month, after having become a woman for a month" *māsaṃ strītvam upāsitvā māsaṃ syāṃ puruṣaḥ punaḥ*: Literally, "having entered into the state of a woman for a month, for a month, may I again be a man." The idea, of course, is that Ila will alternate genders on a monthly basis. Cs understands that Ila has considered the idea of his becoming literally half man and half woman at the same time as impossible *or* dishonorable, and so proposes the arrangement of alternating genders month by month (*ekadaivārdhāṅgasya strītvam astrītvam ardhāṅgasyety asaṃbhāvitam iti matvā vyavasthāṃ svayam evāha—māsam iti*).

27. "It shall be so" *evam etad bhaviṣyati*: V2,D5–7,11,G1,2,M1,2,5,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *evam eva bhaviṣyati*, "It shall be just so."

28. Ck, Cg, Ct, Cr, and Cs note that in this verse the goddess spontaneously grants Ila an additional boon. Only Cr indicates, however, the purpose of this additional favor. He claims that the additional boon is for the purpose of preventing Ila's regret [presumably over having lost his previous gender or, perhaps, the choice of that particular boon] (*tasya paścāttāpanivāraṇāya varāntaram apy āha—rājann iti.*) Compare 7.80.12 and notes.

"your having been a woman . . . your ever having been a man" *strībhāvam . . . pauruṣam*: Literally, "the state of a woman . . . manhood."

"and . . . in the following month" *cāparaṃ māsam*: V3,D5–7,10,M4,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less contextually synonymous *ca paraṃ māsam*, "and in the next month."

29. Apropos of this verse, Cs indulges in a lengthy comment in which he summarizes the complex variants of the Ila/Ilā/Sudyumna legend as they are found in the *Bhāgavatapurāṇa*, the *Mahābhārata*, the *Harivaṃśa*, and the *Bālabhārata* of Agastya. He closes by remarking that the only way those of little imagination can be satisfied with such variation is to ascribe it to the variations in histories as they recur in different cosmic eras (*ity atroktiś ca kalpabhedenety alpamatibhir abhidhātuṃ yogyaṃ nāparathā gatir iti saṃtoṣṭavyam*).

"having been . . . would . . . become" *bhūtvā . . . /. . . abhavat*: Literally, "having become, he became." We have rendered *abhavat* as a continuative to indicate that the gender alternation continues beyond the first two months.

"named Ilā" *ilā*: Literally, "Ilā."

"the most beautiful woman in the triple world" *trailokyasundarī*: Compare 7.79.5 and note.

Sarga 79

1. "the story of Ila" *tāṃ kathām ilasaṃbaddhām*: Literally, "that tale connected with Ila." D5–7,10,11, and GPP, NSP, and Gita Press read *aila-* for *ila-*. The commentators who read this variant, which substitutes the derivative adjective *aila*, "pertaining to Ila," ex-

plain it in different ways. Cr understands the adjective *aila* to refer elliptically to the history of Ila (*ailasaṃbaddhām ilacaritasaṃbandhinīṃ kathām*). Cs understands that we must take the *taddhita* derivative in the sense of the base word "Ila/Ilā." He explains: "The word '*aila*' is formed by the *taddhita* suffix *aṇ*, but has the sense of the base form. In other words, the reference is to the story connected with Ilā. (*aileti svārthe 'ṇ. ilāsaṃbandhinīṃ kathām.*)"

2. "of the particular situation" *tasya bhāvasya*: Literally, "of that state *or* condition." Ck, Cg, Cm, and Ct gloss, "the state of [being both] a woman and a man (*strīpūṃsabhāvasya*—so Ck, Cg, and Ct; Cm similarly)." Cr is more specific, glossing, "of the state which has the quality of femininity in the same locus as masculinity (*tasya bhāvasya puruṣatvasamānādhikaraṇastrītvadharmasya*)."

3. "endure his misfortune" *vartayāmāsa durgatim*: Literally, "he/she lived out misfortune." Ñ2,V1,3,D7,9–11,T2,G,M4,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative singular *durgatiḥ*, which lends the phrase the sense "How did that unfortunate king live while he was a woman?" Cs notes that the king is unfortunate because of the impropriety of a woman's coming and going outside (*bahirgamanāgamanānupayuktastrībhāvāt*).

"On the other hand" *vā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saḥ*, "he."

4. "how it had fared" *yathāgatam*: Literally, "how it had gone." D7,10,11, and GPP, NSP, and Gita Press read instead *yathāgamam*. Ck and Ct gloss, "suitable to the circumstances *or* conformable to that particular state (*yathāprāptam*)." Cr adds the noun *vṛttam*, thus understanding, "the mode of life conformable to that condition."

5. "the most beautiful woman in the world" *strī . . . lokasundarī*: Literally, "a woman, who was the beautiful [one] of the world." Compare 7.78.29, where Ilā is said to be *trailokyasundarī*, "the [most] beautiful woman in the triple world." Ck and Ct take the term *loka* here in its sense of "people," glossing, "[more] beautiful than people, that is to say, than all womenfolk (*lokebhyaḥ sarvastrīlokebhyaḥ sundarī*—so Ck; Ct similarly)."

"she passed that very first month" *tam eva prathamaṃ māsam*: Literally, "that very first month." Here, as elsewhere in this *kāṇḍa*, the author neglects to provide a finite verb. Cr is the only commentator who takes the trouble of providing one, adding, "she passed (*gamayāmāseti śeṣaḥ*)."

"who had previously been his attendants" *ye 'sya pūrvaṃ padānugāḥ*: T1 and KK and VSP read instead *ye ca pūrvapadānugāḥ*, "and [those] who were the previous attendants."

6. "Soon" *āśu*: Literally, "swiftly *or* immediately."

"she . . . wandered on foot deep into that forest" *tat kānanaṃ vigāhya . . . vijahre . . . /. . . padbhyām*: Literally, "Having plunged into that forest, she wandered with [her] two feet."

7. "having left . . . behind" *saṃtyaktvā*: D6,G1,2,M3,5,8,9 and KK and VSP read instead *sā tyaktvā*, "she having abandoned." This is no doubt a correction of the ungrammatical gerund of the critical reading.

"mounts" *vāhanāni*: Literally, "conveyances." Compare the *Mahābhārata*'s tale of *Bhaṅgāśvana*, another king who is turned into a woman and who, consequently, has great difficulty mounting his horse (see *MBh* 13.12, esp. verses 11–15).

"throughout" *samantataḥ*: Literally, "on all sides *or* all around."

"a broad mountain meadow" *parvatābhogavivare*: Literally, "in an expansive opening of the mountain." The precise sense of this compound is obscure. The commentators understand the term *ābhoga* in its sense of expansion or extension, glossing, "broad *or* extended [area] (*vistāraḥ*)." Ct thus understands the phrase to mean "an *ābhoga* of the mountains is a broad expanse; in an interval of that means in an area between *or* in the

midst of the mountains (*parvatānām ābhogo vistāras tasya vivare parvatamadhyapradeśe*)." Roussel (1903, vol. 3, p. 612) evidently takes *ābhoga* in its sense of "winding *or* curving," rendering, "*dans ce val sinueux*." In this he is followed by Shastri (1959, vol. 3, p. 603), who translates, "in the winding vale," and Benoît (1999, p. 1400), who offers, "*dans ce vallon qui sinuait entre les pentes de la montagne*." Gorresio (1870, p. 266) renders, "*per la vallea dell' ampia regione che s'appella Parvatâ*." He notes (1870, p. 331) that he follows here the explanation of his commentator (Cl), who glosses, "*bhoga* is a broad area named Parvatā. In an opening *or* clearing of that (*parvatā nāma bhogo vistāras tasya vivare*)."

8. "not far from the mountain" *parvatasyāvidūrataḥ*: Ck, Cg, and Ct all note that this region is some distance from the mountain upon which Ila had been turned into a woman. They further stress that the phrase, by referring to a different region, explains why Budha, who will be introduced in the following verse, has not been similarly transformed. (*avidūrato yatra strītvaprāptis tasyāvidūrata ity arthaḥ. anyadeśatvād budhasya strītvāprāptir iti bhāvaḥ*—so Cg; Ck and Ct similarly.)

"extraordinarily beautiful" *suruciraprakhyam*: Literally, "having a very lovely appearance."

"frequented by flocks of various birds" *nānāpakṣigaṇāyutam*: Literally, "endowed with hosts of various birds." T4 and KK and VSP read instead the synonymous *nānāpakṣigaṇair yutam*.

9–10. "Ilā . . . spied" *dadarśa sā ilā*: KK and VSP read instead *dadarśa sā tv ilā* to avoid the hiatus. This variant is not noted in the critical apparatus.

"Soma's son . . . like the full moon newly risen" *somasutam . . . pūrṇaṃ somam ivoditam*: Literally, "the son of Soma, like full Soma, arisen." Among the meanings of the polyvalent term *soma* are "the moon" and its presiding deity, Soma. D7,T4, and KK and VSP read the synonymous *pūrṇasomam*, "full moon," for *pūrṇaṃ somam*.

"blazing with the effulgence of his body" *jvalantaṃ svena vapuṣā*: Literally, "blazing with his own body *or* beauty."

"Engaged in severe and difficult austerities there in the midst of the water, he was glorious, unfettered, and in the full flush of youth." *tapantaṃ ca tapas tīvram ambhomadhye durāsadam / yaśaskaraṃ kāmagamaṃ tāruṇye paryavasthitam //*: These lines constitute verse 10 of verses 9 and 10. The two verses constitute a single sentence in the original. We have broken it into two for the sake of clarity. Determining the precise sense of verse 10 is complicated by the fact that several of the adjectives used can apply either to Budha himself or to the austerities (*tapas*) in which he is engaged. This is particularly so in the case of *durāsadam*, "difficult to approach *or* difficult to accomplish," and *yaśaskaram*, "glorious *or* producing glory," while a third, *kāmagamam*, literally, "going at will," is somewhat ambiguous. Thus the lines could equally well be rendered literally as "and [him] who was unapproachable, conferring glory, moving at will, situated in youth, [was] performing severe penances in the middle of the water," or "and [him] who was performing austerities that were severe, difficult to accomplish, [and] productive of glory, [and him] who was situated in youth and moving at will." Any reasonable combination of these constructions is also possible. We have taken *durāsadam*, "difficult to approach," as modifying *tapaḥ*, "austerities," in *pāda* a and *yaśaskaram* "glorious," as modifying *budham,* "Budha," in 9b.

We take the compound *kāmagamam* to modify *budham*. Its precise meaning here is somewhat unclear. It could mean that the sage is utterly detached from all worldly ties and wanders about freely or that, through his supernormal ascetic powers, he is able to travel at will through the worlds, air, etc. Gorresio, the only translator whose text reads *kāmagamam* with the critical edition, understands, as do we, rendering, "*moventesi a sua posta*," using the somewhat archaic term *posta* in its sense of "volition *or* will." D6,7,10, 11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *kāmakaram*, "granting

wishes." This variant, like the two adjectives mentioned above, can also equally apply to the sage or his austerities. Curiously, Cr, the only commentator to remark on this verse, glosses, "indifferent *or* independent (*nirapekṣam*)," which would seem to be a better gloss for the critical reading.

The final adjectival phrase, "in the full flush of youth (*tāruṇye paryavasthitam*)," is also subject to variation. D7,10,11,3,M1,4,8,10, and GPP and NSP read instead *kāruṇye paryavasthitam*, "devoted to *or* intent upon compassion."

11. "Together with her companions" *saha taiḥ*: Literally, "together with those [men]." KK and VSP read instead *sahagaiḥ*, "with the companions [who had previously been men]."

"she . . . ruffled" *sā . . . kṣobhayāmāsa*: Literally, "she agitated." Ck, Cg, and Ct understand that we should supply the phrase "through play *or* sport (*krīḍayeti śeṣaḥ*)."

"O delight of the Raghus" *raghunandana*: The singular vocative seems odd in that Rāma has been addressing both Lakṣmaṇa and Bharata. See verse 1 above. See, too, notes to 7.81.24.

12. "afflicted by the arrows of Kāma" *kāmabāṇābhipīḍitaḥ*: Ś,Ñ1,V1,D,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *kāmabāṇavaśaṃ gataḥ*, "fell under the power of the arrows of Kāma."

"Unable to control himself" *nopalebhe tadātmānam . . . tadā*: Literally, "then he did not get possession of the self then." The adverb *tadā*, "then," occurs in both *pādas* c and d, each of which is a separate sentence. We have combined the sentences and dropped one occurrence of the adverb to avoid redundancy. Ck, Cg, and Ct understand the term *ātman* here in its vedāntic sense of the indwelling universal spirit. They gloss, "He did not attain meditation on the *ātman* (*ātmadhyānaṃ na prāptavān ity arthaḥ*)." These commentators further understand the phrase to mean that Budha's mind has yielded to the control of desire and infatuation [Cg—desire only]. (*kāmamohaṃ ca paravaśacitto 'bhud ity arthaḥ*—so Ck; Cg and Ct similarly.) Cr understands the term *ātman* in its sense of "the body" and glosses, "He did not take possession of, that is, remember, his own body (*ātmānaṃ svaśarīraṃ nopalebhe sasmāra*)."

"he began to tremble" *cacāla ca*: Literally, "and he shook." We read the perfect as inceptive. V3,D1,4,6,7,10,11,T4, and GPP, NSP, and Gita Press read instead *sa cacāla*, "he shook," while T3,M7, and KK and VSP read *saṃcacāla*, "he shook." Cr glosses, "he moved about unsteadily *or* staggered to and fro (*itas tato babhrāma*)."

13. "Ilā, whose beauty exceeded any in the triple world" *ilām . . . trailokyābhyadhikāṃ śubhām*: Literally, "beautiful Ilā, greatest in the triple world." B2,D6,7,10,11, and GPP, NSP, and Gita Press read instead the similar *ilām . . . trailokyād adhikāṃ śubhām*, "more beautiful than the triple world."

"he fell to thinking" *cintāṃ samabhyatikrāmat*: Literally, "he came upon the thought." Cg, the only commentator to remark upon this reading, adds the phrase "with regard to Ilā" and explains, "The meaning is 'He had a thought relating to Ilā.' (*ilāyām iti śeṣaḥ. ilāviṣayakacintāṃ prāpta ity arthaḥ.*)" D7,10,11,G2,M6, and GPP, NSP, and Gita Press read *cittam*, usually "mind," for *cintām*, "thought." Here, however, it must be understood as synonymous with *cintām*. Ck and Ct gloss the phrase similarly to Cg.

"who surpasses even a goddess" *devatādhikām*: Literally, "greater than a *devatā*." The word *devatā* refers to any divinity.

14. "endowed with such beauty" *rūpeṇaitena śobhitā*: Literally, "beautified with this beauty." Ś,Ñ2,V2,3,B1,2,4,D6–8,10–12,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *rūpeṇānena śobhitā*.

15. "not the wife of another" *nānyaparigrahā*: Literally, "the property *or* wife of another." Ś,Ñ2,V3,B2,4,D,T,G3,M1,3,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the more normative masculine *nānyaparigrahaḥ*. Ck, Cg, and Ct gloss this variant

as "[she being] devoid of the state of being the property *or* wife of another (*anya-parigrahatvarahitā*)."

"With this thought in mind" *iti buddhiṃ samāsthāya*: Literally, "having had recourse to such [*iti*] thought."

"he came out of the water to the shore" *jalāt sthalam upāgamat*: Literally, "he approached dry land from the water." Ś1,2,V3,B3,4,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *jalāt kūlam upāgamat*, "he approached the bank from the water."

16. "Once he had caught his breath" *so 'śramaṃ samupāgamya*: Literally, "[he] having approached the state of being without fatigue." The critical reading is extremely poorly attested, and we render it here with some hesitation. If we are to take it at face value, the idea must be that Budha, after his trembling in the water, having waded or swum to the edge of the lake and climbed out of the water, is somewhat fatigued or breathless and must take a moment to recoup. Only six M (4–9) manuscripts appear to share this reading. All other manuscripts collated for the critical edition read the word *āśramam*, "[his] ashram." The ashram would presumably be Budha's. Thus, for example, Ñ2,V2,B1,D7, 10,11,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *āśramaṃ samāgamya*, "having reached [his] ashram." The choice of the critical editors is yet another example of their disproportional reliance on the Malayalam manuscripts. See Introduction, "Text," pp. 203–9.

"that righteous sage" *saḥ . . . dharmātmā*: Literally, "that righteous [one]."

"then . . . to four of the young women" *catasraḥ pramadās tataḥ*: Literally, "then to four young women." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tatas tāḥ pramadottamāḥ*, "then to those splendid young women."

17. "the righteous sage" *dharmātmā*: Literally, "the righteous [one]."

"this woman, the most beautiful in the world" *lokasundarī*: Literally, "the beautiful [one] of the world." See note to verse 5 above.

"And why has she come here?" *kim artham āgatā ceha*: Literally, "and for what purpose has she come here?" Ñ2,B1,2,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *caiva* for *ceha*, lending the phrase the sense "And why, indeed, has she come?"

"the truth" *satyam*: D5–7,10,11,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvam*, lending the phrase the sense "Tell me everything."

18. "And when those women had heard" *śrutvā tu tāḥ striyaḥ*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *śrutvā striyaś ca tāḥ* by transposition with a substitution of *ca* for *tu*.

"sweet, with its sweet syllables . . . with sweet voices" *madhuraṃ madhurākṣaram* /. . . *madhurayā girā*: Note the repetition of the adjective *madhura*, "sweet." Only Ct among the commentators attempts to disambiguate the first two occurrences of the term *madhura*, "sweet." The first, he believes, refers to speech that is free from any sounds discordant to the ear, such as might be created through *sandhya* (diphthongs), etc. He takes the second to refer to speech free from sounds such as retroflex sounds, etc. (*madhuraṃ sandhyādikṛtaśrutikaṭutvarahitam. madhurākṣaraṃ ṭavargādirahitam.*) Ct is evidently referring to the well-known distinction of poetic style that contrasts the Vaidarbhī style, which uses, among other techniques, consonants that are considered to be sweet as opposed to the harsher diction of Gauḍī style. See *Sāhityadarpaṇa* 626–627 and *Kāvyaprakāśa* 1.41–53. (*mādhūryavyañjakair varṇai racanā lalitātmikā* / *avṛttir alpavṛttir vā vaidarbhī rītir iṣyate* // 626 *Sāhityadarpaṇa* of *Viśvanāthakavirāja*).

19. "This fair-hipped lady continues to be our leader. Lacking a husband . . ." *asmākam eṣā suśroṇī prabhutve vartate sadā* / *apatiḥ . . .* [*asau*]: Literally, "This fair-hipped woman always exists in the lordship of us. She, who is without a husband . . ." As the following verse suggests, several of the terms in this verse are obscure in a way that speaks to the ambiguous and confusing gender identity of Ila/Ilā. Another way of reading the verse

might be "Although no longer a king (*apatiḥ*), this fair-hipped woman continues to be our ruler (*prabhutve vartate*)." It is the enigmatic nature of the statement that forces the perplexed Budha to resort in verse 20 below to the supernatural *āvartinī vidyā* to enable him to make sense of the women's obscure words and the unprecedented situation of the woman he wishes to marry. Cr understands that Ilā has been elected or designated by the women as their permanent leader (*asmākaṃ prabhutve 'smannirūpitasvāmitve sadā vartate*). See notes to verse 20 below.

"she wanders" *aṭaty asau*: Note the pronoun *asau*, which could be either masculine or feminine. Ñ,V1,2,B,D1–7,9–11,T3,4,M6–8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *calaty asau*, "she/he wanders about."

"through the depths of the forest" *kānanānteṣu*: The term is somewhat ambiguous, as it can refer to the interior regions of the forest or its outskirts. We have chosen the former, as it better conforms to the reference in verse 6, where Ilā and her party are said to plunge deep into the forest.

20. "speech with its obscure wording" *vākyam avyaktapadam*: Literally, "speech whose words were unclear." Among the commentators consulted, Cg and Cr read with the critical edition. They, however, understand the term to refer to the poor or unclear enunciation on the part of the women. Thus Cg glosses the term *avyaktapadam* as "having unclear syllables (*aspaṣṭākṣaram ity arthaḥ*)," while Cr glosses, "speech devoid of clear articulation (*prakaṭitavṛttarahitaṃ vākyam*)." Ñ2,V2,D5,10,11,T1,G,M2,3,5–7,10, and Gorresio, GPP, and NSP read *āvyaktapadam*, "having very clear *or* manifest words," for *avyaktapadam*, "having unclear words." Ck and Ct gloss this reading as "[speech] in which the words were perfectly clear (*āsamantād vyaktāni padāni yatra tat*)." We believe that this reading, which makes little sense in the context, is itself an attempted gloss on the poorly understood phrase. Among the translators consulted, Gorresio (1870, p. 267), Dutt (1894, p. 1895), Roussel (1903, vol. 3, p. 614), and Benoît (1999, p. 1401) follow the reading and interpretation of Ct. Shastri (1959, vol. 3, p. 603) omits the term entirely. Gita Press (1998, vol. 2, p. 905), while reading with Ct, translates "unmanifest." We believe that only Raghunathan (1982, vol. 3, p. 594) understands the phrase correctly, translating, "those ambiguous words." For a discussion of the ambiguity of the women's words, see notes to verse 19 above.

"the twice-born Budha" *sa dvijaḥ*: Literally, "the twice-born [one]." The term *dvija*, "twice-born," most commonly refers to a brahman in the epic. Here, however, as Cg points out, we must understand the term to refer to a kshatriya, i.e., Budha, who is one of the dynasts of the *somavaṃśa*, "the lunar race [of kings]." (*dvijaḥ kṣatriyo budhaḥ.*) Benoît (1999, p. 1401) renders, "*le brâhmane*." In fact, the text is somewhat confusing about Budha's social class. At 7.80.12 he is referred to as a *rājarṣi*, "royal seer," a term that is largely restricted to kings who have abandoned the household life for a path of spirituality. On the other hand, at 7.80.16, Ila addresses Budha as a *brahman*, "O brahman."

"recited the sacred *āvartinī* spell" *vidyām āvartinīṃ pūṇyām āvartayata*: As becomes apparent in the following verse, this particular spell enables its user to acquire knowledge that is obscure. Ck and Ct understand that this spell is the *saṃ*[*sāṃ*—so Ck] *vartavidyā* (collection *or* apprehension spell) and that its name is a synonym for the *sāṃgrahaṇī* spell, which, according to Ck, is associated with the *Yajurveda*. It is perhaps associated with the *sāṃgrahaṇī iṣṭi*, the practice of which enables the officiant who desires a village to acquire possession of one. (*yājurvedikī sāṃgrahaṇī paryayanāmikā sāṃvartavidyāsti*—so Ck; Ct similarly.) See *TaiS* 2.3.9.2 and *TaiBr* 3.8.1.1. See, too, Renou 1954, p. 183. Cr glosses, "the spell that informs one of things that are unknown (*ajñānārthabodhinīṃ vidyām*)." Ck, Cg, and Ct note that the spell is for the sake of the purpose at hand, which is to be accomplished through that *vidyā* alone (*tadvidyaikasādhyaprakṛta prayojanārtham iti śeṣaḥ*—so Ct; Ck and Cg similarly). V1,B1,2,4,D2,6,9–11,M1,3, and

GPP and NSP read the present indicative (*laṭ*) *āvartayati*, "he recites," for the imperfect (*laṅ*) *āvartayata*, "he recited."

21. "had thus come to know" *viditvā*: Literally, "having known." Ck and Ct ascribe Budha's knowledge to his yogic meditation (*dhyānayogataḥ*). Cg similarly notes that it is through the great virtue of his *yoga* practice (*yogamāhātmyād iti śeṣaḥ*). Perhaps the idea is that Budha employs yogic meditation to recall the *āvartinī* spell, as indicated in the preceding verse.

"the . . . matter" *artham*: Ck, Cg, and Ct all gloss, "the tale *or* history (*vṛttāntam*)."

"entire" *nikhilam*: D10,11,T4,G2,M2,10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sakalam*.

"just as it had come about" *yathāgatam*: V2,3,B2,D10–11, and GPP, NSP, and Gita Press read instead the similar *yathā tathā*, "in just such a way."

"all those women" *sarvā eva striyas tāḥ*: Ck and Ct note that we should supply the phrase "other than Ilā" (*ilāvyatiriktā iti śeṣaḥ*), while Cg suggests supplying the phrase "Ilā's companions (*ilāsahacarīḥ*)."

22. "Here the fortunate *kiṃpuruṣas* dwell on the slopes of the mountain." *atra kiṃpuruṣā bhadrā avasañ śailarodhasi*: Literally, "Here the fortunate *kiṃpuruṣas* dwelt on the slope of the mountain." The *kiṃpuruṣas* or the *kinnaras* (see 7.80.3) are a class of semidivine beings, both male and female, represented in the poetic literature as a happy race who dwell on the heights of the Himalayas. They are sometimes represented as having the heads of horses and the bodies of humans. Compare *KumāSaṃ* 1.14. D10,11, and GPP, NSP, and Gita Press read instead *atra kiṃpuruṣīr bhūtvā śailarodhasi vatsyatha*, "Having become *kiṃpuruṣa* women, you shall dwell here on the slope of the mountain." KK and VSP read the synonymous *kiṃpuruṣībhūtvā* for *kiṃpuruṣīr bhūtvā*, a variant not noted in the critical apparatus. It is not perfectly clear in the critical reading whether the region in question was once populated by these happy beings and is now about to be repopulated by a new generation of *kiṃpuruṣas* created through the supernatural power of Budha or whether Ilā's female attendants are now simply to join the existing band of *kiṃpuruṣas*, which is suggested by the variant reading *kiṃpuruṣīr bhūtvā*.

"You too shall dwell on this mountain, and so you must arrange your living quarters." *vatsyathāsmin girau yūyam avakāśo vidhīyatām*: Literally, "You shall dwell on this mountain, [and] a space must be arranged." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āvāsas tu girāv asmiñ śīghram eva vidhīyatām*, "A dwelling must be quickly arranged on the mountain." Ck, Cg, and Ct, who all read the variant *āvāsaḥ*, "dwelling," specify "leaf huts, etc. (*uṭajādiḥ*)."

23. "you shall surely obtain *kiṃpuruṣas* as your husbands" *kiṃpuruṣāṇ nāma bhartṝn samupalapsyatha*: Ck, Cg, and Ct specify that the meaning is that the women will have to seek out these husbands and then obtain them (*anviṣya prāpsyathety arthaḥ*).

24. "No sooner had that large group of women heard" *tāḥ śrutvā . . . bahvyaḥ*: Literally, "those many [women] having heard." KK and VSP read *tām*, "that," for *tāḥ*, "those [women]," in which case the pronoun refers to *vācam*, "speech." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *vadhvas*, "young women," for *bahvyaḥ*, "many."

"that speech" *vācam*: Literally, "the speech." D6,7,10,11,M4, and GPP, NSP, and Gita Press read instead *striyaḥ*, "the women."

"They . . . inhabited that mountain" *upāsāṃcakrire śailam*: The verb *upa √ās* most commonly means "to worship, serve, *or* attend upon" but may, as here, have the sense of "to settle *or* inhabit." Ck, Cg, and Ct take the *upasarga upa* separately as an adverb in the sense of "near to." Thus they understand the phrase to mean "They made their dwelling near the mountain." (*śailam upa śailasamīpa āsāṃcakrire*—so Ct; Ck and Cg similarly.) Cr simply glosses, "they entered (*viviśuḥ*)."

"in many different places" *bahudhā*: Literally, "variously *or* in many ways." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *bahulāḥ*, "numerous [women]."

Sarga 80

1. "Then" *tadā*: Ś,D6–8,10,11,G1,2,M5, and GPP, NSP, and Gita Press read instead *tathā*, "thus."

"had heard about how those women had become *kiṃpuruṣas*" *śrutvā kiṃpuruṣotpattim*: Literally, "having heard the origin of the *kiṃpuruṣas*." Most of the translators consulted have understood the compound in its literal meaning, but, as the commentators point out, this is not the correct interpretation, since it is not a question of the origin of the race of *kiṃpuruṣas* but of the miraculous transformation of Ilā's now-female companions into *kiṃpuruṣa* women. As Ck, Cg, and Ct note: "The term 'origin of the *kiṃpuruṣas*' means 'the origin of those women as belonging to the race of *kiṃpuruṣas*' (*kiṃpuruṣotpattiṃ kiṃpuruṣajātitvena tāsāṃ strīṇām utpattim*—so Ct and Cg; Ck similarly)."

"And . . . they both said" *cābrūtām ubhau*: D11, and GPP, NSP, and Gita Press read the synonymous but augmentless form *ca brūtām*. Ck glosses the correct augmented form *abrūtām* (*brūtām abrūtām*). Ct glosses *brūtām* with the corresponding *ātmanepada* form rendered in GPP, NSP, and the apparatus as *abruvatām*, which is perhaps a replicated typographical error for *abruvātām*.

2. "resumed" *bhūya eva . . . kathāyāmāsa*: Literally, "once more he narrated."

"of Prajāpati's son Ila" *prajāpatisutasya*: Literally, "of the son of Prajāpati."

"saying": The word has been added.

3. "Budha, the foremost of seers" *ṛṣisattamaḥ*: Literally, "the foremost of *ṛṣis*." See notes to verse 12 below.

"all of those *kinnara* women" *sarvās tāḥ . . . kiṃnarīḥ*: As Ck and Cg note, the reference is to those women other than Ilā (*sarvāsāṃ ilāvyatiriktānām*).

"had dispersed" *vidrutāḥ*: Literally, "[they (fem.)] had fled *or* run away." Ñ,V1,3,D7,9–11,T3,4, and GPP, NSP, and Gita Press read instead *vihṛtāḥ*, "[they (fem.)] dispersed *or* diverted [themselves]." Ct, who accepts this variant, glosses, "departed (*gatāḥ*)" and notes the critical reading as a variant. Cr understands the term to mean "carefree (*vijvarāḥ*)."

"smiled gently" *prahasann iva*: Ck, Cg, and Ct understand the particle *iva* to have the sense of *eva*, lending the phrase the sense "smiling broadly." Ck and Cg understand that Budha's smile derives from the access of desire [for Ilā] (Ck, Cg) that he has experienced because of the departure of the other women (Cg) (*sarvāsām ilāvyatiriktānāṃ vidrutatvād dhāsaḥ kāmavikāramūla eva*—so Cg; *sarvāsām ilāvyatiriktānāṃ hāsaḥ kāmavikāramūla ivaiva*—so Ck). Ct believes that he smiled broadly because of his having gotten rid of the rest of the women through his own cleverness (*prahasann eva sarvāsāṃ svabuddhyā nirākaraṇāt prahāsaḥ*).

4. "O fair-faced woman" *surucirānane*: Literally, "O one of very lovely face."

"Please love me with devotion" *bhajasva mām . . . bhaktyā*: Literally, "Love me with love *or* devotion."

"with tender regard" *snigdhena cakṣuṣā*: Literally, "with an affectionate eye."

5. "who was cut off from her own retinue in that deserted place" *śūnye svajanavarjitā*: Literally, "who was devoid of her own people in that empty place." Ñ2,V,B,D2,3,7,9,10,T3,4, and GPP, NSP, and Gita Press read the locative *svajanavarjite*, which would then modify *śūnye*, "a deserted *or* desolate place *or* forest." This lends the phrase the sense "in that deserted place, which was devoid of [her] own people."

"that great planetary divinity of lovely radiance" *surucira prakhyam . . . mahāgraham*: Literally, "that great planet of very lovely radiance." We follow Ck and Cg here, who gloss "the god of a planet (*grahadevam*)" for *mahāgraham*. The idea here, of course, is that Budha, son of Soma, the moon god, is regarded as the divinity of the planet Mer-

cury. D6,7,10,11, and GPP, NSP, and Gita Press read the somewhat redundant *mahā-prabham*, "of great radiance," for *mahāgraham*.

6. "I do as I please" *ahaṃ kāmakarī*: Literally, "I am one who acts according to desire." B1,4,D5,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ahaṃ kāmacarī*, "I am one who moves *or* acts according to desire." Ck, Cg, and Ct gloss this reading as "independent (*svatantrā*)."

"gentle sir" *saumya*: Literally, "gentle [one]." There is also a play on words here, as the adjective can also mean "lunar" or "descendant of Soma."

"I am at your disposal" *tavāsmi vaśavartinī*: Literally, "I am one who acts according to *or* exists in your will *or* control."

7. "that wonderful response" *tad adbhutaprakhyam*: Literally, "that which appeared wonderful." Cr adds the word "speech (*vacanam*)." Compare 7.82.7.

"overcome with excitement" *harṣasamanvitaḥ*: Literally, "endowed with excitement *or* delight." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *harṣam upāgataḥ*, "attained *or* approached excitement."

8. "was passionately making love" *ramayato 'tyartham*: Literally, "was excessively *or* intensely making love."

"the month of Mādhava" *mādhavo māsaḥ*: This is the second month of spring, commonly call Vaiśākha, which corresponds to April–May. The chronology is not entirely clear. In *sarga* 78, it appears that Ila's encounter with Śiva and Pārvatī that led to his being transformed into a woman and his boon to alternate genders on a monthly basis took place in the preceding month of Caitra. Moreover, at 7.79.5 he/she is said to have passed his/her first month as a woman, apparently referring to the month Caitra (*tam eva prathamaṃ māsam*). However, if that were the case, according to the conditions of the boon/curse, Ila/Ilā should have resumed a masculine form during the month of Mādhava. Perhaps the idea is that even though the original transformation took place in Caitra, the curse/boon is to been seen as taking effect from the first day of Mādhava, during which time Ilā becomes the lover of Budha. See 7.78.8 and notes and 7.78.29.

9. "after a full month . . . whose face was like the full moon" *māse . . . saṃpūrṇe pūrṇendusadṛśānanaḥ*: Literally, "when the month was full . . . whose face was like the full moon." Note the play on *pūrṇa*, "full."

"Ila, Prajāpati's . . . son" *prajāpatisutaḥ*: Literally, "Prajāpati's son."

"awoke in their bed" *śayane pratyabudhyata*: Literally, "he awoke in bed." The idea, as the commentators indicate, is that Ila has suddenly awakened in his original male body. Cs explains, "Maleness had come back (*puṃstvam āgatam*)." Cr offers, "He recognized his own true nature (*svasvarūpam ajānāt*)."

10. "King Ila" *rājā*: Literally, "the king."

"engaged in austerities" *tapyantam*: Literally, "[him] engaging in austerities." Ñ1,V1,3,D2,6,9–11,M5, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous variant *tapantam*.

"standing without any support" *nirālambam*: Literally, "having no prop *or* support."

11. "I came" *praviṣṭo 'smi*: Literally, "I entered."

"Where in the world" *kva nu*: Literally, "Where indeed?"

"those followers of mine" *te māmakāḥ*: Literally, "those belonging to me." Ck, Cg, and Ct all explain that Ila asks because he has no recollection of the events that led to his transformation into a woman, etc. (*ilo vismṛtasvastrītvādivṛttāntaḥ pṛcchati*). Recall that at 7.78.28, the goddess announces that Ila/Ilā, when in one gender, will not remember his/her life in the opposite gender.

12. "of the royal seer" *rājarṣeḥ*: On the confused social status of Budha, see 7.79.20 and notes; verse 1 above; verse 16 below; and notes.

"who had lost his memory" *naṣṭasaṃjñasya*: Literally, "of him whose consciousness had been destroyed." Normally, the term is used in the sense of "unconscious," but the context here requires us to understand it to refer to Ila's amnesia concerning his transformation into a woman and his month of lovemaking with Budha. Ck and Cg understand Ila's amnesia to be a result of the power of Gaurī's curse (*gaurīśāpavaśād iti śeṣaḥ*—so Cg; Ck similarly). Ct, on the other hand, sees it as a result of the power of the goddess's grace (*devīprasādavaśād iti bhāvaḥ*). See 7.78.28 and notes and notes to verse 11 above.

"Budha responded" *pratyuvāca*: Literally, "he responded *or* replied."

"beguiling words" *śubhaṃ vākyam*: Literally, "charming *or* auspicious words." Given the context in which we see that Budha is engaging in outright mendacity, we feel that the word "beguiling" with its senses of both charm and deception is appropriate.

"with his resonant voice" *parayā girā*: Literally, "with his superb voice *or* speech."

13. The commentators, disturbed, no doubt, at the idea of a royal seer telling lies, ascribe Budha's mendacity to the power of the curse of either Śiva or Pārvatī. Thus Ck says that Budha's deceptive speech is in order to be in conformity with the curse of the goddess (*māyāvacanam īśvarīśāpānurodhanārtham*). Ct, who claims to be quoting Ck, however, seems to understand that Budha lies in conformity with the words of the Lord, i.e., Śiva (*māyāvacanam īśvaravākyānurodhenety katakaḥ*). Cg takes the latter view, explaining, "The fraudulent speech is in conformity with the curse of Girīśa, i.e., Śiva (*chadmavacanaṃ girīśaśāpānurodhārtham*)."

"by a massive hailstorm" *aśmavarṣeṇa mahatā*: Literally, "by a great shower of stones." Given the context in which Ila is supposed to have taken shelter from severe weather, we believe that the term should be taken in its sense of "hailstorm." In this we are in agreement with Shastri (1959, vol. 3, p. 605), Raghunathan (1982, vol. 3, p. 595), Gita Press (1998, vol. 2, p. 906) and Benoît (1999, p. 1402). Gorresio (1870, pp. 268–69), Dutt (1894, p. 1896), and Roussel (1903, vol. 3, p. 614) take the compound literally.

14. "Take heart, bless you." *samāśvasihi bhadraṃ te*: This formulaic phrase is found three time in the *Sundarakāṇḍa* (5.34.2; 5.48.4; and 5.62.26). Compare 5.62.30, where a slight variant of this phrase is found (*samāśvasihi suvrata*).

"For you may dwell here" *vasa ceha*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *nivaseha*, "You may dwell here."

"free from fear and anxiety" *nirbhayo vigatajvaraḥ*: Literally, "as one devoid of fear [and] as one whose anxiety is gone."

15. "but saddened at the death of his retainers" *dīno bhṛtyajanakṣayāt*: Literally, "despondent because of the destruction of retainer *or* servant-folk." T1,2,G3,M3, and KK and VSP read instead *dīno bhṛtyakṣayād bhṛśam*, "greatly saddened at the destruction of the retainers." It should be recalled that Ila's retainers were actually first transformed into women (7.78.15) and then into *kiṃpuruṣīs* (7.79.24).

"immensely illustrious" *mahāyaśāḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāmatiḥ*, "of great intellect."

"splendid" *śubham*: Ñ1,D1,3–5,T1,2,G3,M3, and KK and VSP read instead *tataḥ*, "then."

16. "I shall renounce my kingdom, for, deprived of my retainers, I cannot continue even for a moment. You must please grant me permission, brahman." *tyakṣyāmy ahaṃ svakaṃ rājyaṃ nāhaṃ bhṛtyair vinākṛtaḥ / vartayeyaṃ kṣaṇaṃ brahman samanujñātum arhasi* //: The sense of Ila's words is a matter of sharp disagreement among commentators and translators. We read the verse, as does Cr, to mean that Ila has resolved to abdicate his kingship because he is unable to continue it after the loss of his retainers. As the following verses demonstrate, he has decided to pass the throne on to his son and remain in the forest with Budha, of whom he will, in alternate months, be the lover and companion. In this reading, it appears that Ila is requesting Budha to grant him permission to stay in the forest. Cr glosses: "Deprived of my retainers, I cannot carry on for

even an instant. Therefore I will abandon my kingship. Thus please grant permission. (*bhṛtyair vinākṛto 'haṃ kṣaṇam api na vartayeyam ataḥ svakaṃ rājyam ahaṃ tyakṣyāmi. ataḥ samanujñātum arhasi.*)" This reading is followed by Dutt (1894, p. 1897), Raghunathan (1982, vol. 3, p. 595), and Gita Press (1998, vol. 2, p. 906). These three translators, however, all understand Ila to be saying that he cannot survive even for a moment without his retainers. This interpretation is, perhaps, too strong, given the context, in which Ila/Ilā continues to dwell happily in the forest. We, therefore, understand the verb *na vartayeyam*, "I would not exist *or* continue," to mean that he would not continue to live as king. Ck, Cg, Ct, and Cs, however, read the verse in a completely different sense. They understand the king to be saying that even though he is deprived of his retainers, he cannot abandon his kingship. Therefore, stating that he cannot remain [in the forest] even for a moment, he asks Budha to grant him leave to depart. These commentators accomplish this reading by manipulating the text of the verse. They insert the particle *api* after the word "deprived (*vinākṛtaḥ*)" to lend the phrase the sense "even though deprived." They then add the participial phrase "while dwelling here" and read the negative particle "*na*" a second time, thus taking it with both finite verbs. This would lend the verse the sense "I will not abandon my kingdom even though I am deprived of my retainers. I cannot remain even for a moment. Brahman, please give me leave." (*bhṛtyair vinākṛto 'py ahaṃ svakaṃ rājyāṃ na tyakṣyāmi tyaktuṃ na śaknomi. iha vasāna iti śeṣaḥ. etad evāha he brahman! kṣaṇam api na vartayeyam. naña ihāṇukarṣaḥ. tasmān māṃ gamanāya samanujñātum arhasi*—so Cg; Ck, Ct, and Cs similarly.) Among the translators consulted, Gorresio (1870, p. 269), Roussel (1903, vol. 3, p. 615), Shastri (1959, vol. 3, p. 605), and Benoît (1999, p. 1402) render following this interpretation. This difference in interpretation is strengthened by the ambiguity of the following two verses (17–18), where the commentators are similarly at odds as to whether Ila wishes to stay in the forest or return to his kingdom. It is not clear why the majority of the commentators appear to read this verse in a manner so seemingly at odds with the force of the narrative unless it is that they are discomfited by the idea of the righteous monarch choosing to abdicate his kingdom to dally as a woman with the forest sage.

The use of the term *brahman*, "O brahman," here and in the following verse introduces uncertainty as to Budha's social class or *varṇa*. On Budha's social status, see 7.79.20 and notes and compare verses 1 and 12 above and verse 17 below.

17. "O brahman" *brahman*: See notes to verse 16 above.

"he will take over my kingdom" *sa me rājyaṃ prapatsyate*: In keeping with the disagreement noted above as to whether Ila wishes to return to his kingdom or remain in the forest, the commentators read his intentions in discussing the royal succession differently. Cr, with whose interpretation we agree, understands Ila's comments as a response to an implicit objection concerning how the kingdom will be governed when he renounces the kingship. The reply is that Śaśabindu will take over the kingdom and govern it. (*nanu tyāge prajāpālanaṃ kathaṃ bhaviṣyatīty ata āha suta iti. śaśabindur iti khyāto mama suto 'sti. sa suto rājyaṃ prapatsyate prāpya pālayiṣyati.*) In keeping with their earlier interpretation, Ck, Cg, and Ct, however, take Ila's statement to be indicative of Ila's longing for kingship and concern that should he not return, his son will take over the kingdom. (*uktam eva rājyotkaṇṭhāpradarśanāyāha. suta iti prapatsyate. mama rājyaṃ pratigamanābhava iti śeṣaḥ*—so Ct; Ck and Cg similarly.) Cs, who agrees that Ila wants to return to his kingdom, disagrees as to the reasons for the return. According to Cs, Ila is discussing the customs of succession in his lineage and argues that his son can legitimately (as *yuvarāja*) take over the kingdom while he, Ila, is still enjoying the prime of life, but he will not do so on his own. In other words, Cs argues, Ila is saying that unless and until Śaśabindu knows what is happening with his father, there will be, in effect, no king. Cs then calls our attention to the two qualities of Śaśabindu that Ila has ascribed

to his son, that he is "devoted to *dharma* (*dharmaparaḥ*)" and "immensely illustrious (*mahāyaśāḥ*)." He then quotes Ct's comment on the verse, noting that it is completely contrary to the essence of these modifiers and, with his usual acerbic wit when referring to Ct, urges the learned to figure out this conundrum for themselves. (*pāraṃparyāgatāṃ svamaryādāṃ kathayati. suta iti. sa me bhuktavataḥ pravayaskasya sakāśād eva rājyaṃ prapatsyate. na svasvātantryeṇa kariṣyati. madvārtāvittiparyantam arājakaprāyaṃ bhaved iti bhāvaḥ. putrasya svavaśavartitopapādakaṃ dharmaparo mahāyaśā iti viśeṣaṇadvayam. nāgojibhaṭṭas tūktam eva rājyotkaṇṭhāpradarśanāyāha suta iti. mama rājyaṃ pratigamanābhāva iti śeṣa iti vyācaṣṭe. tatraitad viśeṣaṇadvayaṃ na svarasasaṃlagnam iti vindavo vidāṃ kurvantu.*)

18. "For I cannot bear to go there and speak those dreadful words to the happy wives of my retainers, O sage of immense blazing energy." *na hi śakṣyāmy ahaṃ gatvā bhṛtyadārān sukhānvitān / prativaktum mahātejaḥ kiṃcid apy aśubhaṃ vacaḥ //*: Literally, "Having gone, I will not be able to reply with any inauspicious speech to retainers' wives, who are endowed with happiness, O [one] of immense blazing energy." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *hitvā*, "having abandoned," for *gatvā*, "having gone." Our understanding of the verse, in keeping with the interpretation of Cr, as above, is that Ila cannot bear the thought of returning to his capital where he would have to break the terrible news of what he believes to have been the death of his retainers to their otherwise happy wives. Recall that in verse 13 above, Budha falsely informed Ila that his retinue had been annihilated by a hailstorm. All translations consulted understand, mistakenly in our opinion, that the compound *bhṛtyadārān* is a *dvandva* in the sense of "retainers and wives." This makes little sense, as Ila believes his retainers to have been killed and is thus unwilling to confront their widows, who would have remained behind in the capital and are ignorant of their fate. Cr comments, "If one were to object that you should remain here permanently, the response would be, 'Having gone to, that is, having reached, the happy wives of my retainers, I would not be able to reply to them with unhappy words.' (*nanu ihaiva nityaṃ tiṣṭhety ata āha nahīti. sukhānvitān bhṛtyadārān hitvā prāpyāsukhaṃ vacaḥ prativaktuṃ na śakṣyāmi.*)" Note that, in keeping with his and our understanding of the passage, Cr takes the gerund *hitvā*, normally, "having abandoned," to be derived from the third *gaṇa* root √*hā* in the sense of "to go to" or "reach." Ck, Cg, and Ct read this variant quite differently, in keeping with their understanding of Ila's intentions. They believe him to be saying that he cannot bear to remain where he is, in the forest, and thus abandon his happy retainers and wives, who have remained behind in his home country. This being the case, they believe, he is instructing Budha not to utter any unwelcome words to him in the form of an order that he remain there [in the forest]. (*sukhānvitān deśasthān bhṛtyadārān hitvāhaṃ na śakṣyāmi. iha sthātum iti śeṣaḥ. yad evam ato māṃ prati kiṃcid apy aśubham iha vāsaniyogalakṣaṇāniṣṭaṃ vaktuṃ nārhasīti śeṣaḥ*—so Ct; Ck and Cg similarly.) In this interpretation, the compound *bhṛtyadārān* must refer to the wives and [surviving] retainers of the king. All translations consulted, with the exception of Gita Press (1998, vol. 2, p. 906), generally follow this interpretation. The translation offered by Gita Press appears to combine the two interpretations and, in fact, makes little sense, rendering, "Having lost my attendants and spouses, who were happy, O powerful one, I shall not be able to say anything inauspicious."

19. "comfortingly" *sāntvapūrvam*: Literally, "filled with consolation." Since Budha's words are in such contrast to Ck's, Cg's, and Ct's interpretation of Ila's words in the previous verse, Ck and Ct attempt to rationalize the difference by arguing that the sage is trying to conciliate Ila by asking him to remain in the forest only for a short time. (*sāntvapūrvaṃ tava kiṃcitkālavāsena sukhaṃ bhaviṣyatīty evaṃ vādapūrvaṃ ta iha vāso rocatām ity uvāca*—so Ck; Ct similarly.)

"uttered these extraordinary and wonderful words" *paramam adbhutam . . . uvāca*: Literally, "he said [something] excellent [and] wonderful." We understand with Ck and Ct that the adjectives modify an unexpressed term for speech (*vacaḥ*). Ck and Ct explain that the extraordinary words are marvelous, as they are predictive of the accomplishment of wonderful actions that are yet to come (*adbhutam āgamyādbhutakarmasiddhijanakaṃ paramaṃ vacaḥ*—so Ct; Ck similarly).

"Please choose to remain here." *vāsas ta iha rocatām*: Literally, "May a dwelling here be pleasing to you."

20. "here" *iha*: D6,7,10,11,T3,4, and GPP and NSP read instead the somewhat awkward *adya*, "today *or* now."

"When you have dwelt . . . for a year" *saṃvatsaroṣītasya . . te*: Literally, "of you who [will] have dwelt for a year." On the duration of Ila/Ilā's stay with Budha, see verse 25 below and notes and 7.81.2 and notes.

21. "When Ila had heard" *śrutvā*: Literally, "Having heard."

"he made up his mind to stay just as that exponent of the doctrine of Brahman had urged" *vāsāya vidadhe buddhiṃ yad uktaṃ brahmavādinā*: Literally, "he set his mind toward dwelling as had been said by the exponent of the doctrine of Brahman."

22. "he . . . made love" *saḥ . . . ramayati*: Literally, "he makes love." Despite the masculine pronoun, the referent is to Ila when he is a woman, Ilā. Cr adds the phrase "to Budha" (*budham iti śeṣaḥ*).

"lovely" *śubhā*: D10,11, and GPP, NSP, and Gita Press read instead *sadā*, "always, constantly," which is redundant with *aniśam*, "constantly," in *pāda* b.

"for one month . . . in alternate months" *māsam . . . māsam*: Literally, "for a month, for a month." Recall that the terms of Pārvatī's curse/boon were that Ila/Ilā should alternate genders on a monthly basis. See 7.78.24.

"as a man" *puruṣabhāvena*: Literally, "through *or* with the state *or* condition of a man."

"he set his mind on righteousness" *dharmabuddhiṃ cakāra saḥ*: Literally, "he made a *dharma*-mind." Note how the concept of *dharma* here seems to be held in opposition to Ila's sexual relations with Budha.

23. "in the ninth month" *navame māse*: In light of the unusual circumstances of this pregnancy, the commentators struggle to explain how insemination, gestation, and birth can take place over a period in which the mother has been female only in every other month. Different explanations are proposed. Cv notes that by saying "in the ninth month," the text indicates that through the course of the transformations of gender, Ila recovers his manhood in the tenth month. In other words, he suggests that Ila/Ilā has been in the feminine gender throughout the nine months of the pregnancy. He asks how indeed an embryo can enter someone who is in the state of maleness. He responds that alternatively we might understand that whatever person has the characteristic marks of femaleness, such as [long] hair, breasts, etc., can conceive and bear a child all during the period of the ninth month. (*navame māsīti vacanaṃ paryāyakrameṇa daśame māsi puṃbhāvaprāpteḥ. nanu garbhaḥ puṃbhāve kva viśati. stanakeśādistrīlakṣaṇāni yatra yatreti yat kiṃcid evaṃ navame māsi garbhasya dhāraṇaṃ prasavaś ceti vā parikalpyate.*) Ck and Cg avoid the problem by arguing that we are to understand that Ilā gave birth to her son immediately after insemination, just as women such as Satyavatī (Yojanagandhī) gave birth to sons such as Vyāsa when impregnated by men such as Parāśara. (*ilā somasutāt sutaṃ janayāmāseti. yojanagandhyādiḥ parāśarāder vyāsādim iva niṣekānantaram eveti jñeyam*—so Cg; Ck similarly.) On Satyavatī and the birth of Vyāsa, see *MBh* 1.57.56–71. Ck, moreover, specifies that by the expression "in the ninth month" is meant "in the month that had reached the fifth alternation [as a female]" [four months having been spent as a man] (*evaṃ tataḥ . . . navame māsīti pañcamaparyāyaprāptimāsa ity arthaḥ*). Ct argues that there is no problem here if we imagine that Ila/Ilā has been preg-

nant all along for nine months, but that, even though the fetus was there, through the force of Pārvatī's boon, it did not manifest itself because that very boon provides for Ila/Ilā's ignorance of his/her monthly gender transformations. Moreover, the fetus does not manifest itself during periods of maleness. Ct concludes by quoting Cm, who does not accept this position but argues, in a way similar to the position of Ck and Cg, that even though Ilā and Budha have been having sexual relations all along, it is only in the ninth month that she suddenly both conceives and delivers her child. (*navame māsīti na caivaṃ madhye puruṣatvāvasthāyāṃ garbhadarśanena pūrvāvasthāsmaraṇabhāvarūpapārvatīvarānyathābhāvāpattiḥ. tadvarabalād eva vidyamānasyāpi garbhasyānenājñānam iti kalpanenādoṣāt. etadanupapattyaiva budhasya samāgamam ārabhya navame māsi sadya eva garbhagrahaṇaprasavāv iti tīrthaḥ.*) Cs proposes that the swelling [of the woman's belly] occurs only in each of the [alternate] months of femaleness, while it is hidden in the alternate [months of maleness]. But we are to understand that the pregnancy did not proceed in the manner described in the *Mahābhārata*, where the pregnancy continues through the nine months [of being a female], which constitute half of a longer period of eighteen months. As an alternative, Cs proposes that it is possible that the embryo continued to grow unseen and unnoticed through the force of Pārvatī's boon [of amnesia]. (*navame māsy ekasmin strītvamāse vṛddhiḥ. aparasminn antardhānam. aṣṭādaśamāse tadardhanavamāsī saṃpattir iti bhāratoktaprakāreṇa na kramata iti mantavyam. athavā pārvatīvareṇa vidyamānasyāpy apratibhānaṃ garbhasyāntarvṛddhiś ca saṃbhavata iti yathāvasthitanavame māsi sutaṃ janayāmāsa.*)

"the child of her own body" *ātmajam*: Literally, "born of the body *or* the self." This term is generally used in the general sense of "child" or, here, "son," but as this would be redundant with the synonymous term *sutam*, "child, son," in *pāda* b, and as we believe the author intends to stress the strange fact of the child's being born from an alternately male and female parent, we have translated more literally. Ś,Ñ,V1,3,B3,4,D1–4,6–12,T3,4, and GPP, NSP, and Gita Press read instead *ūrjitam*, "mighty," which avoids the seeming redundancy.

24. "As soon as . . . was born" *jātamātram*: V3,D10,11,M4, and GPP, NSP, and Gita Press read instead the synonymous *jātamātre*.

"who looked just like Budha" *budhasya samavarṇābham*: Literally, "who was similar in appearance to Budha." D6,7,10,11, and GPP, NSP, and Gita Press read instead the similar *budhasya samavarṇaṃ ca*, "and having an appearance similar to Budha's." This variant creates a hiatus between *ca* and the following *ilā*. We and other translators who share the critical reading or this variant understand the phrase to mean that Purūravas is the image of his father. But the verse is somewhat ambiguous in this respect, and one can simply construe *budhasya* in *pāda* c with *pituḥ*, "of the father," in *pāda* b. This permits Ck, somewhat plausibly, to understand that the child resembles his mother (*mātṛsamākāram*). This idea is represented only in the translation of Benoît (1999, p. 1403), who understands the term *varṇa* here in its sense of the four social orders of *āryan* society. He thus renders, "*kṣatriya comme sa mère*."

"placed . . . in his father's hands" *pitur haste nyaveśayat*: Literally, "she caused [him] to enter the hand of the father." T2, and KK and VSP read instead the synonymous compound *pitṛhaste*, "into the father's hand," for *pitur haste*. Ck, Cg, and Ct understand the phrase to mean that Ilā entrusts her son to Budha for the purpose of performing the various rites of passage, or *saṃskāras*, such as the investiture with the sacred thread (*upanayanādikṛtyārthaṃ nyaveśayat sthāpitavatī*—so Cg). Ñ1,B1,D5,T1,4,G1,M3,5,7, and Ck and Ct read instead the similar *nyavedayat*, "she offered *or* presented," for *nyaveśayat*, "she caused to enter."

25. "after comforting the lord of men" *samāśvāsya narādhipam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sa vai saṃvatsarāntaram*, lending the phrase the

sense "he, indeed, up until the [next] year." Ck and Ct understand this phrase to mean "for the three months anticipated [by Budha] remaining until the advent of the following year (*saṃvatsarāntaraprāptyapekṣitāvaśiṣṭamāsatrayaparyantam*)." The idea here is that these are the three months that remain following the nine months of Ila/Ilā's pregnancy. This period will conclude Ila/Ilā's year of residence with Budha (see verse 20 above and notes) and will be mentioned again in the following *sarga* (7.81.2). Cm understands similarly but adds the verbal phrase "he nourished him (*vardhayāmāsa*)," thus indicating that Budha nurtured his son as well as entertaining his guest. Cm observes that we understand this meaning from the fact that it will be stated [in the next *sarga*] that the son [Purūravas] will enter the city together with Ila, who will be freed from his curse of periodically becoming a woman (*paścāt strīśāpavimuktenelena saha putrasyāpi purapraveśasya vakṣyamāṇatvād iti bhāvaḥ*).

Sarga 81

1. "of Purūravas" *tasya*: Literally, "of him."

2. "When . . . had dwelt with him for a year . . . then" *saṃvatsaram athoṣitā*: Literally, "had dwelt then for a year." At 7.80.20 Budha had proposed that Ila/Ilā remain with him for one year. The commentators make it clear that the question is directed to Ila/Ilā's activities after the year has passed (*saṃvatsarāt param iti śeṣaḥ*—so Ck and Cg; Ct similarly). See 7.80.20,25 and notes.

"she, the beloved of Soma's son" *sā priyā somaputrasya*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *ilā sā somaputrasya*, "She, Ilā, of the son of Soma." Ct and Cr attempt to deal with the awkward syntax by adding the word "in the vicinity (*samīpe*)" to construe with the genitive, lending the phrase the sense "she, Ilā, in the vicinity of the son of Soma."

"what did she do" *akarot kim*: Ck, Cg, and Ct understand the question to relate to the issue of royal succession. According to them, the meaning of the brothers' question is whether Purūravas, who was born after Ilā's/Ila's other son, Śaśabindu, inherited the kingdom or not (*purūravasaḥ śaśabindoś ca tatputratayā paścājjātapurūravaso rājyam abhūn na veti praśnārthaḥ*—so Ct; Ck and Cg similarly). Thus, for these commentators, the question speaks to the vexed issue of the displacement of the eldest heir to the throne, which so bedevils royal succession in both epics. See R. Goldman 1978 and van Buitenen 1973, pp. xvii–xix.

"just as it happened" *tattvataḥ*: Literally, "truthfully."

3. "he continued" *punar uvāca*: Literally, "he spoke again *or* further."

"the story of Prajāpati's son" *imāṃ prajāpatisute kathām*: Literally, "that story with regard to the son of Prajāpati." Ct and Cr understand, as do we, the locative in the sense of "with reference to *or* on the subject of (*tadviṣaye*—so Cr; Ct similarly)." Ś,D7,8,10–12,M4, and GPP and NSP oddly read the neuter singular pronoun *idam,* "this *or* that," for the feminine singular pronoun *imām*, "this *or* that."

4–5. "Then" *tataḥ*: B1,2,T1,G1,M3, and KK and VSP read instead *tathā*, which would then be read as a conjunction with the names of the sages (i.e., "as well as the sage Durvāsas").

"after heroic Ila had once again become a man" *puruṣatvaṃ gate śūre*: Literally, "when the hero had gone to manhood."

"the delightful Pramodana" *pramodanaṃ modakaram*: The term *modakaram*, "producing joy *or* delight," is almost certainly meant as an epithet of Pramodana and was no doubt chosen more for its echoing effect than for any specific quality of the sage. Roussel (1903, vol. 3, p. 616), perhaps influenced by Monier-Williams (s.v. *modakara*), whose

dictionary takes the term as the name of a sage, takes it as an additional proper noun. In this he is followed by Shastri (1959, vol. 3, p. 606) and Benoît (1999, p. 1433). Gita Press (1998, vol. 2, p. 907) does this as well.

6. "the eloquent sage" *vākyajñaḥ*: Literally, "a knower of speech."

"well composed through his self-control" *dhairyeṇa susamāhitaḥ*: D6,7,10,11,T2, G3,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead the accusative plural *susamāhitān*, "well composed," for the nominative singular *susamāhitaḥ*, making the phrase refer not to Budha but to his guests.

"all of whom perceived the highest truth" *sarvān . . . tattvadarśinaḥ*: D7,10,11,M1,5,8,9, and GPP, NSP, and Gita Press read instead the nominative singular *tattvadarśanaḥ*, "having a vision of the highest truth," making the phrase refer to Budha rather than his companions.

7. "You all know what happened to him." *jānītainaṃ yathābhūtam*: Literally, "you [all] know him as he has become." Ck and Ct explain that the compound *yathābhūtam* means that he has acquired the dual condition of both woman and man, which was brought about through the command of the Lord [Śiva] (*yathābhūtam īśvarājñayānubhavasiddhaṃ strīpuṃsarūpaprakāradvayaṃ prāptam enaṃ jānīta*—Ct; Ck similarly). Cr explains, "You all know which condition he obtained; we must supply the phrase '[You all know] through [your] yogic power' (*yad dharmaṃ prāptaṃ jānīta yogabalenety śeṣaḥ*)." Cg glosses simply, "the story of Ila (*ilasya vṛttāntam*)."

"Now you must do what would be best for him." *śreyo hy asya vidhīyatām*: Literally, "And let the best for him be arranged." D6,7,10,11,M7, and GPP, NSP, and Gita Press read *atra*, "here *or* in regard to this," for *asya*, "of him." Cr glosses the declensional form *asmin*, "with regard to this *or* him."

8. "of immense blazing energy" *sumahātejāḥ*: V2,D1,4,6,7,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read instead *tu mahātejāḥ*, "and [the one] of great blazing energy."

"arrived at the ashram together with some eminent twice-born brahmans" *tam āśramam upāgamat /. . . dvijaiḥ saha mahātmabhiḥ*: Literally, "along with great twice-born ones." Ñ2,D11,M1,6, and GPP, NSP, and Gita Press read *tad-*, "his," for *tam*, "that." D6,10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read *dvijaiḥ saha mahātmabhiḥ /. . . tam āśramam upāgamat* by transposition.

9. As Cr notes, Rāma is specifying the names of the eminent brahmans mentioned in the previous verse (*dvijānāṃ nāmāni nirdiśann āha pulastya ityādibhiḥ*). As Benoît (1999, p. 1730) remarks in a note to this verse, the names Kratu, Vaṣaṭkāra, and Oṃkāra are themselves evocative of vedic ritual.

"came to" *upāgaman*: Literally, "they approached." Ś2,V1,B4,D1,2,4,5,8,10,11,G3,M1, 2,4,5,7, and KK and VSP read instead the singular *upāgamat*, "he [i.e., Oṃkāra] approached."

"the ashram" *tam āśramam*: B2,M1, and GPP and NSP read instead *tad-*, "his."

10. "for the lord of Bāhli" *bāhlipateḥ*: Literally, "of the lord of Bāhli." See 7.78.3 and note.

"they then individually offered advice" *pṛthag vākyam athābruvan*: Literally, "individually they then spoke speech." D6,7,10,11,T,G3,M2–9, and GPP, NSP, Gita Press, KK, and VSP read the plural *vākyāni* [*vākyāny athābruvan*] for *vākyam*.

11. "Twice-born brahmans" *dvijāḥ*: Literally, "O twice-born [ones]."

12. "other than bull-bannered Śiva" *antareṇa vṛṣadhvajam*: Literally, "excluding the one with a bull for his banner." D6,7,10,11,M7, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *antarā vṛṣabhadhvajam*.

"And indeed . . . is as dear to that great God" *priyaś caiva mahātmanaḥ*: Literally, "and indeed dear to *or* beloved of the great [one]." This verse, with its superimposition of Śaivite devotionalism onto the vedic sacrificial religion, arouses the theological and sec-

tarian passions of the commentators, which have lain largely dormant since the end of the *Yuddhakāṇḍa*. The issue is basically this. The *aśvamedha*, often regarded as the crest-jewel of royal vedic sacrifices, is nowhere in the vedic literature said to be particularly directed toward or beloved by Śiva, who, at least in his standard purāṇic characterization, is actually excluded from the vedic sacrifice of his father-in-law, Dakṣa. See, for example, *MBh* 12.274.2–58; *KūrmaP* 1.14.4–97; *DevīBhāP* 7.30; etc. See, too, *Bālakāṇḍa* 65.9 and notes. The commentators attempt to rationalize this seeming disconnect in various ways. Ck, Cg, and Ct all agree that Śiva is named because he is the only deity with the power to remove the curse, which he himself issued (see 7.78.11–16), and that, moreover, the *aśvamedha* is pleasing to him because it is pleasing to all divinities. (*vṛṣabhadhvaja eva svakṛtaśāpanivartanasamarthas tatprītiś cāśvamedhena sarvadevatāprītikareṇaiva*—so Ct; Ck and Cg similarly.) These commentators similarly agree that the reason there is no sacrifice greater than the *aśvamedha* is that it has the power to expiate all the sins of kings up to and including the killing of a brahman. (*nāśvamedhāt paro yajñaḥ. rājñāṃ brahmahatyāntasarvapāpanivartakatvād iti bhāvaḥ*—so Ct; Cg and Ck similarly.) See notes to 7.75.2. These three commentators, however, begin to differ in their understanding as to why the *aśvamedha* should be particularly dear to Śiva. Ct, responding to an objection as to why this should be so, argues that although the sacrifice is particularly dear to Prajāpati, who is its presiding deity, it is not wrong to associate it with Śiva because of the fact that Prajāpati, when he is in the state of being Hiraṇyagarbha, the golden embryo of the universe, is also considered to be Rudra, i.e., Śiva. (*nanv aśvamedhena kathaṃ vṛṣabhadhvajasaṃtoṣo 'ta āha—priya eva mahātmanaḥ. yady api prajāpatidaivatyatvāt prajāpatiprītikaraḥ sa tathāpi hiraṇyagarbhāvasthāviśeṣasyaiva rudratvān na doṣaḥ.*) Cg agrees that the *aśvamedha* is particularly pleasing to its principal deity, Prajāpati, but allows that since it also delights all of the divinities, it can be said to please Śiva as well. He notes, however, that in reality, according to the vedic declaration that "Viṣṇu is the sacrifice (= *Kauṣītakibrāhmaṇa* 4.2; *TaiBr* 1.2.5.1; *AitBr* 1.15.4; cf. *TaiS* 1.7.4.4)," the *aśvamedha* is for the propitiation of the presiding deity of the sacrifice, i.e., Viṣṇu. That is to say, according to the statement made earlier by Lakṣmaṇa, the *aśvamedha* is designed to propitiate Viṣṇu (see 7.76.20–21). Moreover, Cg continues, in the propitiation of Viṣṇu, Hara (Śiva) is also pleased. It is only, Cg argues, in order to praise the *aśvamedha* for its quality of expiating the killing of a brahman that Rāma repeats what Lakṣmaṇa had said. He continues that one must reject the idea that repeating what Lakṣmaṇa said regarding the propitiation of Viṣṇu, now with regard to the propitiation of Śiva, suggests that he is attempting to express the superiority of Śiva with respect to Viṣṇu. In fact, Cg concludes, Rāma's comments are made merely in order to demonstrate the fact that the *aśvamedha* can expiate the sin of killing a brahman. (*yady api prajāpatidevatākaḥ prajāpatiprītikaro 'śvamedhas tathāpi sarvadevatā prītikaratvād asya rudraprītikaratvam api siddham. vastutas tu yajño vai viṣṇur iti śrutivacanād yajñapuruṣārādhanam aśvamedhaḥ. viṣṇvārādhanam ity upakrame lakṣmaṇoktyā viṣṇvārādhanam evāśvamedhaḥ. tadārādhanatvenaiva harasyāpi priyatvam. prakṛtabrahmahatyāvārakatvena tasya praśaṃsārthaṃ punar api rāmeṇa tadviṣayārthavāda uktaḥ. etena yat kenacid uktaṃ lakṣmaṇena viṣṇvārādhanayajñe prastute punā rāmeṇa rudrārādhanatvapradarśanaṃ viṣṇvapekṣayā rudrādhikyasya pratipādanārtham iti taddūrotsāritam. brahmahatyāvārakapradarśanārthatvād rāmoktasya.*) Ck's arguments as to why Śiva should be associated with the *aśvamedha* are somewhat different from those put forward by Cg and Ct, other than the shared notion that, as the one who uttered the curse, he must be the one to undo its effect. Ck now raises the question as to why Kardama proposes the performance of the *aśvamedha*, since it is unlikely to gratify Śiva. His response is that it is pleasing to that great one (Śiva) since, even though its presiding divinity is Prajāpati and it is therefore pleasing to that divinity and grants one access to

Prajāpati's world of the Brahmaloka, still it is highly pleasing to great Rudra, since he [Śiva], in his form as the three vedic sacrificial fires, is the instrument of the accomplishment of all sacrifices (?), up to and including the *aśvamedha*. Ck validates this statement by quoting two vedic phrases that state, respectively, that Rudra, indeed, is the sacrificial fire and that Rudra is both the sacrificial fire and the agent of what is properly sacrificed. (*vṛṣabhadhvajaprītyabhāvyatvāt katham aśvamedhena yajanam ity āha. priyaṃ caiva mahātmana iti. yady api prajāpatidevatākaḥ prajāpatiprītikaraḥ prājāpatyabrahmalokapradaś cāthāpi mahātmano rudrasya ca paramapriyam eva tadyajñam aśvamedhāntasarv . . .* (?) *yāgasādhanatvaṃ tretāgnisvarūpatvād. rudro vā eṣa yad agnir* [*yathā*] *rudro 'gniḥ sviṣṭakṛd ityādeḥ.*) The first quote, *rudro vā eṣa yad agnir yathā*, is found at *TaiS* 5.4.10.5. The phrase appears to be a partial quotation of the popular vedic saying "*devo 'gniḥ sviṣṭakṛt*," "the god Agni is the agent of what is properly sacrificed." See, for example, *Vājasaneyīsaṃhitā* 21.58a, 28.22a, 28.45a; *ŚatBr* 2.2.3.25; *TaiBr* 2.6.10.6a, etc. Cs, who is no partisan of Śiva, proposes his own characteristically idiosyncratic interpretation of the phrase "beloved of the great one (*priyaś caiva mahātmanaḥ*)." According to him, the epithet refers either to Brahmā or to Viṣṇu. Cs argues that the Śaivite epithet "bull-bannered (*vṛṣa*[*bha*]*dhvajam*)" is used since Śiva, as the author of the curse, must appeal to the grace of Hari (Viṣṇu) to rescind it, not because he (Śiva) is the preeminent divinity. (*mahātmano brahmaṇo viṣṇor vāyaṃ yajñaḥ priyaś ca. rudrasya śāpadātṛtvāt taddvārā śrīhariprasāda āsādanīya iti vṛṣabhadhvajam ity uktir na tu paramamukhyatayeti mantavyam.*)

13. "the unassailable God" *durāsadam*: Literally, "the unassailable *or* unapproachable [one] *or* the difficult to be accomplished [thing.]" In this context, the term can plausibly refer either to Śiva as the recipient of the sacrifice or to the sacrifice itself. Cr, the only commentator to address the term, takes it in the latter sense. He glosses, "Let us offer the *aśvamedha*, difficult to accomplish (*durāsadam aśvamedhaṃ yajāmahe*)." In this opinion he is followed by Dutt (1894, p. 1898), Roussel (1903, vol. 3, p. 616), and Shastri (1959, vol. 3, p. 606). We, however, believe that the adjective is intended to refer to Śiva, for whom the term serves as one of his epithets, since otherwise the logical connection with the previous verses is weakened or lost. In this opinion we are in agreement with Gorresio (1870, p. 271) and Raghunathan (1982, vol. 3, p. 597). Gita Press (1998, vol. 2, p. 907) and Benoît (1999, p. 1404) omit the term from their translations.

"those bulls among twice-born brahmans" *dvijarṣabhāḥ*: Literally, "the bulls among twice-born [ones]."

14. "The royal seer" *rājarṣiḥ*: D6,T3,4,M3, and KK and VSP read instead the genitive singular *rājarṣeḥ*, thus making the term somewhat awkwardly refer to Saṃvarta, who appears to be a brahman. See verses 4–5 above. See 7.18.3 and notes, where Saṃvarta is identified as a brahman-seer and the brother of Bṛhaspati.

"Marutta" *maruttaḥ*: Earlier in the *Uttarakāṇḍa*, while offering a sacrifice to Śiva, Marutta is challenged by Rāvaṇa. Marutta is about to engage in battle with the *rākṣasa* lord but is dissuaded from this course by his *guru*, Saṃvarta. See 7.18.2–17; see, too, notes to 7.18.2.

"disciple" *śiṣyaḥ*: As is made clear at 7.18.2–17, Saṃvarta is Marutta's *guru* and officiating priest. For some reason, Cr understands that Marutta is Saṃvarta's son, but this goes against the entire vedic, epic, and purāṇic tradition, and, in any case, a king would not normally be the son of a brahman (*marutta iti vikhyātaḥ saṃvartasya sutaḥ*).

"Saṃvarta" *saṃvartasya*: See 7.18.2–17, and especially notes to 7.18.3.

"performed the sacrifice" *yajñaṃ samupāharat*: The idea here is, no doubt, that Marutta is serving as the *yajamāna* on behalf of Ila. Ck, Cg, Ct, and Cr all understand the phrase to mean that Marutta gathered all the necessary materials and implements for (Ila's—so Ct) sacrifice (*ilayajñāpekṣitasaṃbhāram upāhṛtavān ity arthaḥ*—so Ct; Ck, Cg, and Cr similarly).

15. "and the greatly illustrious Rudra was supremely gratified" *rudraś ca paraṃ toṣam ājagāma mahāyaśāḥ*: Literally, "and the greatly illustrious Rudra came to the highest satisfaction." T1,2,G3,M3,6, and KK and VSP read *jagāma sumahāyaśāḥ*, lending the line the sense "and the very greatly illustrious Rudra went to the highest satisfaction." Continuing his effort to downgrade the importance of Śiva relative to Viṣṇu and Brahmā, Cs takes the conjunction "and (*ca*)" to imply that those two divinities were also pleased by the sacrifice and states that, moreover, we should understand that they were gratified proportionally in their order of importance, that is to say, first Hari, next Brahmā (Hiraṇyagarbha), and last Śiva. (*rudraś ceti śabdāt paramamukhyamukhye śabdavācyah arihiraṇyagarbhaharāṇāṃ prītiṃ taratamato 'bhipraiti.*)

16. "upon the completion of the sacrifice" *yajñasamāptau*: V2,B3,D6,7,10,11,T2,4,G1,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *yajñe samāpte*, "when the sacrifice was completed."

"Umā's lord" *umāpatiḥ*: On the use of this epithet in the *Rāmāyaṇa*, see notes to 7.6.24.

"said the following with regard to Ilā" *uvācedam ilāṃ prati*: Literally, "he spoke this with reference to Ilā." D6,7,10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *uvāca ilasaṃnidhau*, "he spoke in the presence of Ila." Note the hiatus and the change of gender. The actual gender of Ila/Ilā in this *sarga* is a bit ambiguous. Starting at 7.80.25 and continuing up until the present verse (see verses 4–5 and 7) it is clear that Ila is once again a male. Here and below at verses 18 and 19, the king is referred to by his feminine name Ilā. This is probably to avoid the awkwardness of petitioning Śiva to turn a man into a man.

"to . . . those . . . twice-born brahmans" *dvijān*: Literally, "to the twice-born [ones]."

17. "with the *aśvamedha*" *hayamedhena*: Literally, "with the *hayamedha*." The text commonly uses this synonymous term with the *aśvamedha*. See notes to 7.50.14.

"foremost of twice-born brahmans" *dvijasattamāḥ*: Literally, "foremost of twice-born [ones]."

"for this lord of Bāhli" *bāhlipateḥ*: KK and VSP read instead *bāhlīpateḥ*. See 7.78.3 and notes.

18. "As the Lord of the gods . . . him" *deveśe . . . deveśam*: Literally, "as the Lord of the gods [was speaking] . . . [propitiated] the Lord of the gods."

"those twice-born brahmans" *dvijās te*: Literally, "those twice-born [ones]."

"further propitiated" *prasādayanti*: Literally, "they propitiated *or* entreated." Ck and Ct argue that some specific propitiation is necessary in order for Śiva not to repeat his earlier statement to Ilā at 7.78.19 that she might choose any boon except the restoration of manhood. (*deveśaṃ prasādayanti sma. puruṣatvaṃ vinānyaṃ varaṃ vṛṇīṣveti pūrvavad yathā na vadet tathā viśiṣya prasannam akurvann ity arthaḥ.*)

19. "delighted at heart, Rudra" *prītamanā rudraḥ*: Ñ,V1,2,B3,D1–7,9–11,T3,4,M1,2,4,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *prīto mahādevaḥ*, "pleased, Mahādeva."

"restored his manhood" *puruṣatvaṃ dadau punaḥ*: Literally, "He gave manhood again."

"the immensely illustrious god" *sumahātejāḥ*: Literally, "the immensely illustrious [one]."

20. "Once the *aśvamedha* had been completed" *nivṛtte hayamedhe tu*: Literally, "and when the *hayamedha* had ceased." See notes to 7.50.14. B1,2,D6,7,10,11, and GPP, NSP, and Gita Press read the synonymous *ca*, "and," for *tu*.

"and Hara had vanished" *gate cādarśanaṃ hare*: Literally, "and when Hara had gone to invisibility." KK and VSP read instead *gataś cādarśanaṃ haraḥ*, "and Hara disappeared."

"all those . . . twice-born brahmans departed" *dvijāḥ sarve agacchan*: Literally, "the twice-born [ones] went." Note the hiatus. D6,7,10,11,T1,2,G1,2,M1–5,7–10, and GPP, NSP, and Gita Press read instead *divjāḥ sarve te 'gacchan*, "all those twice-born [ones]

went," while KK and VSP read instead *dvijāḥ sarve hy agacchan*, "indeed, all the twice-born [ones] went," to avoid the hiatus.

"farsighted" *dīrghadarśinaḥ*: Compare notes to 7.65.10.

21. "King Ila" *rājā*: Literally, "the king." See notes to verse 16 above.

"having left Bāhli" *bāhlim utsṛjya*: As Ck, Cg, and Ct note, Ila has left Bāhli under the governance of his eldest son, Śaśabindu, as foretold by Ila at 7.80.17 (*jyeṣṭhaputraśaśabindvadhiṣṭhitam iti śeṣaḥ*—so Cg and Ct; Ck similarly).

"Pratiṣṭhāna" *pratiṣṭhānam*: See 7.51-7*, verse 19 (= App. I, No. 8, lines 295–296) and notes.

"in the middle country" *madhyadeśe*: This term refers to the region lying between the Himalayas in the north and the Vindhyas in the south, Vinaśana in the east and Prayāga in the west (*himavadvindhyayor madhyaṃ yat prāgvinaśanād api / pratyag eva prayāgāc ca madhyadeśaḥ sa kīrtitaḥ //*). See *ManuSm* 2.21.

22. "But as for . . . he became king in Bāhli" *tu . . . rājāsīd bāhlyām*: D10,11,M6, and GPP, NSP, and Gita Press read instead *ca rājarṣir bāhlim*, "and that royal seer . . . Bāhli," while KK and VSP read the synonymous *tu rājarṣir bāhlim*. This variant is elliptical, as it lacks a verb. Ck, Cg, Ct, and Cr all supply the verb "he inhabited *or* settled in" (*adhyuvāseti śeṣaḥ*).

"Ila . . . in Pratiṣṭhāna" *pratiṣṭhāna ilaḥ*: Ñ2,B1,D6,7,10,11,T3,G1,2,M2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP read instead *pratiṣṭhāne ilaḥ*. Note the irregular *sandhi* and the hiatus.

"was king" *rājā*: We carry over the phrase "he was (*āsīt*)" from *pāda* a. Ck and Ct, whose variant in *pādas* ab shows no verb, as noted above, supply "he dwelt (*uvāseti śeṣaḥ*)." Cr inserts the participle *sthitaḥ*, "he stayed *or* abided," which he further glosses as "was very firmly established (*atipratiṣṭhitaḥ*)."

23. "In time" *kāle*: Cg understands, "at the time of the death of his body (*śarīrāvasānakāle*)."

"inherited Pratiṣṭhāna" *pratiṣṭhānaṃ prāptavān*: Literally, "he acquired Pratiṣṭhāna."

24. "O bulls among men" *puruṣarṣabhau*: Literally, "O you two bulls among men." The dual is appropriate, as it marks the conclusion of Rāma's remarks to the question of Lakṣmaṇa and Bharata in verses 1–2 above. V1,D7,10,11,T4,G3,M6, and GPP and NSP, however, read instead the singular *puruṣarṣabha*, "O bull among men." See notes to 7.79.11.

"Ila, having been a woman" *strībhūtaḥ*: Literally, "[he] being a woman." D6,10,11, and GPP and NSP read instead *strīpūrvaḥ*, "[he] previously a woman." Cs glosses this variant as "having previously become a woman (*pūrvaṃ strītvena jātaḥ*)."

"regained his manhood" *pauruṣaṃ lebhe*: Literally, "he acquired manhood."

"and other things that were difficult to obtain" *yac cānyad api durlabham*: Literally, "also which other thing [that is] hard to obtain." Cr understands this to refer to additional boons beyond the recovery of manhood and the attainment of Brahmaloka (*pauruṣaṃ brahmalokam anyad api yad durlabhaṃ tal lebhe*). Cg understands similarly (*yac cānyad iti. uktabrahmalokād ity arthaḥ*).

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2–3. "once I have summoned" *samāhūya*: Literally, "having summoned *or* invited." Ñ1,V,D1–7,9–11,T3,4,M1,6–9, and GPP, NSP, Gita Press, KK, and VSP read instead *samānīya*, "having assembled."

"Vasiṣṭha, Vāmadeva, Jābāli, Kaśyapa" *vasiṣṭhaṃ vāmadevaṃ ca jābālim atha kaśyapam*: These are four of the eight brahmans who perform Rāma's *rājyābhiṣeka* at 6.116.55–

56. See also 7.65.4–5 and notes. Vasiṣṭha and Vāmadeva are mentioned at the very beginning of the epic as the two principal officiating priests of the Ikṣvāku household (1.7.3). Ñ1,B,D7,T3,G2,3,M, and Gorresio, Gita Press, KK, and VSP read *kāśyapam*, "descendant of Kaśyapa," for *kaśyapam*, "Kaśyapa."

"twice-born brahmans" *dvijān*: Literally, "twice-born [ones]."

"who are experts in the *aśvamedha*" *aśvamedhapuraskṛtān*: Literally, "accompanied by or occupied with the *aśvamedha*." We follow Ck, Ct, and Cr, who gloss, "competent in the offering of the *aśvamedha* (*aśvamedhaprayogasamarthān*)." Cg similarly glosses, "skilled in the offering of the *aśvamedha* (*aśvamedhaprayogakuśalān ity arthaḥ*)." See 6.116.55–56. "with great concentration" *samādhinā*: Literally, "with concentration." Ct glosses, "through the state of having a mind that is attentive (*sāvadhānacittatayā*)." Cr glosses, "characterized by a mind that is focused on a single point (*ekāgracittenopalakṣitaḥ*)."

"endowed with all the auspicious signs" *lakṣaṇasaṃpannam*: Cr glosses, "characterized by the signs indicating suitability for being released (*utsarjanayogyalakṣaṇaviśiṣṭam*)."

4. "Lakṣmaṇa, acting quickly" *tvaritavikramaḥ*: Literally, "he of swift strides *or* pace." The compound is commonly used as a stock adjective for heroes. When used in this way, we generally render "swift-striding." See 6.113.2 and notes. Here, however, the context indicates that Lakṣmaṇa is immediately carrying out his brother's instructions, and we have rendered accordingly.

"those twice-born brahmans" *dvijān*: Literally, "the twice-born [ones]."

"presented them to Rāghava" *darśayāmāsa rāghavam*: Literally, "he caused [them] to see Rāghava" or possibly "he caused Rāghava to see [them]."

6. "Cupping his hands in reverence . . . then" *prāñjalis tu tato bhūtvā*: Literally, "And having then become one whose hands were cupped in reverence." D6,7,10,11,M1, and GPP, NSP, Gita Press, KK, and VSP read instead the minor variant *prāñjaliḥ sa tadā bhūtvā*, "then he, having become one whose hands were cupped in reverence."

"those foremost among the twice-born brahmans" *dvijasattamān*: Literally, "the foremost among twice-born [ones]."

"addressed . . . in words concerning the *aśvamedha* that were in keeping with righteousness" *uvāca dharmasaṃyuktam aśvamedhāśritaṃ vacaḥ*: Literally, "He spoke words connected with *dharma* and that related to the *aśvamedha*." M3 and KK and VSP read instead *ācacakṣe 'śvamedhasya hy abhiprāyaṃ mahāyaśāḥ*, "The greatly illustrious one told of [his] intention regarding the *aśvamedha*." Ck and Cg propose remedying the awkward syntax by supplying the phrase "with regard to the performance" to construe with the genitive of *aśvamedha*. (*aśvamedhasyeti. anuṣṭhānaviṣayakam iti śeṣaḥ*—so Ck and Cg.) Cg further notes the critical reading as a variant (*uvāca dharmasaṃyuktam aśvamedhāśritaṃ vaca iti ca pāṭhaḥ*).

Following verse 6, D6,7,10,11,G1,2,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1266*]: "And[1] when they had heard that [speech] of Rāma and had done homage to bull-bannered Śiva,[2] all the twice-born brahmans[3] celebrated the *aśvamedha* in the obligatory manner[4] (*te tu rāmasya tac chrutvā namaskṛtvā vṛṣadhvajam / aśvamedhaṃ dvijāḥ sarve pūjayanti sma nityaśaḥ //*)."

[1] "And" *tu*: D6,7,10,11, and GPP, NSP, and Gita Press read instead the contextually synonymous *api*.

[2] "to bull-bannered Śiva" *vṛṣadhvajam*: Literally, "to the one having the bull as his banner *or* the bull-bannered [one]." On this epithet see 7.81.12 and notes. Apropos of this verse, Ck and Cg renew with increased vigor their efforts to eliminate Śiva as a recipient of the vedic sacrifice. In this context, unlike that of the *aśvamedha* initiated by Kardama on behalf of Ila/Ilā in the previous *sarga*, where Śiva, as the one who pronounced Ila's/

Ilā's curse had to be propitiated (see 7.81.12 and notes), there is no particular association of Śiva with the *aśvamedha* in general. Ck, in keeping with his Brahmaite proclivities, understands the reference here, as he has in the past, to be to "four-faced Rudra," i.e., Brahmā (*caturmukharudraḥ*). See notes to 5.1.177; 127*, note 5, following notes to 6.7.15; 6.59.82; and 6.62.28 and notes. Cg clearly continues an articulation of his strong Vaiṣṇava bias and anti-Śaiva attitude. Compare, for example, his comments on 1.42.17 and notes. Cg goes so far as to claim that the reference to the worship of *vṛṣadhvaja*, "the bull-bannered [one]," here and in the previous *sarga* is ironic (*solluṇṭhanaṃ vacaḥ*) and that it actually excludes any propitiation of Rudra. As Cg claims, there is not even the slightest connection of Rudra with the vedic sacrifice, which is dedicated to other divinities, as Rudra himself is unworthy of any sacrifice and is to be worshiped only by *śūdras*. Cg argues that, in fact, it is well known that if anyone has any contact with him [Śiva] during the course of a sacrifice, there must be a purification through sipping water, etc. Ck argues similarly on this point. Both commentators cite *TaiS* 3.1.4.1[a], which appears to indicate that the term *paśupati*, "lord of beasts *or* sacrificial victims," a common epithet of Śiva, is really a reference to Agni, who is the divinity connected to all sacrifices (*imáṃ paśúṃ paśupate te adyá badhnāmy agne sukṛtásya mádhye* = *TaiS* 3.1.4.1[a] = *Mānavaśrautasūtra* 1.8.3.1[a]). (*vṛṣadhvajaṃ namaskṛtveti. solluṇṭhanaṃ vaca ilavad rudrārādhanaṃ vihāyety arthaḥ. kardamakṛtayāgasyevāsya rudrāt prayojanagandhābhāvāt paradevatām uddiśyāśvamedhaṃ kartum udyuktā iti bhāvaḥ. rudras tu sarvayajñānarhaḥ śūdrārādhya. yajñamadhye ca tatprasaṅge 'pa upasparśanādiprayaścittasya prasiddhatvāt. imáṃ paśúṃ paśupate te adyá badhnāmy agna ityādi śrutis tv agner eva yajñānvayapratipādikā*—so Cg.) Cg continues that Rudra was not to be worshiped during the sacrifice performed by Kardama. But rather what was stated was that Rudra was pleased because of the state of worshiping his chosen divinity in the form of Viṣṇu. (*kardamakṛtayajñasya nārādhyo rudraḥ. kiṃtu svābhimatadevatārūpaviṣṇvārdhanatvena prīto rudra ity ucyate.*) As he did earlier (see notes to 7.81.12), Cg concludes by claiming that, in fact, Viṣṇu is the supreme divinity in connection with sacrifice or that they [the brahmans] actually worshiped Viṣṇu because of his having granted a boon to Rudra. As for Rāma, he performed the *aśvamedha* just as it was done before [i.e., by Kardama without reference to Śiva]. (*upakrame tatpūrvasargeṣu yajño vai viṣṇur ity uktarītyā viṣṇor ārādhyatvasamarthanāt. yadvā viṣṇudattavaratvād rudrasya. viṣṇum apūjayan. rāmas tv aśvamedhaṃ yathāpūrvam akarot.*)

[3] "twice-born brahmans" *dvijāḥ*: Literally, "the twice-born [ones]."

[4] "in the obligatory manner" *nityaśaḥ*: The term normally means "eternally *or* constantly," but this meaning makes no sense in the context. We take the term to be an adverb derived from the adjective *nitya* in its sense of "obligatory," as applied to ritual or rules, as opposed to *kāmya*, or "optional." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvaśaḥ*, here "fully *or* completely."

7. The sequence of verses is peculiar, as—against the normal practice of the authors—no actual words of the brahmans are quoted either in the critical edition or in GPP, NSP, Gita Press, KK, or VSP. Most northern manuscripts and printed editions (Ś,Ñ,V,B, D1–5,8,9,12, as well as Lahore and Gorresio) substitute a passage of one line [1268*] for 7cd: "In response to the king's thought pertaining to the *aśvamedha*, [the brahmans] cried, 'Excellent! Excellent!' (*aśvamedhamataṃ rājñaḥ sādhu sādhv iti cābruvan*)." In addition, D3 inserts a passage of six lines [1267*] following verse 6, in which the brahmans encourage Rāma to carry out the proposed *aśvamedha* and praise its power to purify one of all sins.

"the wonderful words . . . on the part of the eminent . . . twice-born brahmans" *dvijamukhyānāṃ vākyam adbhutadarśanam*: Literally, "the wonderful-looking speech

of the foremost of the twice-born [ones]." Compare 7.80.7 and notes on a similar visual metaphor for speech.

8. "Having secured their approval" *vijñāya tu mataṃ teṣām*: Literally, "having learned their thought *or* approval." D7,10,11,T3,M4,5,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead *vijñāya tat karma teṣām*, "having learned that action of theirs." Ct and Cr understand the term *karma* here to refer either to the brahmans' agreement to perform his [Rāma's] sacrifice (*tatkarmakaraṇāṅgīkāram*—so Ct) or the undertaking or performance of the *aśvamedha* (*aśvamedhapravṛttim*—so Cr).

"Great-armed prince" *mahābāho*: Literally, "O great-armed [one]." M3 and KK and VSP read instead *drutaṃ dūtān*, lending the *pāda* the sense "swiftly [send] messengers."

"saying to him": The phrase has been added to indicate clearly that the following verse is Rāma's message to Sugrīva.

9. "quickly" *śīghram*: Ś,Ñ1,V1,3,B1,2,D1–5,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *yathā*, "in such a way *or* in which fashion." Ct glosses this term as "in a timely fashion (*yathākālam*)," while Cr glosses, "as is appropriate (*yathāvat*)."

"with . . . their dependents" *tadāśrayaiḥ*: B1,2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vanaukasām*, lending *pāda* b the sense "and with many of the forest-dwelling [monkeys]." Ck, Ct, and Cr understand the reference to be to those great monkeys, such as Hanumān and Aṅgada, while the many [others] of the forest-dwelling monkeys refers to their host of followers. (*mahadbhir haribhir hanumadādibhiḥ. bahubhiś ca vanaukasām anucararūpāṇāṃ bahubhiḥ samudāyair ity arthaḥ*—so Ct; *mahadbhir haribhir iti hanumadaṅgadādibhir ity arthaḥ. bahubhiś ca vanaukasām ity anucararūpāṇām iti śeṣaḥ*—so Ck; Cr similarly.) Despite the frequency of the kenning *vanaukaḥ*, "forest-dwelling [one]," for "monkey" in books 2–6, this is its only occurrence in the *Uttarakāṇḍa*.

"in order to participate in this greatest of sacrifices" *anubhoktuṃ makhottamam*: Ck, Cg, and Ct all gloss *anubhoktum* as "to witness *or* see (*draṣṭum*—Cg and Ct; *dṛṣṭām* [*sic*]—Ck)." D6,7,10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read *mahotsavam*, "the great festival," for *makhottamam*, "the greatest of sacrifices." T1,2,G1,3,M1–5,8,9, and KK and VSP read *hy anubhoktum*, "indeed to participate," for *anubhoktum*, "to participate," in order to avoid the hiatus.

10. "let great-armed . . . traveling swiftly, attend" *mahābāhuḥ prāpnotu laghuvikramaḥ*: Literally, "Let that great-armed one of light paces reach." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāyajñam āyātv atulavikramaḥ*, "Let him of incomparable valor come to that great sacrifice [the *aśvamedha*]."

"by . . . *rākṣasas*, who can travel anywhere at will" *rakṣobhiḥ kāmagaiḥ*: Literally, "by *rākṣasas*, who go according to desire." See notes to 7.16.4.

11. "tiger among men" *naravyāghra*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *mahābhāgāḥ*, "the greatly fortunate [ones]." This adjective would then modify "kings (*rājānaḥ*)."

"to the unsurpassed sacrificial ground" *yajñabhūmim anuttamām*: D6,7,10, and GPP, NSP, and Gita Press read instead *yajñabhūminirīkṣakāḥ*, "[as] observers of the sacrificial ground," which would also modify the kings (*rājānaḥ*) in *pāda* a, while KK and VSP read instead *yajñaṃ draṣṭum anuttamam*, "to witness the unsurpassed sacrifice."

12. "you must invite" *nimantrayasva*: D6,7,10,11,G1,2,M2,4–10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *āmantrayasva*.

"those twice-born brahmans" *dvijāḥ*: Literally, "the twice-born [ones]."

"wholly devoted to righteousness" *dharmaparāyaṇāḥ*: D6,7,10,11,M1,2,4,5,7,9,10, and GPP, NSP, Gita Press, KK, and VSP read instead the similar *dharmasamāhitāḥ*, "intent *or* focused upon *dharma*."

"who dwell in distant lands" *deśāntaragatā ye*: Literally, "who have gone to other countries." Cr glosses, "who have reached a distant country through the force of some purpose (*prayojanavaśena dūradeśaṃ prāptāḥ*)." See notes to verse 13 below.

13. "great-armed prince" *mahābāho*: Literally, "O great-armed [one]."

"as well as the great seers—together with their wives—who dwell in distant lands" *deśāntarāgatā ye ca sadārāś ca maharṣayaḥ*: Following the logic of Cr in his gloss to the previous verse (see notes to verse 12 above), the reference here would be to those great seers who have actually settled with their families in distant lands, as opposed to those who have merely traveled far for some purpose. Ś,Ñ2,V3,D6,7,10–12,G1,2,M1,2,4–10, and GPP, NSP, Gita Press, KK, and VSP read *sarve*, "all [those]," for *ye ca*, "as well as . . . who." D6,7,10,11,G1,2,M1,2,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read *dvijātayaḥ*, "twice-born [brahmans]," for *maharṣayaḥ*, "great seers." Compare 1352* and notes, following notes to 7.87.7.

Following verse 13, D6,7,10,11,T,G,M1–5,8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1274*]: "And also cymbalists,[1] actors, and dancers[2] . . . (*tathaiva tālāvacarās tathaiva naṭanartakāḥ*)."

[1] "cymbalists" *tālāvacarāḥ*: The precise meaning of the term is unclear. It occurs once in the *Ayodhyākāṇḍa* but only in an appendix passage (App. I, No. 6, line 26 [v.l. *tālāpacarāḥ*] = GPP, NSP, Gita Press, KK, and VSP 2.3.17), three times in the *Laṅkāvatārasūtra* (1.1.9; 1.44.47 [twice]), and once in the *Arthaśāstra* (2.4.11). Here Ck, Cg, Ct, and Cr all understand the term to refer to people who, having taken up the *tāla*, or cymbal, earn their living by it. Ck, Cg, and Cr further understand that the term refers to a stage manager or a director of a theatrical troupe (*sūtradhāra*) (*tālaṃ gṛhītvāvacarantīti tālāvacarāḥ sūtradhārāḥ*—so Ck and Cg; Ct and Cr similarly). This latter definition has been followed only by Raghunathan (1982, vol. 3, p. 598), who renders, "conductors of plays." All other translations consulted that read this line understand, presumably with Ct, that the term refers to musicians who play the cymbals ("symbols" [*sic*]—Gita Press [1998, vol. 2, p. 909]).

[2] "actors and dancers" *tathaiva naṭanartakāḥ*: Literally, "as well as actors and dancers." Ct, on the other hand, identifies the *naṭas*, "actors," as the *sūtradhāras* (*naṭāḥ sūtradhārāḥ*).

14. "please give instructions for a vast sacrificial enclosure" *yajñavāṭaś ca sumahān . . . / ājñāpyatām*: Literally, "and let a very large sacrificial ground be ordered."

"on the banks of the Gomatī" *gomatyāḥ*: Literally, "of the Gomatī." Ck, Cg, and Ct all note that we are to add the words "on the bank . . . of the Gomatī River" (*gomatyā nadyās tīra iti śeṣaḥ*). Cr understands similarly. See notes to 7.45.17.

"in the Naimiṣa forest" *naimiṣe vane*: The Naimiṣa forest is a sacred *tīrtha*, or pilgrimage spot, famed in the *Mahābhārata* as the place where the *sauti* Ugraśravas narrated the great epic at the twelve-year sacrificial session of Śaunaka (*MBh* 1.1.1ff.). It is interesting that Rāma should perform his great sacrifice in a location so closely associated with the *Mahābhārata*. Perhaps the authors of the *Uttarakāṇḍa* chose the site precisely to link it to the *Mahābhārata* narrative. Compare *MBh* 12.243.2, where the Gomatī River is also said to flow through the Naimiṣa forest. See Introduction, "Historicity and Sovereignty," pp. 157–68, and R. Goldman 2016.

"for it is unsurpassed in holiness" *tad dhi puṇyam anuttamam*: Literally, "for that is holy [and] unsurpassed." Cr observes, "since that forest is holy, therefore it is unsurpassed, that is to say, it is by far the best (*hi yatas tad vanaṃ puṇyam ata evānuttamam atiśreṣṭham*)."

Following verse 14, D6,7,10,11,S insert a passage of five lines [1276*]: "So, great-armed one, let the propitiatory rites[1] commence[2] all around.[1] And, delight of the Raghus,

knower of righteousness,[3] let all the people, in their hundreds, having enjoyed that unsurpassed rite, the great sacrifice, in the Naimiṣa forest, return,[4] well fed, satisfied, and duly honored.[2–4] So, knower of righteousness, quickly let the people be invited.[5]"

[1] "the propitiatory rites" *śāntayaḥ*: *Śāntis* are propitiatory rites to avert the baleful influence of planets and the like. Cs explains that they are to bring about the propitiation of [malignant] planets and so forth (*grahādisaumukhyāpādikāḥ*).

[2] "let . . . commence" *pravartantām*: T2,G3,M8, and KK and VSP read instead the *karmaṇi prayoga* form *pravartyantām*, "let [them] be commenced."

[3] "knower of righteousness" *dharmajña*: D10,11,T1,3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the plural *dharmajñāḥ*, which is difficult to construe, although perhaps it is intended to refer to the singular collective noun *janaḥ*, "people," in line 5.

[4] "let . . . the people . . . return" *pratiyāsyati . . . janaḥ*: Literally, "the people will return." T2,M3, and KK and VSP read instead *prītiṃ yāsyati . . . janaḥ*, "the people will be pleased."

15. "And, immensely powerful prince, let a hundred thousand cartloads of the finest rice and ten thousand cartloads of sesame seeds and *mudga* beans go on ahead." *śataṃ vāhasahasrāṇāṃ taṇḍulānāṃ vapuṣmatām / ayutaṃ tilamudgasya prayātv agre mahābala //*: Literally, "Let a hundred of thousands of carts of beautiful rice and ten thousand of sesame seed and *mudga* beans go on ahead, O one of great strength." The commentators generally understand the term *vāha-*, "conveyance," to refer to draft animals, such as bullocks (*balīvardādaya ity arthaḥ*—so Ct; Ck, Cg, and Cr similarly). The commentators are similarly in agreement that the somewhat unusual adjective *vapuṣmatām*, "[of the] beautiful *or* handsome [rice]," means, when applied to rice, that the grains are unbroken (*abhagnasvarūpāṇām ity arthaḥ*—so Ck and Ct; Cg and Cv similarly). Cr glosses, "of superb form *or* body, that is to say, having none of its parts broken (*praśastaśarīrāṇām acchinnāvayavānām ity arthaḥ*)." Ct understands the number ten thousand also to refer to the number of draft animals (*ayutaṃ vāhakapaśavaḥ*).

"*mudga* beans" *-mudgasya*: *Phaseolus mungo* (L) or *Vigna mungo* (L), commonly called the urid or urad bean *or* black gram. Ś,Ñ2,V3,D8,12, and KK and VSP read the genitive plural, *mudgānām*.

Following verse 15, Ś,Ñ2,V2,3,B,D6–8,10–12,T1,3,4,G,M1–6,8–10, and Lahore (line 1 only), GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1278*]: ". . . as well as chick peas, *kulattha* beans,[1] *māṣa* beans, and salt. And then [there should be] suitable oils[2] mixed with fragrances[3] (*caṇakānāṃ kulasthānāṃ māṣāṇāṃ lavaṇasya ca / ato 'nurūpaṃ snehaṃ ca gandhasaṃkṣiptam eva ca*)."

The reasons for the exclusion of this verse from the critical text are unclear, as it is represented in both the northern and southern recensions and in all subrecensions.

[1] "*kulattha* beans" *kulasthānām*: Literally, "of [those] belonging to a noble family." Ś2,V3,D6,11, and Lahore, KK, and VSP read instead *kulatthānām*, "of *kulattha* beans." This is the *Dolichos uniflorus* pulse, known as *kutthi* (also known as *sem* or *ballar*) in Hindi [http://www.lablablab.org/]. D7,10, and GPP, NSP, and Gita Press read instead *kulitthānām*, presumably a variant of *kulatthānām*. The critical reading appears to be a Sanskrit back-formation from what may have been perceived as a Prakrit *tadbhava*.

[2] "oils" *sneham*: The term can refer to oil or any unctuous or viscous fluid. Ck, Cg, Ct, and Cr all understand the term broadly to refer to any of the edible liquids that would be used in the preparation or consumption of the grains and pulses previously mentioned. They gloss, "ghee, oil, milk, curds, etc. (*ghṛtatailapayodadhyādikam*—so Ck, Cg, and Ct; Cr similarly)."

[3] "mixed with fragrances" *gandhasaṃkṣiptam*: Literally, "thrown together *or* condensed with fragrance." The reference here may be to aromatic or flavoring agents, perhaps such things as cloves or cinnamon. Ck and Cg specify that the fragrant articles should be unground, i.e., whole (*aghṛṣṭam evety arthaḥ*). Cr understands the term *saṃkṣipta* in its sense of "reduced *or* condensed," noting, "fragrances lesser in amount when compared to the oily substances (*snehāpekṣayālpaṃ gandham*)." Cv understands, "[oils] with infused fragrances (*prakṣiptagandham*)."

16. 16cd = 19cd (*agrato bharataḥ kṛtvā gacchatv agre mahāmatiḥ*).

"immensely wise" *mahāmatiḥ*: The textual evidence for this line is extremely complicated and is made more difficult by the confusing manner in which it is described in the apparatus. Many manuscripts repeat the verse in various locations. GPP, NSP, Gita Press, KK, and VSP read with the critical edition except for the substitution *samādhinā*, "with vigilance," for *mahāmatiḥ*.

"accompanying" *agrataḥ . . . kṛtvā*: Literally, "having placed [lit., 'made'] before [him]."

"many tens of millions in gold coins and more than a billion in silver" *suvarṇakoṭyo bahulā hiraṇyasya śatottarāḥ*: Literally, "many *koṭis* of gold, more than a hundred of silver." We follow Ck, Cg, and Ct, who apply *koṭyaḥ* (a crore or ten million) to both the gold and the silver (*koṭya ity anukarṣaḥ*—so Ct; Ck and Cg similarly). We have also added the word "coins" for the sake of comprehensibility, as no unit of value is mentioned.

17–19. 19cd = 16cd (*agrato bharataḥ kṛtvā gacchatv agre mahāmatiḥ*).

"immensely wise" *mahāmatiḥ*: V3,D6,7,10,11,M1–3, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāyaśāḥ*, "immensely illustrious." See notes to verse 16 above.

"rows of shops along the way" *antarāpaṇavīthyaḥ*: Literally, "intervening rows of shops." Ck, Cg, and Ct gloss, "'Intervening' means 'necessary here and there on the road.' The meaning is 'merchants to operate them.' (*antarā mārgamadhye tatra tatrāpekṣitā āpaṇavīthyaḥ. tat pravartakā vaṇija ity arthaḥ*—so Cg and Ct; Ck similarly.)"

"all the actors and dancers" *sarvāṃś ca naṭanartakān*: Ñ1,D6,7,10,11,T1,2,G,M, and GPP, NSP, Gita Press, KK, and VSP read instead the nominative plural *sarve ca naṭanartakāḥ*, "and all the actors and dancers," which then, like the other nominative plurals at 1281* (see below), construes with the finite verb *yāntu*, "let them go."

"the townsfolk, young and old, twice-born brahmans in deep concentration" *naigamān bālavṛddhāṃś ca dvijāṃś ca susamāhitān*: Literally, "and the *naigamas*, the young and old, the twice-born [ones] who are well focused." As noted earlier (see notes to 7.55.5), the term *naigama* has several meanings that must be determined on the basis of context. In the present context, as it is associated with the terms "young and old (*bālavṛddhāṃś ca*)" and is set in the middle of a list of what are largely laborers, tradesmen, and performing artists, we believe that the general sense of "townspeople" is most appropriate. Cr, the only commentator to take up the term, glosses it in this instance as "those who know *or* are familiar with the *śāstras* (*śāstrābhijñāḥ*)." T1,2,G3,M3, and KK and VSP read the nominative plurals for all forms, while KK and VSP read *balavṛddhāḥ*, "the strong and the aged," for *bālavṛddhāḥ*, "the young and old." GPP and NSP read all forms as accusative plurals except for the last, for which they have the nominative plural *susamāhitāḥ*, thus making it construe with 1281* (see below). According to GPP, the text of Cr retains the accusative plural, *susamāhitān*.

"skilled workmen, highly expert craftsmen" *karmāntikāṃś ca kuśalāñ śilpinaś ca supaṇḍitān*: For 18ab Ś,Ñ,V3,B1,D6–8,10–12,T1,G,M1 (reads twice),2–10, and Lahore, GPP, NSP, Gita Press, KK, and VSP substitute (Ś,V3,D8,12 before 17; T2 before 18cd) a passage of one line [1282*]: "workmen, carpenters,[1] highly expert craftsmen[2] (*karmāntikāḥ vardhakinaḥ śilpinaś ca supaṇḍitāḥ*)."

[1] "workmen, carpenters" *karmāntikā vardhakinaḥ*: Lahore, GPP, NSP, Gita Press, KK, and VSP read the accusative plural *karmāntikān vardhakinaḥ* (*ca kuśalān*) instead of the nominative plural. This variant is not noted in the critical apparatus.

[2] "highly expert craftsmen" *śilpinaś ca supaṇḍitāḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kośādhyakṣāṃś ca naigamān*, "treasurers and *naigamas*."

"all my mothers" *mātaraś caiva me sarvāḥ*: The reference is, of course, to Kausalyā, Kaikeyī, and Sumitrā. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the grammatically correct *mama mātṝs tathā sarvāḥ* (accusative *mātṝḥ* for the nominative *mātaraḥ*).

"the princes' womenfolk" *kumārāntaḥpurāṇi ca*: Literally, "the inner apartments of the princes *or* those who live in the inner apartments of the princes." Ck and Cg understand the meaning to be the wives of Bharata, Lakṣmaṇa, and Śatrughna (*bharatalakṣmaṇa-śatrughnapatnya ity arthaḥ*). Ct and Cr simply understand, "the women of Bharata, etc. (*bharatādistriyaḥ*—so Cr; Ct similarly)."

"a golden image of my wife, fit for consecration at the sacrificial rite" *kāñcanīṃ mama patnīṃ ca dīkṣārhāṃ yajñakarmaṇi*: Literally, "and my golden wife fit for consecration at the sacrificial rite." Ck, Cg, Ct, and Cr agree that the term *kāñcanīm*, "golden," means "made of gold (*kāñcanamayīm*—so Ct; Ck, Cg, and Cr similarly)." This seemingly casual reference is to the legendary golden image of Sītā, which Rāma has fashioned to stand in the place of Sītā in the role of the wife of the *yajamāna* when he performs the *śrauta* rituals, such as the *aśvamedha*. This appears to be the first reference in the epic and, indeed, in the entire literature, to this well-known legend (see, for example, *PadmaP* [ĀnSS], part 4). However, Cg remarks that the whole matter of the existence of a surrogate of the wife, along with the means of making one, has been discussed in the *Yuddhakāṇḍa* and advises his readers to refer to that discussion. (*patnyāś ca pratinidhisadbhāvādikaṃ sarvaṃ yuddhakāṇḍe saprakāraṃ nirūpitaṃ tatraiva draṣṭavyam.*) However, we have found no reference to a golden image of Sītā anywhere in the *Yuddhakāṇḍa* or its commentaries, including Cg. The only other reference to the golden image is found here in the *Uttarakāṇḍa* at 7.89.4 (see notes *ad loc.*).The response of the commentators to this reference varies. Cr limits his comments to the ones quoted above. Ck and Cg expand slightly, explaining that the meaning is "an image *or* statue of Sītā fashioned of gold (*svarṇamayīṃ sītāpratimām*)." Cs offers an interesting perspective not only on the existence of such a golden image but on the whole issue of the exile of Sītā itself. He says: "But according to the statement 'The daughter of Janaka was visible to Rāma, but invisible to all others (*rāmasya dṛṣyā sarveṣām adṛśyā janakātmajā*),' it is the understanding of the gods that she is always kept close by Rāma, while it is the understanding only of the malicious people that he banished her. With this in mind, we should understand that the surrogate Sītā is always kept close to Rāma. (*kāñcanīm iti. sītā tu rāmasya dṛṣyā sarveṣām adṛśyā janakātmajety ukter amaravivakṣayā rāmeṇa sā saṃnikṛṣyate. pāmaravivakṣayā viprakṛṣyata iti tadvivakṣayā samīpe pratinidhinidhāpanam iti mantavyam.*)" Ct, however, engages in a fairly elaborate śāstraic debate on the propriety or impropriety of a man's using a surrogate to serve as his wife when he is in the role of a *yajamāna* (on this debate, see Kane 1974, vol. 2, pt. 1, pp. 684–85). Ct says: " 'Gold' means 'made of gold.' 'With respect to the consecration' means 'for the purpose of consecration.' . . . even though a wife is neither a *yajamāna* (patron) of the sacrifice nor its master (*yajñasvāmin*), since there is a prohibition on the use of a surrogate for the *yajamāna* (patron) and the *yajñasvāmin*, how could there not be a prohibition on a surrogate for the wife? Now if one were to argue this on the basis of the injunction in *Āpastamba*[*śrauta*]*sūtra* (24.4.1), 'a surrogate is forbidden in the case of the master, in the case of Agni, and in the case of the deity [to whom the sacrifice is offered] in regard to

the recitation and the ritual,' one would be wrong. This is so because of the fact that in such matters a surrogate is permitted according to the statement 'One whose wife is in a distant land, unwanted by her husband, incapable, [and/or] refractory is authorized to use a surrogate.' And the *smṛti* also says, 'Other men who perform the domestic rites, having fashioned a wife made of *kuśa* grass, being devoted, perform the *agnihotra* for their entire lives. Or there may be as well one made of gold of the weight of sixteen *palas* or sixteen *māṣas*.' Then, too, there is this statement from the *Viṣṇusmṛti* [also found in *Chandogapariśiṣṭa* 3.20.9–10]: 'Even when his wife is deceased, a twice-born [brahman] does not give up the vedic [rites] but completes the sacrifice as long as he lives even [if it is] with a surrogate.' But in reality, people like that would not have a golden surrogate. The idea is that it is the real thing, just as with images of the divinity; the idea is not that it is just a mere likeness in this case, because there is no surrogacy [substitution]. Moreover, the idea that it is the real thing arises because of capacity for invocation and the skill in performance of the part of both the lord and the seers. For this very reason, it can carry out the ritual functions of the wife. Therefore, the expression 'my golden wife' is appropriate. By this, they say [that the objection in the form of the question] 'How can there be a surrogate in optional rites such as the *aśvamedha*?' is refuted. (*kāñcanīṃ kāñcanamayīm. dīkṣāyāṃ dīkṣānimittam . . . na ca patnyā api yajamānatvād yajñasvāmitvāc ca svāmino yajamānasya pratinidhipratiṣedhāt kathaṃ patnyāḥ pratinidhiḥ. svāmino 'gner devatāyāś ca śabdāt karmaṇaś ca pratinidhir nivṛtta ity āpastambasūtrāt svāmino yajamānasya patnyā veti cen na. yasya bhāryānyadeśasthā neṣyate patināthavā / aśaktā pratikūlā vā tasyāḥ pratinidhikriyā // ity evaṃvidhe viṣaye pratinidher anumatatvāt. anye kuśamayīṃ patnīṃ kṛtvā tu gṛhamedhinaḥ / agnihotram upāsante yāvajjīvam anuvratāḥ / sauvarṇī vā ṣoḍaśapalair māṣakaiḥ ṣoḍaśair api // iti smṛteś ca. mṛtāyām api bhāryāyāṃ vaidikīṃ na tyajed dvijaḥ / upādhināpi tatkarma yāvajjīvaṃ samāpayet // iti viṣṇusmṛteś ca. vastutas tv eṣāṃ sauvarṇī na pratinidhiḥ. devatāpratimāsv iva tattvabuddhir eva. na tu sādṛśyabuddhir atreti pratinidhitvābhāvāt. kiṃtu bhagavata ṛṣīṇāṃ cāvāhanādisāmarthyena ghaṭanakauśalena ca tattvabuddher evotpādāt. patnīkarmanivāhakatvaṃ ca tata eva. ata eva kāñcanīṃ mama patnīm iti saṃgacchate. etena kāmyeṣv aśvamedhādiṣu kathaṃ pratinidhir iti parāstam ity āhuḥ.)"

D11 and GPP, NSP, Gita Press, KK, and VSP read *dīkṣāyāṃ jñāṃś ca karmaṇi*, "[my wife] for the purpose of consecration and those who are knowledgeable concerning ritual," for *dīkṣārhāṃ yajñakarmaṇi*, "fit for consecration at the sacrificial rite." We follow Ct, who appears to understand *dīkṣāyām* to refer to the golden image of Sītā (*dīkṣānimittam*, "for the purpose of *dīkṣā*"). This is probably the intended construction, as the principal variant that is found in the critical apparatus and in a variety of northern and southern manuscripts, *dīkṣitām*, unambiguously specifies that the golden image is consecrated. The term *dīkṣāyām* is construed with the statue of Sītā by Dutt (1894, p. 1901), who renders, "the golden image of my wife to be initiated at the sacrifice"; Roussel (1903, vol. 3, p. 618), who translates, "*Avec la statue en or de mon épouse pour la consécration*"; and Shastri (1959, vol. 3, p. 609), who offers, "with the golden statue of my consort for consecration." Benoît (1999, p. 1406), on the other hand, construes the term *dīkṣāyām* with the following phrase, *jñāṃś ca karmaṇi*, "who are knowledgeable concerning ritual," rendering, "*et les érudits en matière de consécration*." Raghunathan (1982, vol. 3, p. 599) ignores the reference to consecration entirely.

Ct glosses the phrase *jñāṃś ca karmaṇi*, "and those who are knowledgeable concerning ritual," as "the seers who possess knowledge in relation to the sacrifice of both a philosophical and ritual nature (*karmaṇi jñānakarmaviṣayajñānavata ṛṣīn*)." Ct cites a verse from the *Amarakośa* (3.3.401) in which the term *jñaḥ* is defined as a learned man or Somaja (= Budha, the planet Mercury) (*jño vidvān somajo 'pi cety amaraḥ*).

Following 17ab ("rows of shops along the way, all the actors and dancers [*antarāpaṇavīthyaś ca sarvāṃś ca naṭanartakān*]"), D6,7,10,11,G1,2,M1,2,4,5,8–10, and GPP, NSP, Gita Press, KK, and VSP insert, while T2 inserts following 15, a passage two lines [1281*]: ". . . and cooks, many women endowed with eternal youth. Let the soldiers, let them go on ahead with Bharata. (*sūdā nāryaś ca bahavo nityaṃ yauvanaśālinaḥ / bharatena tu sārdhaṃ te yāntu sainyāni cāgrataḥ //*)"

Following verse 19, Ś2,3,D7,10,11, and GPP, NSP, and Gita Press insert, while KK and VSP insert lines 1–2 only, a passage of eight lines [1285*]: "Then, foremost of men,[1] the mighty prince[2] ordered costly royal pavilions for those immensely powerful kings together with their retinues, as well as food, drink, and garments for their great retainers. [1–3] And then Bharata set out together with Śatrughna.[3][4] All the great monkey leaders,[4] then, together with Sugrīva, waited upon[5] the brahmans.[5–6] And Vibhīṣaṇa, too, accompanied by *rākṣasas* and many women, honored those great seers of fierce austerities.[7–8]" These lines are close variants of 7.83.5–8. See notes *ad loc.*

[1] "foremost of men" *naraśreṣṭha*: In keeping with the confused syntax of this entire *sarga*, it is very hard to construe the vocative here or to decide to whom it refers. It would appear that the direct address of Rāma to Lakṣmaṇa ended with verse 19 and that this insert then reverts to the generic narrator of the epic. In this case, there is no presumptive auditor for the speaker's words. Gita Press, KK, and VSP resolve the problem by reading instead the nominative singular *naraśreṣṭhaḥ*, in which case the referent is, no doubt, Lakṣmaṇa. Gita Press (1998, vol. 2, p. 910) understands the compound to refer to Rāma himself, but this seems unlikely, as Rāma has just finished instructing Lakṣmaṇa to make all the arrangements. Compare, however, 7.83.5 and notes.

[2] "the mighty prince" *mahābalaḥ*: Literally, "the one of great strength." The reference here appears to be to Lakṣmaṇa. See 1285*, note 1 above.

[3] "together with Śatrughna" *śatrughnasahitaḥ*: There has been no prior indication of Śatrughna's return to Ayodhyā since he was sent back by Rāma to rule in Madhurā at 7.63.14–17. There is no explicit reference to his returning to Ayodhyā for the *aśvamedha*. Aside from this reference and the parallel one at 7.83.6, we do not hear again about Śatrughna until the end of the epic. See 7.97.8, where Rāma sends messengers to Śatrughna to inform him of his impending departure from the earth; 7.98.1 where the messengers report to Śatrughna the events that had taken place in Ayodhyā beginning with the banishment of Lakṣmaṇa; and 7.98.12, where Śatrughna returns to Ayodhyā for the final time.

[4] "All the great monkey leaders" *vānarāś ca mahātmānaḥ . . . pravarāḥ sarve*: The syntax is awkward, as the terms *pravarāḥ*, "foremost," and *sarve*, "all," are separated from the noun *vānarāḥ*, "monkeys," and would seem to construe with the brahmans mentioned in line 6, the sense of which would be "all the foremost of the brahmans." This reading would have the brahmans, along with the monkeys, waiting upon or feeding an unspecified person or persons, which is clearly inappropriate in the cultural context. Both Cr and Cs attempt to deal with the problem. We follow Cs, who understands the adjective *pravarāḥ*, "foremost," to refer to the monkeys, who then wait upon the brahmans. (*pravarā vānarā vānarapravarāḥ. viprāṇāṃ pariveṣaṇaṃ cakruḥ.*) Cr sees the verse as having an unexpressed subordinate clause. He glosses, "the monkeys waited upon those who were foremost of the brahmans (*vānarā ye viprāṇāṃ pravarās tebhyaḥ pariveṣaṇaṃ cakruḥ*)."

[5] "waited upon" *cakruś ca pariveṣaṇam*: Literally, "and they made an attendance upon *or* feeding of."

Sarga 83

1. "When Bharata's elder brother had swiftly sent ahead all the sacrificial requisites, omitting nothing, he released a piebald stallion marked with the auspicious signs." *tat sarvam akhilenāśu prasthāpya bharatāgrajaḥ / hayaṃ lakṣaṇasampannaṃ kṛṣṇasāraṃ mumoca ha //*: Literally, "Having quickly sent off all that without exception, the one born before Bharata released a *kṛṣṇasāra* horse, endowed with marks." The verse is elliptical and contains the term *kṛṣṇasāra*, the meaning of which is unclear in this context (see below).

"had . . . sent ahead" *prasthāpya*: Literally, "having sent forth." Ñ1,V1,D1–4,9, and KK and VSP read instead *saṃsthāpya*, "having collected *or* piled up."

"all the sacrificial requisites" *tat sarvam*: Literally, "all that." We agree with Ct, the only commentator to remark on the phrase, that the reference must be to all of the materials, implements, etc., required for the sacrifice (*yāgopakaraṇaṃ sarvam ity arthaḥ*).

"omitting nothing" *akhilena*: Literally, "without exception." The commentators are divided and sometimes uncertain themselves as to the precise meaning of the term here. We follow Ck, who understands the instrumental to be adverbial in the sense of "in such a way as to have no defect *or* omission (*anyūnatayā*)." This, then, would refer to the requisites of the sacrifice. Cr, on the other hand, supplies the words "along with the people (*janena saha*)," lending the phrase the sense "along with all the people." Ct offers both alternatives (*akhilenānyūnatayā janena vā*). All translators consulted who share the critical reading follow the interpretation of Ck.

"a piebald stallion" *hayaṃ . . . kṛṣṇasāram*: The term *kṛṣṇasāra* normally refers to the blackbuck (*Antilope cervicapra*). This antelope is also called *kṛṣṇasārāṅga*, *sāraṅga*, or *raṅku* and is a species of antelope native to the Indian subcontinent. See App. I, No. 69, note 11 [*raṅku*], following notes to 6.99.41. The same term is used to describe Yudhiṣṭhira's sacrificial horse at *MBh* 14.72.7, while the term *kṛṣṇasārāṅga* is used in the *Śatapathabrāhmaṇa* to describe one of the optional colors for a sacrificial horse according to Bhāllaveya (*ŚatBr* 13.2.4.3 [= etext 13.4.2.[3]). Our understanding of the term is that it refers to a horse of two colors, black and white, reminiscent of the dark and light coloring of the blackbuck. However, according to *Śatapathabrāhmaṇa* 13.2.4.1 (= etext 13.4.2.[2]), the horse should be omnicolored (multicolored?) (*tat yat sarvarūpo bhavati*). We note that, according to *Śatapathabrāhmaṇa* 13.2.3.1 (= etext 13.3.1.[1]), the horse was produced from Prajāpati's eye. And according to Sātyayajñi at *Śatapathabrāhmaṇa* 13.2.4.4, like the eye, it [the horse] should be of three colors, with its forepart black, like the iris of the eye, its hind part white, like the white of the eye, and a blaze resembling a wagon representing the pupil of the eye. (*trirūpa evaiṣo 'śvaḥ syāt. tasya kṛṣṇaḥ pūrvārdhaḥ. śuklo 'parārdhaḥ. kṛttikāñjiḥ purastāt. tad yat kṛṣṇaḥ pūrvārdho bhavati. yad evedaṃ kṛṣṇam akṣṇaḥ. tad asya tat. atha yat śuklo 'parārdhaḥ. yad evedaṃ śuklam akṣṇaḥ. tad asya tat. atha yat kṛttikāñjiḥ purastāt. sā kanīnakā—ŚatBr* 13.2.4.4. Commentators and translators are uncertain and divided as to the sense of the term. Ct offers two alternative explanations. In the first, he understands the term to refer to the blackbuck and takes it in this context to mean that the horse has coloration that is similar to that of that animal (*kṛṣṇasāraṃ kṛṣṇasāramṛgasamānavarṇam*). This interpretation is also given by Cv (*kṛṣṇasāravarṇam*). In Ct's second explanation, he understands the compound to be a *dvandva* consisting of the element *kṛṣṇa*, "dark *or* black," and *sāra*, "essence *or* excellence." He thus takes the compound to mean that the horse is both of a dark color and the most excellent of all sacrificial victims (*yadvā kṛṣṇavarṇaṃ sarvayajñapaśubhyaḥ sārabhutaṃ cety arthaḥ*). Cr sees the compound as a *bahuvrīhi*, having the sense "in which the dark color was essential, that is to say, uninterrupted (*kṛṣṇo nīlavarṇaḥ sāraḥ sthiro yasmiṃs taṃ hayam*)." We understand Cr to mean that the horse

was completely black. Cg understands the term to mean that the horse was predominantly black, that is to say, generally of a black color. (*kṛṣṇasāraṃ kṛṣṇapradhānam. prāyaśaḥ kṛṣṇavarṇam ity arthaḥ.*) Cg also notes a variant *kṛṣṇaśāram*, "variegated *or* dappled with black." This reading is also noted by Cv and Cm and is recorded in the critical apparatus as the reading of M6. It is, perhaps, a scribe's attempt to improve on the awkward reading. Cs proposes another series of alternative explanations. His first explanation is that the term expresses the darkened condition of the horse because of its arduous wanderings (*kṛṣṇasāraṃ tathā tīvravrajanena tattvoktir vā*). His second interpretation is similar to the second interpretation of Ct. According to this, the horse is possessed of a dark color and also is excellent (*kṛṣṇavarṇavantaṃ sāraṃ śreṣṭhaṃ vā*). Cs offers a third interesting explanation in which the term *sāra* is a derivative of the root √*sṛ*, "to move *or* go," so that the compound means that the horse has gone to or obtained a dark color, but, Cs adds, only in one ear (*kṛṣṇaṃ varṇaṃ sarati gacchati karṇa ekasminn iti sa tathā vā*). This peculiar description, by which we understand Cs to visualize a white horse with one black ear, is reminiscent of an incident narrated twice in the *Mahābhārata* in which the Bhārgava sage Ṛcīka, seeking to secure a requested bride-price demanded by his prospective father-in-law, requests and receives from Varuṇa one thousand horses with this precise coloration. Perhaps Cs has this episode in mind. See *MBh* 3.115.12–15 and 13.4.12–15. See, too, R. Goldman 1977, pp. 18–19. Ck offers a unique interpretation of the compound, which derives its force from the legend in the *Śatapathabrāhmaṇa* and from Ck's theological position that Prajāpati is another term for Viṣṇu and his manifestations. According to the *Śatapathabrāhmaṇa* legend, Prajāpati's eye swelled, and when it fell out, it became a horse, which was called *aśva* because the eye swelled (*aśvayat*). (*prajāpater akṣy aśvayat. tat parāpatat. tato 'śvaḥ samabhavat. yad aśvayat. tad aśvasyāśvatvam—ŚatBr* 13.2.3.1.) Ck reads the compound *kṛṣṇasāra* as a *dvandva*, just as does Ct, but understands the first element of the compound somewhat differently. According to him, it means "having a dark color," which he says is a reference to the dark monochromatic alternate form of Viṣṇu as Lord Prajāpati. Thus, he argues, the reference to Prajāpati in the *Śatapathabrāhmaṇa* passage is, in fact, to Lord Kṛṣṇa. Therefore, he continues, it is because the horse originated from Kṛṣṇa's eye that it is the most excellent (*sārabhūtam*) of all sacrificial victims. Ck concludes by noting, like Ct, that *kṛṣṇasāra* is a name for the blackbuck and signifies here, too, that the horse is of the same color as that animal. (*kṛṣṇasāro kṛṣṇavarṇo viṣṇvaparamūrtir bhagavān prajāpatiḥ śyāma ekarūpo bhavati. evam iva hi prajāpatir iti bhagavān kṛṣṇaḥ. tadakṣṇa utpannatvāt sarvayajñapaśubhyaḥ sārabhūtaṃ tathā hi. prajāpater akṣy aśvayat tat parāpatat tad aśvo 'bhavad y*[*ad*?] *aśvayat tad aśvasyāśvatvam iti. kṛṣṇasāraḥ kṛṣṇamṛgas tadvarṇaś ca.*) On the color of the horse for the *aśvamedha*, see also *Kātyāyanaśrautasūtra* 20.1.29–35 and *Lāṭyāyanaśrautasūtra* 9.9.4. See, too, Kane 1974, vol. 2, pt. 2, pp. 1230–31. Translators understand variously. Gorresio (1870, p. 274) translates, "*pezzato di nero*," while Dutt (1894, p. 1901) renders simply, "a black horse" and Benoît (1999, p. 1406) similarly translates, "*noir*." Roussel (1903, vol. 3, p. 619) offers, "*tout moucheté de noir*," and Shastri (1959, vol. 3, p. 609), following Roussel, renders, "marked with black spots." Raghunathan (1982, vol. 3, p. 599), evidently following Cg, translates, "predominantly black in colour," while Gita Press (1998, vol. 2, p. 912) similarly understands, "a horse mostly black (like the spotted deer)."

2. The commentators seem concerned by the fact that Rāma appears to assign Lakṣmaṇa as the only warrior to accompany the sacrificial horse during its wanderings. Ck, Cg, and Ct all quote a vedic passage (*TaiBr* 3.8.9.4) that specifies that a party of four hundred protects the horse, lest the sacrifice be ruined. Therefore the *adhvaryu* performs the consecration along with one hundred royal princes (*catuḥśatā rakṣanti yajñasyāghātāya* [= *TaiBr* 3.8.9.4] *tathā śatena rājaputraiḥ sahādhvaryuḥ purastāt pratyañ tiṣṭhan*

prokṣatīti śruteḥ). Ck and Cg observe, "The meaning is 'This [practice] is for sake of the completion of the preparatory rites connected with the protection of the horse, etc.' (*aśvarakṣādisaṃbandhayajñaprayoganirvartanārtham ity arthaḥ*)." See *Śatapathabrāhmaṇa* 13.2.4.5 (= etext 13.4.2.[5]), where the text specifies that there should be four hundred (four groups of one hundred) young men to guard the horse. See Kane 1974, vol. 2, pt. 2, p. 1231.

"And then, once he had placed Lakṣmaṇa . . . in charge of the horse" *lakṣmaṇam . . . aśve ca viniyujya saḥ*: Literally, "and having appointed Lakṣmaṇa with reference to the horse, he." V2,B1,D5–7,10,11,T1,2,G,M3,5,6,9, and GPP, NSP, Gita Press, KK, and VSP and Gorresio read *ca*, "and," for *saḥ*, "he." KK and VSP read *aśvatantre niyojya* for *aśve ca viniyujya*. This lends the line the sense "having caused Lakṣmaṇa to be assigned to the horse's retinue." Although this reading is not recorded in the critical apparatus, T1,2,G1,3,M3 are recorded as reading the very similar *aśvatantre niyujya*, "having appointed [Lakṣmaṇa] to the horse's retinue."

"with the *ṛtvij* priests" *ṛtvigbhiḥ*: These are the principal officiating priests at a major *śrauta* ritual. They include the four primary officiants: the *hotṛ*, *adhvaryu*, *brāhmaṇa*, and *udgātṛ*, each of whom normally has three assistants.

"the Naimiṣa forest" *naimiṣam*: Literally, "to Naimiṣa." See 7.82.14 and note.

3. "great-armed Rāma" *mahābāhuḥ*: Literally, "the great-armed [one]."

"and he cried, 'How magnificent!' " *śrimān iti ca so 'bravīt*: Literally, "and he said: '[It is] majestic.' " Cr expands upon Rāma's terse comment. He says, "And he said: 'How magnificent is this region, endowed, as it is, with every good thing.' (*śrimān ayaṃ deśo nikhilasaṃpattisaṃpanna ity abravīc ca.*)" B4,T1,2,G3,M1,3,6, and KK and VSP read *vaco 'bravīt* for *ca so 'bravīt*, lending the line the sense "He uttered this speech: 'Magnificent.' "

4. "came from every country" *ājagmuḥ sarvarāṣṭrebhyaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āninyur upahārāṃś ca*, "and they brought gifts." This would appear to be an emendation to reflect a sense of disquiet at the idea that Rāma should honor lesser kings who have brought him nothing in return.

5–8. The textual evidence for these lines is complicated and somewhat confusing. Close variants of these verses appear for the first time at 1285* (following notes to 7.82.17–19). The context there is somewhat different, as Rāma is instructing Lakṣmaṇa and Bharata, while they are all still in Ayodhyā, to make provisions for the guests. Here, however, Rāma and Bharata are now settled in the Naimiṣa forest, while Lakṣmaṇa has gone off with the sacrificial horse.

5. Compare lines 1–2 of 1285* (following notes to 7.82.17–19). D10,11, and GPP, NSP, and Gita Press read this verse following verse 8 of the critical edition.

"the immensely illustrious" *mahādyutiḥ*: B1,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *mahābalaḥ*, "the immensely powerful [one]," while B4,D1,2,4,5,9,T,G3,M3, and KK and VSP read instead *mahāmatiḥ*, "the immensely intelligent [one]."

"foremost of men" *naraśreṣṭhaḥ*: We assume that the reference here is to Rāma, who was the subject of the previous verse. Note that in lines 1–2 of 1285* (following notes to 7.82.17–19), we assume that Lakṣmaṇa is the subject. It is also possible to understand the reference to be to Bharata, who is the subject of the following verse and would thus be the one to distribute housing, food, drink, etc., to the visitors.

"costly royal pavilions" *upakāryān mahārhāṃś ca*: Ñ1,V1,B3,D1–6,9–11,T1,3,4,G2,M1–4,10, and GPP, NSP, Gita Press, KK, and VSP read instead the feminine accusative *upakāryā mahārhāś ca*.

6. "And Bharata, together with Śatrughna, then quickly gave food, drink, and garments to those great kings and their retinues." *annapānāni vastrāṇi sānugānāṃ mahātmanām / bharataḥ saṃdadāv āśu śatrughnasahitas tadā //*: Literally, "Then Bharata, ac-

companied by Śatrughna, quickly gave food, drink, and garments to the great [ones] together with their followers." Compare lines 3–4 of 1285*, following notes to 7.82.17–19. Śatrughna's return to Ayodhyā has not been mentioned previously, except at the parallel passage 1285*, following notes to verse 19 (see especially 1285*, note 3). D10,11, and GPP, NSP, and Gita Press read instead *annapānādivastrāṇi sarvopakaraṇāni ca / bharataḥ sahaśatrughno niyukto rājapūjane* //, "Bharata together with Śatrughna was charged with honoring the kings [giving them]: clothing [along with] food, drink, etc., and all the accouterments." The nominative or accusative plurals in *pādas* ab of this variant have no clear syntactical connection to the rest of the verse, nor do they have any verb to govern them. Cr attempts to connect the two halves of the verse by adding the gerund "having arranged for (*saṃpādya*)" and the participle "was there (*vidyamānaḥ*)," so that he reads: "Having arranged for food, etc., Bharata, who was there, was appointed to honor the kings" (*annādi saṃpādya vidyamāna iti śeṣo bharato rājapūjane niyuktaḥ*). Translators who read this variant understand either that Rāma honored the kings with these gifts (Roussel 1903, vol. 3, p. 619; Shastri 1959, vol. 3, p. 609; Raghunathan 1982, vol. 3, p. 600; Benoît 1999, p. 1407) or that the gifts were simply provided without any indication of an agent (Dutt 1894, p. 1901; Gita Press 1998, vol. 2, p. 911).

7. Compare lines 5–6 of 1285*, following notes to 7.82.17–19.

"all . . . humbly waited upon the brahmans" *viprāṇāṃ praṇatāḥ sarve cakrire pariveṣaṇam*: Literally, "all [the monkeys], humble, made a feeding of *or* attendance upon the brahmans." Cv and Cg gloss the term *pariveṣaṇam*, "feeding of *or* attendance upon," as "feeding (*bhojanam*)." See note 4 of 1285*, following notes to 7.82.17–19. Ñ2,B4,D10,11, and GPP, NSP, and Gita Press read instead *pariveṣaṇaṃ ca viprāṇāṃ prayatāḥ saṃpracakrire*, lending the line the sense "And dutiful, they [the monkeys] together made a feeding of *or* attendance upon the brahmans."

8. Compare lines 7–8 of 1285*, following notes to 7.82.17–19. See notes to verse 5 above for the placement of this verse in D10,11, and GPP, NSP, and Gita Press.

"surrounded by many garlanded" *sragvibhir bahubhir vṛtaḥ*: Ñ2,V2,B1,3,4,D10,11, and Gorresio, GPP, NSP, and Gita Press read instead *bahubhiḥ susamāhitaḥ*, "[Vibhīṣaṇa] in deep concentration with many [*rākṣasas*]," while Ñ1,D2,12,T1,2,G3,M3, and KK and VSP read *bahubhiḥ sragvibhiḥ* by transposition.

"waited upon . . . as their servant" *kiṃkaraḥ paryupasthitaḥ*: Ñ2,B3,4,D10,11, and GPP, NSP, and Gita Press read instead *kiṃkaraḥ samapadyata*, "he became a servant." Cr explains, "Vibhīṣaṇa became a servant, that is to say, became the agent of service, for [lit., 'of'] the seers (*vibhīṣaṇa ṛṣīṇāṃ kiṃkaraḥ sevākartā samapadyatābhavat*)." T1,2,G,M3, and KK and VSP read instead *pūjā cakre mahātmanām*, "he honored the great [seers]."

9. "the *aśvamedha*, commenced" *hayamedho 'bhyavartata*: Literally, "the *hayamedha* took place." The text commonly uses the term *hayamedha* for the *aśvamedha*. See notes to 7.50.14. D6,7,10,11, and GPP, NSP, and Gita Press read instead the somewhat awkward *hy aśvamedho hy avartata*, "for, indeed, the *aśvamedha* took place."

"Meanwhile, the horse proceeded to wander under the protection of Lakṣmaṇa." *lakṣmaṇenābhiguptā ca hayacaryā pravartitā*: Literally, "And guarded by Lakṣmaṇa, the wandering of the horse proceeded." Ck, Cg, and Cm understand the term *-caryā*, "wandering," in its other sense of "performance *or* conduct," glossing the compound *hayacaryā* as "the performance of the *aśvamedha* sacrifice (*hayacaryāśvamedhayāgānuṣṭhānam*—so Ck and Cg)," but this strikes us as repetitive of the first line. Ct quotes Ck and Cm on this but notes that other commentators understand the compound to refer to the horse's wandering along the roads. (*hayacaryāśvamedhayāgānuṣṭhānam ity artha iti tīrthakatakau. hayamārgagamanam ity artham anye.*) D6,7,10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the augmentless imperfect (*laṅ*) *pravartata*, "it went on *or* continued." Cr glosses the standard form *prāvartata*.

Following verse 9, D6,7,10,11,T1,2,G,M1–5,9,10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1287*]: "And such was the great summons to the sacrifice[1] on the part of that lion among kings (*īdṛśaṃ rājasiṃhasya yajñapravaram uttaram*)."

[1] "great summons to sacrifice" *yajñapravaram uttamam*: The term *-pravaram* here is ambiguous. Most commonly at the end of a compound it means "excellent *or* most outstanding of." But to take it in that sense is to render the line utterly redundant, as *-pravaram* means nothing other than *uttamam*, which follows it. Commentators struggle with the phrase. Ct simply proposes adding the verb "it was" (*abhavad iti śeṣaḥ*, printed incorrectly in GPP as *abhayāt*). He thus understands, "The *yajñapravara* was unsurpassed." This leaves the sense of the term *-pravaram* unexplained, which earns the disdain of Cs, who remarks, "In glossing, 'the *yajñapravara* was excellent' is Nāgojibhaṭṭa (Ct) speaking with some point in mind? This needs to be clarified. (*yajñapravaram uttamam abhavad iti vyākhyan nāgojibhaṭṭaḥ kim abhiprāyeṇaivam ūcivān iti vibhāvanīyam.*)" For his own part, Cs, as do we, takes the term *pravara* in its sense of "call to sacrifice." He explains: "With regard to that excellent call to sacrifice on the part of the lion among kings, that is to say, the foremost of kings, there was a loud cry in the form of praise: 'Here is the sacrifice.' While the *hayamedha* was going on, there was no cry that was not in praise of it. (*rājasiṃhasya rājaśreṣṭhasyedṛśam uttamaṃ yajñapravaram uddiśyaiva śabdo mahān ayaṃ yajña iti stutirūpo 'bhavat. hayamedhe pravṛtte sati. anyas tadastutirūpo na nābhavat*)" (despite Cs's triple negative). Cr attempts to finesse the problem of redundancy by understanding the term *uttamam*, "excellent," as a *madhyamapadalopin* compound whose sense is "dispelling *or* driving away darkness (*tamonivartakam*)" (*uttamaṃ tamonivartakaṃ yajñapravaram*). The translators consulted deal with the phrase in a variety of ways. Some ignore it altogether (thus Dutt 1894, p. 1902; Raghunathan 1982, vol. 3, p. 600; Gita Press 1998, vol. 2, p. 911). Others attempt to render both terms (Roussel 1903, vol. 3, p. 619; Shastri 1959, vol. 3, p. 609) or collapse the two terms (Benoît 1999, p. 1407).

10. "While the great king's *aśvamedha* was going on" *hayamedhe mahātmanaḥ*: Literally, "at the *hayamedha* of the great one." See notes to verse 9 above. We follow Cs, who fleshes out the implicit locative absolute construction (*sati saptamī*) (*hayamedhe pravṛtte sati*). See, too, Cs's comments above on 1287*, following notes to verse 9.

"Give confidently and freely" *chandato dehi visrabdhaḥ*: Literally, "give according to desire, [being] confident." Cs glosses *visrabdhaḥ*, "confident," as "unimpaired by the anxiety that Lord Rāma might criticize you for giving excessively, saying: 'Why have you acted in this way?' (*visrabdho 'tidāne svāmī rāmaḥ kuta evaṃ tvayākārīti bhartsayed iti śaṅkāvikalaḥ*)." T1,2,G3,M3, and KK and VSP (also Ck, Cg, Cm, and Ct) read *dehi dehīti*, "Give! Give!" for *dehi visrabdhaḥ*, "give [being] confident."

"And it was seen that the monkeys and the *rākṣasas* gave accordingly." *tāvad vānararakṣobhir dattam evābhyadṛśyata*: Literally, "What was given to that extent by the *vānaras* and *rākṣasas* was seen."

Following 10cd ("Give confidently and freely until all who ask are satisfied [*chandato dehi visrabdho yāvat tuṣyanti yācakāḥ*])," D6,7,10,11,T,G,M2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert (M1 inserts line 1 following 10cd and substitutes line 3 for 11cd, and M6 inserts line 3 only after 10cd) a passage of three lines [1290*]: "All those donations[1] at the preeminent sacrifice of the great king,[2] along with various sweets made of unrefined sugar,[3] were given[1] even before the request[4] had issued from the lips of those seeking them.[1–3]"

[1] "donations . . . were given" *dānāni*: Literally, "gifts *or* donations." We have supplied the verbal phrase "were given" for the sake of intelligibility. D10,11,T1,2,G3,M2,3,10, and GPP, NSP, Gita Press, KK, and VSP read instead the participial *dattāni*, "were given," thus providing the missing verbal element, lending the phrase the sense "all [those things] were given."

[2] "of the great king" *mahātmanaḥ*: Literally, "of the great [one]."

[3] unrefined sugar" *gauḍāni*: Ck and Cg gloss, "having the form of a modification of unrefined sugar (*guḍavikārarūpāṇi*)." Compare 1.52.4 and notes.

[4] "the request" *vacanam*: Literally, "words *or* speech." As Ck, Cg, and Ct note, the words would have been in the form of "Give!" (*dehīti vacanam*).

11. "there" *tatra*: D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead a second *vāpi*, "either . . . or."

"who was unwashed, unhappy, or underfed" *malinaḥ . . . dīno vāpy athavā kṛśaḥ*: Literally, "either soiled, depressed, or emaciated." T1,2,G3,M3, and KK and VSP read instead the more or less synonymous *vāpy atha karśitaḥ* for *athavā kṛśaḥ*.

12. "that had been adorned with such an abundance of gifts" *dānaughasamalaṃkṛtam*: Literally, "adorned with a flood of gifts." Cs, the only commentator to discuss this sequence of words, reads it as two words, *dānaughasamalam* and *kṛtam*, "[sacrifice], tainted because of its abundance of gifts, [was] performed," rather than as a single compound. Cs reasons as follows: "They did not recall a sacrifice that was '*dānaughasamalaṃkṛtam*' because, having never experienced one similar to this, they had no memory of it. A *soma* sacrifice previously performed by someone else was tainted by its abundance of gifts, that is to say, because of its flood, i.e., mass, of gifts, it was tainted, that is to say, defective. One should understand with regard to sacrifices that, in respect to donations, the state of being tainted occurs when there are unworthy recipients, [when] giving [is done] at the improper time, or [when there is] the intention to give things that should not be given. They remembered thus because of their experience. (*dānaughasamalaṃkṛtaṃ tādṛśaṃ yajñaṃ nāsmarann etatsamasavanānubhavābhāvād eva smaraṇābhāva iti bhāvaḥ. prākkṛtam anyānuṣṭhitaṃ savanaṃ dānaughasamalaṃ dānānām oghena saṃghena samalaṃ sadoṣam. apātrebhyo vāsamaye vā deyaditsā veti sāmalyaṃ dāneṣv iti mantavyam. asmaran tathānubhavād iti bhāvaḥ.*)" NSP and KK read instead *nāpy āsīd kadācana*, "for there had never been one." Ck and Cg, who read this variant, and Ct, who notes it, explain: "Those long-lived sages said, 'Such a sacrifice has never taken place before this.' The words *ity āhuḥ*, 'they said' have to be supplied. (*cirajīvino munayas tādṛśaṃ yajñam itaḥ pūrvaṃ tādṛśo nāsīd ity āhur iti śeṣaḥ.*)"

Following verse 12, D6,7,10,11,T1,2,G1,3,M3, and GPP, NSP, Gita Press, KK, and VSP insert, while G2,M1,2,4–10 substitute for 13, a passage of two lines [1294*]: "Whoever had some need of gold received gold. A person seeking wealth received wealth, and one seeking jewels, jewels. (*yaḥ kṛtyavān suvarṇena suvarṇaṃ labhate sma saḥ / vittārthī labhate vittaṃ ratnarthī ratnam eva ca //*)"

13. "silver" *rajatānām*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *hiraṇyānām*. The word *hiraṇya* normally refers to gold but may refer to silver as well. Generally in contexts where gold is mentioned specifically by another of its various synonyms, *hiraṇya* must be taken as silver. Compare 6.101.18 and notes. Cv glosses *hiraṇya* as *rajata*, "silver," (*hiraṇyasya rajatasya*). Cs offers two interpretations. In the first, he takes the term literally as an adjective with the sense of "[gold (*hiraṇyānām*)] endowed with a beautiful color (*suvarṇānāṃ śobhanavarṇopetānām.*)" In the second, he glosses *hiraṇyānām* as silver (*hiraṇyānāṃ rajatānām*).

"jewels" *ratnānām*: T1,2,G1,M3, and KK and VSP read instead *aśmanām*, "precious stones."

"there appeared to be no end of them" *nāntaḥ samupadṛśyate*: Literally, "an end did not appear." One could understand, "there was no end [of them]." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāśiḥ samupadṛśyate*, "a heap [of gold, etc.,] was seen."

14. "Such a sacrifice" *īdṛśaḥ*: Literally, "such a one."

"even on the part of Śakra, Soma, Yama, or Varuṇa" *na śakrasya na somasya yamasya varuṇasya vā*: Literally, "not of Śakra, not of Soma, or of Yama, or of Varuṇa." We understand that the reference here is to sacrifices offered by the various divinities named rather than to them. This seems to be confirmed by what appears to be a glossing on the part of manuscript (Ś,Ñ,V,B,D1–5,8,9,12,T3,4) and printed editions (Lahore and Gorresio) of the north, which read *abhavat tādṛśo yajño rāghavasya yathāvidhaḥ*, "there has [never] been such a sacrifice, that is to say, of the kind [performed] by [lit., 'of'] Rāghava." T1,2,G3,M4, and KK and VSP read *dhaneśasya*, "of the lord of wealth [Kubera]," for *somasya*, "of Soma." Ś,Ñ,V,B2–4,D1–5,7–10,T4,G1,M1,10, and Lahore, GPP, NSP, and Gita Press read *ca*, "and," for *vā*, "or."

15. "The monkeys were stationed everywhere, as were the *rākṣasas*" *sarvatra vānaras tastuḥ sarvatraiva ca rākṣasāḥ*: Literally, "The monkeys stood everywhere, and also the *rākṣasas* [stood] everywhere." The idea here is that the monkeys and *rākṣasas* were stationed in various places throughout the sacrificial area.

"clothing and wealth . . . to those who desired them" *vāso dhanāni kāmibhyaḥ*: Literally, "clothing [and] wealth to those having a desire." D7,10,11,T1,2,G3,M1,3, and GPP, NSP, and Gita Press read instead *vāsodhanānnakāmebhyaḥ*, "to those having a desire for clothing, wealth, and food." KK and VSP read instead *vāsodhanānnam arthibhyaḥ*, "clothing, wealth, and food to those who sought [them]."

16. "It continued for more than a year and was in no way was deficient." *saṃvatsaram atho sāgraṃ vartate na ca hīyate*: Literally, "Then it continued for a year, together with a surplus, and it was not deficient." Ck, Cg, and Ct understand the phrase *saṃvatsaram . . . sāgram*, "for more than a year" to mean that the *aśvamedha* went on for even more than a year and was performed repeatedly (*saṃvatsarāt param apīti śeṣaḥ. punaḥ punar aśvamedhaḥ prāvartatety arthaḥ*). Ct, however, observes that some other commentators understand simply that the consecration for a single *aśvamedha* (or a single consecration for the *aśvamedha*) continued for that period (*tāvat paryantam ekāśvamedhadīkṣety anye*). Cr understands the line to mean "[The sacrifice] continued for a year and more, that is to say, for somewhat more [than a year], and it was in no way deficient (*na ca hīyate*)," that is to say, it was not interrupted in the middle (*sāgraṃ kiñcid adhikaṃ saṃvatsaraṃ vartate na ca hīyate madhye viramati*)."

Sarga 84

1. "that preeminent and marvelous" *paramake 'dbhute*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ca paramādbhute*, "and supremely marvelous [sacrifice]."

"as has been described" *tathābhūte*: Literally, "being such." We agree with Ck, Cg, and Ct, who gloss, "proceeding in the manner previously described (*prāguktaprakāraṃ pravṛtte*—so Ck and Cg; Ct similarly)."

"the bull among the sages" *munipuṃgavaḥ*: Ś,Ñ1,V,B1,2,D,T3,4, and Lahore, GPP, NSP, and Gita Press read instead *bhagavān ṛṣiḥ*, "the blessed seer [Vālmīki]."

"along with his disciples" *saśiṣyaḥ*: Cs glosses, "accompanied by his disciples, Kuśa, Lava, and the rest (*saśiṣyaḥ kuśalavādiśiṣyasahitaḥ*)."

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2. "heavenly" *divyasaṃkāśam*: Literally, "of heavenly *or* divine appearance." Cs understands, "resembling even [the sacrifice] that takes place in heaven (*divyāt divibhavād api saṃkāśata iti sa tathā tam*)."

"he had some . . . leaf huts constructed" *cakāra uṭajān*: Literally, "he made *or* built leaf huts." Note the hiatus. As Cr notes, we should understand the simplex verb here in a causative sense (*uṭajān parṇaśālāś cakāra kārayāmāsa*). No doubt Cr, as do we, feels that it is unlikely that Vālmīki would do the construction himself. Ck, Cg, and Ct note that the word for hut is in the plural because Vālmīki has many disciples (*uṭajān iti bahuvacanaṃ bahuśiṣyatvāt*—so Cg; Ck and Ct similarly).

"a little apart from the encampments of the seers" *ekānte ṛṣivāṭānām*: Literally, "in an isolated part of the encampments of the seers." Note the hiatus. D6,7,10,11, and NSP and Cr, Ct (as *pāṭha*), and Cs read instead *ṛṣisaṃghātaḥ*, "the host of seers." GPP reads the obviously incorrect *ṛṣisaṃvātaḥ*, which is essentially meaningless. Nonetheless, its editors appear to stand by this reading, as their footnote number 1 (p. 3033) lists both the critical reading and that of the southern commentators as the two variants. Ct presents both readings, noting that if one accepts *ṛṣivāṭānām*, one must understand the phrase to mean "near the encampments of the seers." If, however, one accepts the reading *ṛṣisaṃghātaḥ*, Ct continues, we must understand the reference to be to the hosts of seers who came with Vālmīki. (*ekānte ṛṣivāṭānām iti pāṭhe samīpa iti śeṣaḥ. ṛṣisaṃghāta iti pāṭhe vālmīkinā sahāgata ṛṣisaṃmūha ity arthaḥ.*) Ck and Cg, who read *ṛṣisaṃvāṭānām*, offer the same explanation as Ct for this term. Cs, like Ct, understands the reading *ṛṣisaṃghātaḥ* to refer to the hosts of seers who arrive with Vālmīki (*ṛṣisaṃghātas tena sahāgata ṛṣisaṃghaḥ*). Gita Press uniquely reads *ṛṣisaṃvāhānām*, "of the vehicles of the seers," but this must be a misprint, as no such variant appears in the critical apparatus. In any case, Gita Press (1998, vol. 2, p. 912) translates the compound as if it were reading *ṛṣisaṃghātaḥ* and understands the seers to be the ones accompanying Vālmīki. It renders: "That assembly of sages (following Vālmīki) . . ." GPP, NSP, and Gita Press all correct the hiatus and read with *sandhi ekānta ṛṣi-*. Cs understands the term *ekānte*, "in an isolated place *or* part," here to refer to "a place that does not suffer the disadvantage of being too crowded with people (*ekānte janasaṃkulatāvikale sthale*)."

Following verse 2, D6,7,10,11,T1,2,G,M, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś,Ñ,V1,3,D2,3,8,9,12,T3,4, and Lahore continue with line 2 only following 1302*, a passage of two lines [1303*]: "In Vālmīki's lovely encampment, not far from the Gomatī, there were many carts filled with very excellent fruits and roots[1] (*śakaṭā bahavaḥ pūrṇāḥ phalair mūlaiḥ suśobhanaiḥ / vālmīkivāṭe rucire gomatyā avidūrataḥ //*)."

[1] "not far from the Gomatī, there were many carts filled with very excellent fruits and roots" *śakaṭā bahavaḥ pūrṇāḥ phalair mūlaiḥ suśobhanaiḥ /. . . gomatyā avidūrataḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śakaṭāṃś ca bahūn pūrṇān phalamūlāṃś ca śobhanān /. . . sthāpayann avidūrataḥ*, which lends the line the sense "They placed many full carts and beautiful fruits and roots not too far away . . ." KK and VSP read the slight variant *phalamūlaiś ca* for *phalamūlāṃś ca*. This lends the verse the sense "They placed many beautiful carts filled with fruits and roots . . ." Cr notes that the subject of the augmentless imperfect *sthāpayan* is "the disciples (*śiṣyāḥ*)," which term he supplies (*asthāpayañ śiṣyā iti śeṣaḥ*). Cr understands this verse to suggest that Vālmīki did not consume what he had been given by Rāma because of his extreme affection [for Janaka and/or Sītā], which caused him to identify with the lord of Mithilā himself. (*etena rāmadattaṃ tena na bhujyata iti sūcitam. tena tasyātisnehān mithilādhipatādātmyaṃ sūcitam.*) Apparently Cr's idea is that Vālmīki leaves aside the food offered by Rāma since, identifying with Janaka and out of consideration for him, he would not accept

anything just like Janaka. Compare *UttaRāC* 4.24, where Janaka expresses his outrage and *RaghuVa* 14.73, where Vālmīki similarly expresses his anger at Rāma.

Following 1303*, T1,2,G1,3,M3, and GPP (in brackets, unnumbered, following 7.93.3), Gita Press, KK, and VSP insert, while Ś,Ñ,V,B,D1–5,8,9,12,T3,4, and Lahore and Gorresio continue after 1301*, a passage of two lines [1302*]: "Then,[1] highly honored by the king and the great sages, the supremely self-controlled Vālmīki of immense blazing energy took up residence (*tataḥ supūjito rājñā munibhiś ca māhātmabhiḥ / vālmīkiḥ sumahātejā nyavasat paramātmavān //*)."

[1] "Then" *tataḥ*: Ñ1,V1,D5,T,G1,3,M3, and GPP, Gita Press, KK, and VSP read instead *āsīt*, "he was."

3–4. "Delighted" *hṛṣṭaḥ*: The participle in its phonological context is ambiguous, as it can equally be read as *dhṛṣṭaḥ*, "bold *or* confident," but this seems to be contextually inappropriate. Gorresio (1870, p. 276), the only translator consulted to share the critical reading, like us, renders, "*tutto lieto*." On the other hand, Ś1,V3,D6,10,11,T1,3,G,M4,10, and GPP, NSP, Gita Press, KK, and VSP read instead the dual *hṛṣṭau*/*dhṛṣṭau*, "[those two] delighted *or* confident," which modifies the two disciples, whom the commentators identify as Lava and Kuśa. Cs, the only commentator to remark on this variant, glosses, "[those two] endowed with firmness *or* courage (*dhṛṣṭau dhairyaśālinau*)." This seems contextually appropriate for two young boys, Rāma's sons, who are about to perform before the seers and the king. All translators consulted who render this term clearly read the term as *hṛṣṭau*, "[those two] delighted."

"Go and . . . sing" *gatvā . . . / . . . gāyatām*: Literally, "having gone, let it be sung." D7,T1,2,G2,3,M1,3,7,9,10, and KK and VSP read instead the *ātmanepada dvivacana kartari vidhi liṅ* form *gāyethām*, "you two must sing," for *gāyatām*, "let it be sung."

"on the royal highways and byways" *rathyāsu rājamārgeṣu*: The word *rathyā*, as a *taddhita* of *ratha*, "chariot," refers to a major road suitable for chariot traffic and is often used to indicate a main road or royal highway. However, in juxtaposition with *rājamārga*, "the royal highway," we believe Ct is correct in glossing, "minor *or* secondary roads (*upamārgeṣu*)."

5. "But you must especially sing" *geyaṃ viśeṣataḥ*: Literally, "it is especially to be sung."

"where the sacrifice is going on" *yatra karma ca vartate*: Literally, "where the rite is proceeding." As Ck, Cg, and Ct note, the rite referred to is the *aśvamedha* sacrifice. Ñ1,B4,D1,2,4,5,T3,4,M3,10, and KK and VSP read the close variant *pravartate*, "it continues on," for *ca vartate*, "and it is going on." V2,D6,7,10,11, and GPP, NSP, and Gita Press read instead *ca kurvate*, lending the phrase the sense "and where they are performing [the rite]." Cr, commenting on this reading, notes that we must supply the subject "the brahmans (*brāhmaṇā iti śeṣaḥ*)."

6. "You must keep on singing, pausing only from time to time to eat the various sweet fruits that grow on the hilltops here." *imāni ca phalāny atra svādūni vividhāni ca / jātāni parvatāgreṣu āsvādyāsvādya gīyatām //*: Literally, "Let it be sung, having eaten, and having eaten these various sweet fruits produced on the mountaintops here." KK and VSP read *cāsvādyāsvādya*, "having eaten and having eaten," no doubt to avoid the hiatus between *pādas* c and d (*parvatāgreṣu āsvādyāsvādya*). This variant is not noted in the critical apparatus. Ck, Cg, and Ct supply "Whenever you get tired, then you should do this. The words, 'you two gentlemen' should be added. (*yadā yadā śramas tadā tadaivaṃ kurutam. bhavantāv iti śeṣaḥ*—so Cg; Ck and Ct similarly.)" Ct explains the phrase *atra . . . parvatāgreṣu*, "here, on the mountaintops," as "here, on the mountaintop near

our encampment (*atrāsmadvāṭasamīpaparvatāgre*)." D6,7,10,11,G1,M1,4,5,7–9, and GPP, NSP, Gita Press, KK, and VSP read the *kartari dvivacana loṭ* form *gāyatām*, "let you two sing," for the critical edition's *karmaṇi lot* form *gīyatām*, "let it be sung."

7. "For indeed . . . these fruits" *phalāni vai*: Literally, "indeed . . . the fruits." D6,7, 10,11,T3,4, and GPP, NSP, and Gita Press read instead *phalāny atha*, "now *or* certainly . . . the fruits."

"you will experience no fatigue" *na yāsyathaḥ śramam*: Literally, "you two will not go to exhaustion."

"you . . . can stay clear of the city" *nagarāt parihāsyatha*: Literally, "you [pl.] shall avoid the city." It is not clear why the plural rather than the dual, as was found above, is used here. The exact purpose of Vālmīki's injunction to the boys is not entirely clear, either. Perhaps he is warning his innocent ascetic disciples to avoid the corruption and debauchery of the city. Compare the remarks of the ascetics in *Abhijñānaśākuntalam* (1.5.10–11) and the *Svapnavāsavadattam* (e.g., 1.3) although in Rāma's realm such things should not be possible. The issue is confronted and perhaps explained somewhat in the variant found in T1,2,G1,2,M3, and KK and VSP and in the commentaries on this variant. These texts read instead *nagarād bahir āsyathaḥ*, "you [two] shall stay outside the city." On this variant, Ck, Cg, and Ct (as a *pāṭha*) explain, "We should add the phrase 'at night' and note that the sense is that the boys should spend the nights in a leaf hut (*nagarād bahir āsyatho rātrikāleṣv iti śeṣo nagarād bahir ity uṭaja ity arthaḥ*—so Ck; Cg and Ct similarly)." Again we believe that the specification to avoid the city at night suggests that the commentators, at least, see the injunction as intended to preserve the boys' innocence. V1,D6,7,10,11,T1, and GPP, NSP, and Gita Press read instead *na rāgāt parihāsyathaḥ*, "you [two] will not lose the beauty [of your voices]." In this we follow Ct, who explains, "And you [two] will not lose the *rāga*, that is to say, the sweetness [of your voices] (*nāpi rāgāt kaṇṭhamādhuryāt parihāsyathaḥ*)." Another possible and slightly more technical translation of this would be one such as is found in Gita Press (1998, vol. 2, p. 913), "you shall . . . not deviate from the Rāga (musical mood)."

8. "should summon you to perform" *śabdāpayet . . . śravaṇāya*: Literally, "should he call for hearing." The idea is that the king may call for a command performance of the poem. We follow Ck, Cg, and Ct, who gloss, "should he summon *or* invite (*āhvayet*)." One might also understand the verb in the sense of "should he cause, i.e., command, you to make a noise, i.e., sing."

"in the presence of the assembled seers" *ṛṣīṇām upaviṣṭānām*: Literally, "of the seated seers." The phrase is elliptical. Ct adds the word "before (*agra iti śeṣaḥ*)," while Cr fleshes out the phrase as "Rāma who is present in the midst of the seers (*ṛṣīṇāṃ madhye vidyamāno rāmaḥ*)."

"let the singing commence" *tato geyaṃ pravartatām*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *yathāyogaṃ pravartatām*, "Let it commence according to the proper method." The term *yathāyogam* here can have as wide a range of meanings as the word *yoga* it contains. Three such meanings are particularly apposite in this context: "according to the proper method, as suits the occasion, *and* with your best effort." We agree with Cr that the first of these, "according to the proper method," is probably the intended meaning. He glosses, "without violating the technique of singing (*gītayogam anatikramya*)."

9. "With the greatest delight" *vai parayā mudā*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *geyā madhurayā girā*, "they are to be sung with a sweet voice."

"you must sing" *geyāḥ*: Literally, "[the *ślokas*] are to be sung."

"each day" *divase*: Literally, "in a day." Ck, Cg, and Ct gloss, "day by day (*divase divase*)," while Cr offers, "on a single day (*ekadivase*)."

"according to the several tempos" *pramāṇair bahubhiḥ*: Literally, "with many measures." We understand the term *pramāṇa*, "measure," in its technical musical sense of the three tempos, that is fast (*druta*), medium (*madhya*), and slow (*vilambita*), as the term has been used of Lava and Kuśa's performance at *Bālakāṇḍa* 4.6–7 and will be used again at 7.85.2–3. (See 1.4.6–7; 7.85.2–3; and notes.) Cr glosses, "for the sake of the quarter tones (*śrutis*) (*śrutyarthaḥ*)," which does not seem to be very helpful in this context. Compare his comments to 7.85.3. Ct glosses, "with their varying number of verses (*nānāsaṃkhyaślokaiḥ*)." This interpretation has been followed by Gita Press (1998, vol. 2, p. 913). Ck and Cg, in a somewhat similar vein, offer, "with their many measures of *sargas* (*bahubhiḥ sargapramāṇaiḥ*)." This latter interpretation has been taken up by Raghunathan (1982, vol. 3, p. 601). Gorresio (1870, p. 276), Roussel (1903, vol. 3, p. 621), and Benoît (1999, p. 1408) understand similarly to us. See, too, Mallinātha on *ŚiśuVa* 1.10 and on *KumāSaṃ* 1.8.

10. "And you must not harbor even the slightest greediness" *lobhaś cāpi na kartavyaḥ svalpo 'pi*: Literally, "and even the smallest greed is not to be made."

"in expectation of wealth" *dhanakāṅkṣayā*: Literally, "with an expectation of wealth." D6,7,10,11, and GPP, NSP, and Gita Press read instead *dhanavāñcayā*, "with *or* through desire for wealth." It is possible here that the author is trying to counter the traditional view of professional bards, *kuśīlavas*, as low-caste and disreputable public performers.

"who partake of only fruits and roots" *phalamūlopabhoginām*: Literally, "eaters of fruits and roots." D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *phalamūlāśināṃ sadā*, "always eaters of fruits and roots." T1,2,M3,10, and KK and VSP read instead *phalamūlopajīvinām*, "subsisting on fruits and roots."

11. "you must speak thus to that lord of men, saying, 'We are disciples of Vālmīki.'" *vālmīker atha śiṣyau hi brūtām evaṃ narādhipam*: Literally, "and the two disciples of Vālmīki must speak thus to the lord of men." The verse is elliptical, as it lacks both a quotation marker to set off what the two boys are to say and a verb within the quote. Moreover, the critical reading shows the third person dual *brūtām*, "those two must say." The textual evidence is very weak for the critical reading. All northern manuscripts as well as D1–5,8,9,12 read a variant [1310*], which avoids the ellipsis and grammatical problems of the critical reading. Seven southern manuscripts (D11,T2,4,G3,M2,5,9) appear to read with the critical edition, while nine southern manuscripts (D6,10,T1,G2, M3,4,7,8,10) read the second person dual *brūtam*, "you two must speak," and G1 reads the synonymous *prabrūtam*. At best the critical reading should be considered uncertain. D6,7,10,M4,7, and GPP, NSP, and Gita Press read *vālmīker atha śiṣyau dvau brūtam evaṃ narādhipam*, "You two should speak thus to the lord of men: 'Indeed, [we are] two disciples of Vālmīki.'" M3 and KK and VSP read instead *āvāṃ vālmīkiśiṣyau svo brūtam evaṃ narādhipam*, "You two should speak thus to the lord of men: 'We are two disciples of Vālmīki.'" Compare *UttaRāC* 4.22.3–5, where, when Kausalyā asks Lava whose son he is, he says he is Vālmīki's. She then rebukes him, telling him, in effect, not to say such improper things, i.e., that the ascetic Vālmīki would have a child. (*kausalyā: tado kassa tumaṃ. lava: bhagavato vālmīkeḥ. kausalyā: ayi jāda kahidavvaṃ kahehi.*) See 7.85.9 and notes.

12. "While playing on these . . . strings [and] their frets" *imās tantrīḥ . . . sthānaṃ vā . . . / mūrcchayitvā*: Literally, "having played these very sweet-stringed instruments and the place." For these technical musical terms, we follow Ck, Cg, and Ct, who understand the term *tantrīḥ*, normally, "stringed instrument," to refer to the strings themselves and take *sthānam*, "place," to refer to the row of wooden frets on the neck of the instrument, which enables the production of the various notes of the scale (*imās tantrīr vināśirā ity arthaḥ . . . sthānaṃ ṣaḍjādisvarabhedasiddhaye vinādaṇḍopari kalpitaśirādhārakāṣṭhapañktirūpam*—so Cg; Ck and Cg similarly). Cr appears to be reading the

unattested *sumadhurāsthānam* and is perhaps inspired by *Bālakāṇḍa* 4.8, in which Lava and Kuśa are said to have sung the poem, which is replete with all the poetic sentiments (*rasas*). He understands the word *tantrīḥ* to refer to the sounds of the *vinā* and *sthānam* as the basis or locus for the many and various sweet forms of poetic sentiment. This compound, then, for Cr, in turn, becomes an adjective modifying the *Rāmāyaṇa* itself. (*tantrīr vināsvanān . . . madhurāṇām anekavidhamadhurarasānām āsthānaṃ sthitir yasmin . . . rāmāyaṇam.*) See 1.4.8 and notes. Compare 7.85.2–3 and notes. The word *mūrcchayitvā*, "having sounded *or* played," is glossed by Ck, Cg, and Ct as "having caused a pervasion of sound (*nādavyaptiṃ kṛtvā*)," while Cr, in keeping with his interpretation, understands, "having caused the sounds of the *vinā* to be produced through playing (*vināsvanān mūrcchayitvā mūrcchanayā niṣpādya*)."

"very melodious" *sumadhurāḥ*: Literally, "very sweet." We follow Ct, who glosses, "having sweet sounds (*madhuraśabdāḥ*)."

"and . . . as I showed you earlier" *vā pūrvadarśitam*: Literally, "and as previously shown." D6,7,10,11,G1,2,M1, and GPP, NSP, Gita Press, and VSP, as well as Ck, Cg, Cm, Ct, and Cr read *vāpūrvadarśanam*, "and in such a way that it has not previously been seen." Ck, Cg, and Ct understand the compound as an adjective modifying *sthānam*, "row of frets," in which there is a manifestation of unprecedented sounds (*apūrvadarśanam apūrvāṇāṃ svarāṇāṃ darśanaṃ yatra tādṛśasthānam*—so Ct; Ck and Cg similarly)." Cr, however, in keeping with his reading noted above, understands the compound in the sense of "unprecedented" to modify the *Rāmāyaṇa* (*apūrvadarśanam adṛṣṭapūrvaṃ rāmāyaṇam*). KK (both 1905 and 1913) reads *vā pūrvadarśanam*, "and previously seen." No commentator or translator seems to know this variant, while D6 appears to read with KK.

"you should sing" *gāyetām*: Literally, "let those two sing." V2,B2,D5,10,11, and GPP, NSP, and Gita Press read instead the third person dual *parasmaipada loṭ* form *gāyatām*, "let those two sing," while Gita Press reads the otherwise unattested second person dual *parasmaipada loṭ* form *gāyatam*, "let you two sing." Ñ1,V1,G3,M1,4,5, and KK and VSP and Cm read instead the second person dual *ātmanepada loṭ* form *gāyethām*, "you two should sing." See notes to verse 14 below.

"confidently" *vigatajvarau*: Literally, "[you] two whose anxiety is gone."

13. "You must sing it from the beginning" *ādiprabhṛti geyaṃ syāt*: Literally, "It should be sung starting from the beginning." Ck, Cg, and Ct understand this to mean that the boys should begin with the summarized version of the Rāma story found at *Bālakāṇḍa sarga* 1 (*saṃkṣepam ārabhyety arthaḥ*). Cr, on the other hand, takes the phrase to mean "The *Rāmāyaṇa* is to be memorized (lit., 'known') from the beginning" and adds the words "by you," presumably using the singular collectively for the two boys (*ādiprabhṛti rāmāyaṇaṃ jñeyaṃ syāt tvayeti śeṣaḥ*).

"showing no disrespect for the king" *na cāvajñāya pārthivam*: Literally, "and not having disrespected the king." Cg and Ct understand Vālmīki to be telling the boys that when in the presence of the king, they should not act playfully and jokingly, as they might in other venues (*sthalāntara iva tatsamīpe līlāparihāsādikaṃ na kartavyam ity arthaḥ*). Cr, on the other hand, understands the phrase to mean that once they receive the king's summons, they should go immediately, i.e., they should not insult him by tardiness (*tadāhvānena drutaṃ gatvaivety arthaḥ*). Cs explains the phrase to mean that the boys are to sing without causing disrespect. The reason for this, he suggests, is that in using the term "father (*pitā*)" Vālmīki is indirectly informing the boys that Rāma is their father. Therefore, he continues, when in his presence, they should do nothing that indicates disrespect, such as [engaging in] any playful actions like showing their feet or teeth. (*nāvajñāyāvajñām akṛtvā geyam. kuta ity ato vyājena yuṣmatpiteti bodhayati pitā hīti. atas tatsamīpe pādadantapradarśanādilīlāvajñārūpiṇī na kāryeti bhāvaḥ.*)

14. "you two . . . should . . . sing" *yuvām . . . gāyetām*: The verb, although technically a third person dual *ātmanepada loṭ*, must be understood as a second person dual. Here it is quite unusually paired with a second person dual pronoun. G1,3,M2–5, and KK and VSP correct it to the expected second person dual verbal form *gāyethām*, "let you two sing." GPP, NSP, and Gita Press all read the second person dual *parasmaipada* verbal form *gāyatam*, "let you two sing." See notes to verse 12 above.

"and with great concentration" *samādhinā*: Ś,Ñ,V1,3,B3,4,D1–5,8,9,12, and Lahore, Gorresio, GPP, NSP, and Gita Press read instead *samāhitau*, "[you two], well focused," while D6,7,10,11, and KK and VSP and Cr read instead *samāsthitau*, which here would mean something like "[you two], intent *or* attentive."

"to the accompaniment of both stringed and percussion instruments" *tantrīlaya-samanvitam*: The compound also occurs at *Bālakāṇḍa* 4.6–7, where Cg defines *tantrī* as the *vīṇā* and *laya* as the simultaneous rhythms [lit., "pausing"] of the clapping of hands, playing of flutes, and beating of drums (*tantrīśabdena tantrīyuktavīṇā lakṣyate. layaśabdena talaveṇumṛdaṅgādīnām ekakālavirāma ity ucyate. tābhyāṃ samanvitam*). The term *laya* typically refers technically to the three tempos, *druta*, *madhya*, and *vilambita*. Normally, the tempo is set by a percussion instrument or the clapping of hands. See 1.2.17; 1.4.6–7; 7.85.3; and notes.

15. "highly illustrious" *mahāyaśāḥ*: D6,7,10, and GPP, NSP, and Gita Press read instead the redundant *mahāmuniḥ*, "the great sage."

Following verse 15, D6,7,10 and S (except M6) insert a passage of two lines [1311*]: "Instructed by the sage, the two sons of Maithilī, tamers of their foes, said: 'We shall act just so!' (*saṃdiṣṭau muninā tena tāv ubhau maithilīsutau / tathaiva karavāveti nirjagmatur ariṃdamau //*)."

16. "having been properly prepared though the guidance of the Bhārgava, just as were the Aśvins" *yathāśvinau bhārgavanītisaṃskṛtau*: Literally, "just like the Aśvins, [those two were] cultivated by the guidance *or* polity of Bhārgava." The term *saṃskṛta* here is polysemic, with meanings such as "polished, well trained, initiated, *or* perfected." The *upamāna* of the simile, the two Aśvins, is somewhat obscure here. We believe that the reference is to the well-known vedic and epic story according to which the Aśvins, excluded from participation in the vedic sacrifice by the gods, who regard them as of low status through their serving as physicians among men, gain admission to the sacrifice through the clever management of the Bhārgava sage Cyavana. See *ŚatBr* 4.1.5 and *MBh* 3.121–124. On the other hand, the phrase *bhārgavanīti* is suggestive of the well-known *nītiśāstra*, or treatise on polity, attributed to the famous Bhārgava sage Śukrācārya, although in that case the reference to the Aśvins is obscure. Cg notes this reading as a variant and understands the *upamāna* to be the term *aśvinau* alone. He then reads the compound *bhārgavanītisaṃskṛtau* to modify *kumārau*, "the two princes." He thus understands the sense to be that the two princes, trained in proper conduct by the Bhārgava, i.e., Vālmīki, [passed the night like the Aśvins] (*bhārgavanītisaṃskṛtāv iti pāṭhāntare tu vālmīkiśikṣitāv ity arthaḥ.*). D10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *bhārgavanītisaṃhitām*, in which case, as suggested by Cg, Ct, and Cr, the simile is to be read as follows: "The two princes took the words of the seer to heart, just as did the Aśvins the compendium on polity of Bhārgava (*bhārgavanītisaṃhitām aśvināv iva tau tāṃ vāṇīṃ hṛdaye niveśya*)." These commentators are taking the reference to be to the *nīti* text of Śukra. However, this is doubtful, since most scholars understand that the *Śukranītiśāstra* can be dated to the eleventh or twelfth century of the Common Era (Sharma and Sharma 2009, p. 49). For a discussion of Vālmīki's status as a Bhārgava, see R. Goldman 1976. See notes to 1328*, note 1, following notes to 7.85.19.

"splendid" *śubhām*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"filled with anticipation" *samutsukau*: Literally, "eager *or* longing." Ct explains that the boys are eager to sing [the seer's poem] in just that fashion, reflecting that they will have to do so on the following day (*śvo gātavyam ity evaṃrūpāṃ gātuṃ samutsukau*). Cg understands similarly.

"comfortably" *sukham*: D6,T2–4,G1,3,M2–10, and KK and VSP (Cg as *pāṭha*) read instead *samam*, "together," which Cg takes to be an elliptical phrase to mean that they passed the night together with the seers. (*samam iti. ṛṣibhir ity arthaḥ.*)

The meter is *vaṃśasthavila* (*vaṃśastha*) with a hypometric first *pāda* in the *indravajrā* meter.

Sarga 85

1. "When the night had given way to dawn" *rajanyāṃ prabhātāyām*: Literally, "when the night had become bright."

"the two princes" *tau*: Literally, "the two."

"made their oblations into the fire, eater of oblations" *hutahutāśanau*: Literally, "by whom the oblation eater was oblated."

"sang" *abhyagāyatām*: Literally, "those two sang." B3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *upāgāyatām*.

"in place after place" *tatra tatra*: Literally, "there [and] there." V2,D6,7 (in margin),10,11, and GPP, NSP, Gita Press, KK, and VSP read *sarvaṃ*, "the entire [poem]," for the first *tatra*. The remaining *tatra*, "there," is glossed by Cr as "in the presence of the seers, etc. (*ṛṣyādisamīpe*)."

2–3. "Kākutstha heard about . . . And when he heard about" *sa śuśrāva kākutsthaḥ . . . śrutvā*: Literally, "that Kākutstha heard . . . having heard." Although most translators understand that Rāma has actually heard the composition, he will not, in fact, do so until verse 9 below. The situation parallels that described at *Bālakāṇḍa* 4.21–27, where Rāma, having found out about the two singers who had been performing on the roads and royal highways, invites them to his royal dwelling to perform before his assembly.

"that narrative of his past adventures in various lands" *pūrvacaryāṃ tatas tataḥ*: Literally, "the previous conduct from that and that place." Ct, who notes this as an alternate reading, explains, "The meaning is 'His own previous actions that were performed there and there, that is to say, in Ayodhyā, in the forest, and so forth' (*pūrvacaryāṃ tatas tata iti pāṭhe tatas tato 'yodhyāvanādau kṛtaṃ svakīyaṃ pūrvacaritam ity arthaḥ*)." One could also perhaps take the expression *tatas tataḥ* in the temporal sense, in which it is frequently used in Sanskrit dramas, to indicate a sequence of events, "then [and] then," to mean here "in due sequence." M10,11,T2,G3,M1,6, and GPP, NSP, Gita Press, KK, and VSP read instead *pūrvācāryavinirmitām*, "created by the ancient master," which would then modify *pāṭhyajātim*, "mode of recitation," in 2c. The expression is ambiguous. Ct and Cs identify the ancient master with the sage Bharata, the legendary author of the *Nāṭyaśāstra*, the treatise on music and drama. Cs further identifies Bharata as the author of the teachings on music. (*pūrvācāryo bharataḥ. gītisamanuśāstikārtā. tadvinirmitām.*) Alternatively, Cs proposes taking *pūrvācārya-* as a plural referring to the patriarchs of their own lineage, so that the compound might also mean "composed on the subject of these men." (*pūrvācāryāḥ svamūlapuruṣādayaḥ. tadviṣaye vinirmitām iti vā.*) However, given the central discourse on Vālmīki's creation of poetry, it seems more likely that the reference is to him. Cg breaks the compound so that it reads *pūrvam ācāryeṇa vinirmitām*, "previously composed by their master." In this case, the reference must be to Vālmīki. Translators who render this variant seem divided. Shastri (1959, vol. 3, p. 612) explicitly names Vālmīki, rendering, "composed by the aged Valmiki." Raghunathan (1982, vol. 3,

p. 602) similarly refers to Vālmīki in his translation but does not explicitly name him, translating, "the work of the singers' preceptor." Roussel (1903, vol. 3, p. 622) is ambiguous, rendering, "*oeuvre d'un ancien Maître*," which leaves open the possibility that he takes the reference to be to someone other than Vālmīki. Benoît (1999, p. 1409), rendering, "*composé par le vieux maître*," chooses the definite article, thus referring to a specific master, probably Vālmīki. Gita Press (1998, vol. 2, p. 913) alone among the translations consulted, specifically names Bharata[muni]. Dutt (1894, p. 1904) omits the phrase.

"mode of recitation" *pāṭhyajātim*: Ct quotes Ck as saying, "The compound *pāṭhyajāti* is the scale, beginning with the note *ṣaḍja*, of the singing (*pāṭhyajātiṃ pāṭhyasya geyasya jātiṃ ṣaḍjādisvarūpam iti katakaḥ*)." Cr, who understands the phrase as a *bahuvrīhi* modifying a supplied "song (*gāthā*)," explains, "ornamented with sounds, that is, singing, in which there was the origin of a particular type of recitation, that is, of singing (*pāṭhyasya gānaviśeśasya jātir utpattir yasyāṃ geyena svareṇa samalaṃkṛtām . . . tāṃ gāthām*)." See *Bālakāṇḍa* 4.6–7 and notes.

"replete with the various tempos" *pramāṇair bahubhiḥ baddhām*: Literally, "It was bound with many measures." Here, too, we take the term *pramāṇa* in its technical sense. See 7.84.9 and notes. Ct takes the same position, commenting, "The *pramāṇas* are the means of the clear delineation of the sounds, that is, the tempos of fast, medium, and slow (*pramāṇair dhvaniparicchedasādhanair drutamadhyavilambitāvṛttibhiḥ*)." Ct offers as an alternative, "the points of articulation earlier mentioned (*prāguktasthānair vā*)." See *Bālakāṇḍa* 4.9 and notes. According to Cg, *sthāna* is a technical term for the organs of vocal articulation, normally numbering three, the chest, the throat, and the head, where the three types of sounds are produced, the low, the medium, and the high. (*sthānāni mandramadhyatārarūpasvaratrayotpattisthānāni . . . prāṇasaṃcaraṇasthānaṃ sthānam ity abhidhīyate. uraḥ kaṇṭhaś śiraś ceti tatsvarās trividhāḥ smṛtā iti.*) Compare, however, 7.84.12 and notes, where *sthāna* must be understood differently. Cs understands the term to refer to the means for establishing the boundary between the rising and descending notes (*svarārohāvarohamaryādāsādhanaiḥ*). As before, Cr understands *pramāṇaiḥ* to refer to "the quarter-tones (*śrutyarthaḥ*)." See 7.84.9 and notes. T1,2,G3,M3, and KK and VSP, as well as Ck and Cg, read *yuktām*, "joined," for *baddhām*, "bound."

"accompanied by stringed and percussion instruments" *tantrīlayasamanvitām*: See 1.2.17; 1.4.6–7; 3*, following 7.63, line 23; 7.84.14; and notes.

4–5. "during an interval of the rite" *karmāntare*: Ct and Cr gloss, "The meaning is 'At the time of a pause in the activities of the *aśvamedha*' (*aśvamedhaprayogānāṃ virāmakāla ity arthaḥ*)." Cg explains similarly but uses a term that suggests that these events may take place at the end of the sacrifice (*karmāntare 'śvamedhasya prayogāvasāne*).

"assembled" *samānīya*: Literally, "having brought together." Ñ2,D7,10,11,T,3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *samāhūya*, "having summoned *or* invited."

"scholars" *paṇḍitān*: Literally, "wise men." Cr glosses, "fully enlightened ascetics (*paramahaṃsāḥ*)."

"townsmen" *naigamān*: Cr takes the term here in its sense of "those learned in the *vedas* (*vedābhijñāḥ*)." Cg, commenting below retrospectively on this word, takes the term as we do here, in the sense of "townspeople (*pūrvatra paurān ity arthaḥ*)." But see below notes 5 and 13 to 1315*. See, too, 7.65.2 and 7.82.17–19 and notes, where the term is used.

"grammarians, and the aged, twice-born brahmans" *śabdavido ye ca vṛddhā dvijātayaḥ*: Literally, "knowers of words, and [those] who were the aged, twice-born [ones]." D6,7,10,11, and GPP, NSP, and Gita Press read *vṛddhāś ca* by transposition. Translators are rather divided as to how to construe the sequence. Dutt (1894, p. 1904) takes the term *vṛddhāḥ* nominally to refer to "all old men." Roussel (1903, vol. 3, p. 622) applies the adjective "aged (*vṛddhāḥ*)" to both nouns, rendering, "*D'anciens grammairiens, vieux Brah-*

manes." Shastri (1959, vol. 3, p. 612), following Roussel, offers, "aged Grammarians, venerable Brahmins . . . the twice born." Raghunathan (1982, vol. 3, p. 602) appears to ignore the entire *pāda*. Gita Press (1998, vol. 2, p. 913) reads all three terms together, translating, "and also those aged Brāhmaṇas who were proficient in the knowledge of words." Gorresio (1870, p. 278) takes the term as we do, rendering, "*ed ogni vecchio Brahmano*." Similarly, Benoît (1999, p. 1409) offers, "*les grammairiens, les brâhmanes âgés*."

"them all" *etān sarvān*: Ct remarks that through this list [of learned people] the author shows that the *Rāmāyaṇa* is the site of every form of knowledge without exception (*etenāśeṣavidyāsthānaṃ rāmāyaṇam iti darśitam*).

Following 5ab, Ñ2,D6,7,10,11,T3,4,G1,2,M2,4,5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP (GPP reads 1315*, line 5 in brackets; NSP omits line 5) insert, while V2, B,T2,G3,M1,3 insert following verse 4, a passage of seven lines [1313*]. D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert, following line 1, a passage of one line [1315*, line 1]. Following 1313*, D6,7,10,11,T3,4,G1,2,M2,4,5,10 continue with a passage of one line [1314*]. Following 1314*, D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert, following line 1, a passage of one line [1315*, line 2]. Following 1315*, line 2, GPP (in brackets), Gita Press, KK, and VSP read a passage of one line [1316*]. The following translation of the passage will be given in the order that it appears in GPP, NSP, Gita Press, KK, and VSP. These passages considerably expand, sometimes repetitively, the list of those invited to hear the performance of the *Rāmāyaṇa*. A number of the terms are technical and subject to multiple interpretations.

"and [he assembled] in his eagerness[1] the foremost among twice-born brahmans who were experts in the characteristics of musical scales[2] [1313*, line 1 = GPP 5cd; KK 5cd]; those who understood bodily signs,[3] those well versed in music,[4] and especially those who understood *citrakāvya*[5] [1315*, line 1 = GPP 6ab; KK 6ab]; those who understood the proper composition of words and syllables[6] and those who were well grounded in the science of metrics[7] [1313*, line 2 = GPP 6cd; KK 6cd]; those who knew the special characteristics of musical measures[8] and those who were masters of astronomy and astrology[9] [1313*, line 3 = GPP 7ab; KK 7ab]; those who knew the vedic rituals and the vedic ritual manuals,[10] as well as people knowledgeable about poetry[11][1313*, line 4 = GPP 7cd; KK 7cd]; those who knew languages,[12] those who knew the *vedas*,[13] and especially those who knew the *naiṛkta* [*sic*][14] [1313*, line 5 = GPP in brackets between verse 7cd and 8ab; KK 8ab]; and those logicians who were skillful in argumentation and metaphorical usage in matters of speech[15] [1313*, line 6 = GPP 8ab; KK 8cd]; those who knew the science of metrics, those who knew the *purāṇas*, and the foremost among the aged, twice-born brahmans[16] [1314* = GPP 8cd; KK 9ab]; those who knew moral conduct, those who knew the *sūtra* literature,[17] and those who were expert in singing and dance[18] [1315*, line 2 = GPP 9ab; KK 9cd]; those who knew the *śāstras*,[19] those who were skilled in the science of polity, and those who promulgated the essence of *vedānta*[20] [1316* = GPP (in brackets between 9ab and 9cd); KK 10ab].

[1] "in his eagerness" *autsukyād*: Literally, "from *or* out of anticipation." Ñ2,D10,11,G1,M1, and GPP, NSP, Gita Press, KK, and VSP read instead *utsukān*, "desirous *or* eager," in which case the term is an adjective modifying the twice-born brahmans. Cg and Ct gloss, "eager to hear the *Rāmāyaṇa* (*rāmāyaṇaśravaṇotsukān*)."

[2] "experts in the characteristics of musical scales" *svarāṇāṃ lakṣaṇajñān*: Literally, "knowers of the characteristic traits of the sounds." Ct and Cg gloss, "of the notes [of the scale] beginning with *ṣaḍja*" for *svarāṇām*, "of the sounds." (*svarāṇāṃ ṣaḍjādisvarāṇām*.)

[3] "those who understood bodily signs" *lakṣaṇajñān*: Literally, "knowers of the signs *or* characteristic traits." Ct, Cr, and Cs gloss, "knowers of the characteristics of the science of bodily signs (*sāmudrikalakṣaṇajñāninaḥ*—so Cs; Ct and Cr similarly)." For discussions

and examples of the *Sāmudrikaśāstra*, see *Sundarakāṇḍa* 33.15–19 and notes and *Yuddhakāṇḍa* 38.2*–13 and notes.

[4] "those well versed in music" *gāndharvān*: Ct glosses, "knowers of the science of music (*saṃgītaśāstrajñān*)." Cg similarly glosses, "knowers of the science of the *gandharvas* (i.e., music) (*gāndharvaśāstrajñān*)."

[5] "those who understood *citrakāvya*" *citrajñān*: Literally, "knowers of *citra*." The term is ambiguous. It can refer either to the graphic arts or to a type of virtuosic poetry. For the commentators' interpretation of this term, see notes to 1315*, line 2, following notes to verse 17 below. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *naigamān*. This is the second occurrence of the term in the vulgate text. Here, Ct and Cr gloss the term in its sense of "townspeople (*paurān*)." Upon giving this alternative gloss, Cr adds that there is thus no redundancy in the passage (*naigamāḥ paurā ata eva na paunaruktyam*). See notes to verses 4–5 above.

[6] "those who understood the proper composition of words and syllables" *pādākṣarasamāsajñān*: Literally, "knowers of the joining together of words and syllables." Cr glosses, "those who understood poetics (*sāhityavidaḥ*)." Cg and Ct similarly explain, "those who know the conjunction, that is, the composition characterized by the conjunction of heavy and light [syllables] (*gurulaghuprayogalakṣaṇaṃ samāsaṃ saṃbandhaṃ jānanti tān*—so Ct; Cg similarly)."

[7] "those who were well grounded in the science of metrics" *chandaḥsu pariniṣṭhitān*: Literally, "those well established in meters *or* the *vedas*." Ct understands the term to refer to the *vedas*, by which he further understands the scientific texts that set forth the vedic meters, such as the *gāyatrī*. (*vedeṣu gāyatryādichandaḥpratipādakaśāstreṣu*—so Ct.) Cg simply glosses, "in the *vedas* (*vedeṣu*)."

[8] "those who knew the special characteristics of musical measures" *kalāmātraviśeṣajñān*: Literally, "knowers of the special characteristics of the measures of the art [of music]." Ñ2,V2,B1–3,G3, and Gorresio, KK, and VSP read instead *kalāmātravibhāgajñān*, "knowers of the divisions of the measure of the art [of music]." Cg and Ct understand this variant compound to mean "knowers of the divisions of the measures characterized by the numbers one, two, and three of the *kalās*, that is to say, the notes of the musical scale (*kalāḥ svarās teṣāṃ mātrā ekadvitrilakṣaṇās teṣāṃ vibhāgajñān*)." Cr similarly understands, "those knowledgeable about [the science of] musical measures (*prastāravidaḥ*)."

[9] "those who were the masters of astronomy and astrology" *jyotiṣe ca paraṃ gatān*: Literally, "those who had gone to the highest [levels] in *jyotiṣa*." The term *jyotiṣa* includes the sciences of both astronomy and astrology.

[10] "those who knew the vedic rituals and the vedic ritual manuals" *kriyākalpavidaḥ*: Literally, "those who understood the rites and ritual ordinances." Cg and Ct explain, "those who understand the rites and the *kalpasūtra*, which teaches them (*kriyāṃ tatpratipādakam kalpasūtraṃ ca vidanti tān*—so Ct; Cg similarly)."

[11] "people knowledgeable about poetry" *kāvyavido janān*: Literally, "people who understand poetry." D7,10,11,T2–4,G1, and GPP, NSP, and Gita Press read *kāryaviśāradān*, "skillful in what is to be done." Ct, the only commentator to remark on this ambiguous expression, explains, "knowers of the particulars of those actions that needed to be done, such as insertion and removal (*āvāpoddhārādikṛtyaviśeṣajñān*)." This may be the basis for the Gita Press (1998, vol. 2, p. 914) translation, "those skilled in suggesting remedial forms (of ritual)." Roussel (1903, vol. 3, p. 622) renders, "*Ceux qui étaient habiles* (*á discerner*) *les causes et les effets*." In this he is followed by Shastri (1959, vol. 3, p. 612), who offers, "those versed in discerning cause and effect." Benoît (1999, p. 1409), whose text omits 1313*, line 5, takes the term as an adjective modifying *haitukān*, "logicians," of 1313*, line 7. He thus reads, "*les logiciens habiles á raisonner sur tout sujet en discernant*

les causes." Dutt (1894, p. 1905), more practically, understands, "experts in the dispatch of business."

[12] "those who knew languages" *bhāṣājñān*: Cg glosses, "knowers of the essential nature of eighteen languages (*aṣṭādaśabhāṣāsvarūpajñān*)."

[13] "those who knew the *vedas*" *nigamajñān*: T2,G1,3,M, and GPP (in brackets), Gita Press, KK, and VSP read instead *iṅgitajñān*, "knowers of gestures *or* intentions." Cg glosses, "those who understood intentions (*abhiprāyavidaḥ*)."

[14] "and especially those who knew *nairkta [sic]*" *nairktāṃś ca viśeṣataḥ*: We can make no sense of the critical reading, and, to our knowledge, the term *nairkta* does not occur in the language. Perhaps the term *nairkta* is a mistranscription or a typographical error (in both the insert passage and its apparatus) for *nairuktān*, "etymologists *or* experts in etymology." This is, perhaps, supported by Cv, who appears to read *nairuktān* in his commentary, although this may be a silent emendation by the person who transcribed the text in our hands. Less plausibly, it might also be a mistake for *nairṛtān*, normally a kenning for *rākṣasas*. GPP (in brackets), Gita Press, KK, and VSP read instead *naigamān*, which Cg glosses as "merchants (*vaṇijān*)."

[15] "and those logicians who were skillful in argumentation and metaphorical usage in matters of speech" *hetūpacārakuśalān vacane cāpi haitukān*: Cv, whom we follow, understands, as do most of the other commentators, the term *haitukān* to refer to *tārkikas*, that is to say, logicians. He further understands the adjective *hetūpacārakuśalān* to mean that they, through logical reasoning, are skillful in discerning secondary or metaphorical meanings. Cv notes: "*Haitukas* are logicians who are skilled in discerning secondary *or* metephorical meanins, and thus they point out, 'This is not the primary meaning; therefore, it is a figurative usage' (*hetunāyaṃ mukhyārtho na bhavaty ato lakṣaṇety upacāranirūpaṇakuśalān haitukāṃs tārkikān*)." Cg, who reads with the critical edition, understands these logicians to be capable of using logical argumentation even in mundane matters. (*vacane cāpi kevalavyavahāre 'pi hetūpacārakuśalān yuktiprayogasamarthān. haitukāṃs tārkikān.*) D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read *haitukāṃś ca bahuśrutān*, "deeply learned logicians," for *vacane cāpi haitukān*, "those logicians . . . in matters of speech." Ct's gloss of this reading is, however, very similar to that of Cg. Cr glosses similarly to Ct and Cg but concludes by saying that the meaning is "scholars of *nyāya* who are skillful in presenting logical arguments (*hetupratipādananipuṇā naiyāyikā ity arthaḥ*)."

[16] "those who knew the science of metrics, those who knew the *purāṇas*, and the foremost among aged, twice-born brahmans" *chandovidaḥ purāṇajñān vṛddhāṃś ca dvijasattamān*: The line largely paraphrases verse 5ab. Ct understands *chandaḥ* to refer to the *gāyatrī* and other vedic meters (*gāyatryādi*). Cr glosses, "knowers of vedic meters (*vaidikachandobhijñāḥ*)." Cr glosses *purāṇajñān* as "those possessed of knowledge of ancient matters (*prācīnavastujñānavantaḥ*)." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *vaidikān*, "vedic scholars," for *vṛddhāṃś ca*, "and the aged." Ct glosses the variant as "knowers of the characteristics of [all four] divisions of the *vedas*, etc. (*vaidikapādādilakṣaṇajñān*)."

[17] "those who knew moral conduct, those who knew the *sūtra* literature" *vṛttijñān atha sūtrajñān*: We understand the term *vṛtti* here in its sense of "moral conduct *or* behavior." However, it can also refer to a variety of other phenomena—grammatical, linguistic, rhetorical, etc. In addition, it can refer to commentaries, particularly on the *sūtra* literature. D10,11,T3, and GPP, NSP, Gita Press, KK, and VSP, and Cr and Ct read instead *citrajñān* for *vṛttijñān*, "knowers of moral conduct." See note 5 above. Cg, who appears to read the same terms but in inverted order, glosses *citrajñān* as "those skilled in the composition of virtuosic poetry, including such types as circular composition, etc. (*cakrabandhādisahitacitrakāvyaracanānipuṇān*)." Ct offers, "those who are clever in composing

virtuosic verses, such as those in the shape of cow's urine, the *muraja* drum, etc. (*gomūtramurajādicitraślokanibandhanacaturān*)." For a discussion of the terms *gomūtra*, "cow's urine," and *muraja*, "the *muraja* drum," see Gerow 1971, pp. 175–89, especially pp. 181 and 187. Cr offers, "'Knowers of *citra*' refers either to those capable of producing paintings or those capable of composing virtuosic poetry (*citrajñā ālekhyakaraṇe samarthāś citrakāvyakaraṇe samarthā vā*)." Cg glosses merely, "knowers of the *śāstras* on moral behavior (*vṛttaśāstrajñān*)." Ct explains, "knowers of virtuous conduct through the means of *dharmaśāstra* (*dharmaśāstramukhena sadācārajñān*)." Ct explains *sūtrajñān* thus: "the *sūtras* are the *sūtras* on words, sentences, etc.; the term then refers to knowers of those (*sūtrāṇi padavākyādisūtrāṇi tajjñān*)." Cr explains, "'Knowers of the *sūtra*' are those who are competent in knowledge through concise expression (*sūtrajñā alpoktyaiva jñānasamarthāḥ*)."

[18] "those who were expert in singing and dance" *gītanṛtaviśāradān*: D7,10,11,T3, and GPP, Gita Press, KK, and VSP read instead the synonymous variant *gītanṛtyaviśāradān*.

[19] "those who knew the *śāstras*" *śāstrajñān*: Cg glosses this as "knowers of the sciences, such as grammar (*vyākaraṇādiśāstrajñān*)."

[20] "those who promulgated the essence of *vedānta*" *vedāntārthaprabodhakān*: Literally, "those who wake up [someone] *or* cause [someone] to understand the essence of *vedānta*." GPP reads *-prakāśakān*, "those who make clear," for *-prabodhakān*, "those who awaken *or* cause to understand." Gita Press reads with the critical edition.

6–7. D10,11, and GPP, NSP, and Gita Press read verses 6, 7, and 8 following verse 10 of the critical edition.

"The delighted hosts of seers there" *hṛṣṭā ṛṣigaṇās tatra*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *munigaṇāḥ sarve*, "all the hosts of sages," for *ṛṣigaṇās tatra*, "the hosts of seers there," while D7,10,11, and KK and VSP read *dṛṣṭvā*, "having seen," for *hṛṣṭāḥ*, "delighted." See note below.

"the king and those two singers" *rājānaṃ gāyakau ca tau*: D6,10,11,M6, and GPP, NSP, and Gita Press read instead *paśyanti sma muhur muhuḥ*, "they gazed upon [them] again and again." This variant (along with the one below) relieves verse 6 of its syntactic dependence on the finite verb *ūcuḥ*, "they said," in verse 7a and lends verse 6 the sense "All the delighted hosts of sages and the immensely powerful kings gazed upon [them] again and again, drinking, as it were, with their eyes (*hṛṣṭā munigaṇāḥ sarve pārthivāś ca mahaujasaḥ / pibanta iva cakṣurbhiḥ paśyanti sma muhur muhuḥ* // = GPP 12)." KK and VSP, like the critical edition, have no finite verb in verse 6, but the substitution of the gerund *dṛṣṭvā*, "having seen," for the adjective *hṛṣṭāḥ*, "delighted," makes the terms *rājānam* and *gāyakau* in *pāda* d the objects of both the gerund and the participle *pibantaḥ*, "drinking," thus lending the verse the sense "Having gazed at the king and the two singers, all the hosts of sages and the immensely powerful kings, drinking [them] in, as it were, with their eyes . . . (*dṛṣṭvā munigaṇāḥ sarve pārthivāś ca mahaujasaḥ / pibanta iva cakṣurbhyāṃ rājānaṃ gāyakau ca tau* // = KK 11)."

"with their eyes" *cakṣurbhyām*: Literally, "with both eyes." D6,7,10,11, and GPP, NSP, and Gita Press read instead the perhaps more contextually appropriate plural, *cakṣurbhiḥ*, "with the eyes."

"then all said to one another simultaneously" *parasparam athocus te sarva eva samaṃ tataḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ūcuḥ parasparaṃ cedaṃ sarva eva samāhitāḥ* [*samantataḥ*—KK and VSP], "and, with great concentration, they all said this to one another." Cr glosses, "with single-pointed minds (*ekāgracittāḥ*)." KK and VSP read *samantataḥ*, "on *or* from every side," for *samaṃ tataḥ*, "then . . . simultaneously." This reading is noted in the critical apparatus, but it is reported for no manuscript, and it is difficult to say on what basis the critical editors regard this as a variant,

since in manuscripts the two would be written together. In our opinion, the sequence should probably be read as *samantataḥ* (*samaṃtataḥ*).

"Both of them look like Rāma, just like reflections of the same image." *ubhau rāmasya sadṛśau bimbād bimbam ivoddhṛtau*: Literally, "Both are similar to Rāma; the two are drawn out, like a reflection from an image." Ct understands: "The two were drawn out like another orb of the sun from the orb of the sun (*bimbād raver bimbād ravibimbāntaram ivoddhṛtau*)." Cr explains: "The two were drawn out like an image, that is to say, a reflection of an image, that is to say, the form of Rāma. Therefore, they were identical to Rāma. The phrase 'those two were' should be supplied. (*bimbād rāmamūrter bimbaṃ pratibimbam ivoddhṛtāv ata eva rāmasya sadṛśau sta iti śeṣaḥ.*)" T3,M3, and KK and VSP read *utthitau*, "arising from," for *uddhṛtau*, "drawn out."

8. D10,11, and GPP, NSP, and Gita Press read verses 6, 7, and 8 following verse 10 of the critical edition.

Following verse 8, D6,7,10,11, and GPP, NSP, and Gita Press insert a passage of one line [1318*]: "And as the townsfolk and countryfolk were speaking in this fashion . . . (*evaṃ prabhāṣamāṇeṣu paurajānapadeṣu ca* /)."

9. "And as those assembled were conversing in this fashion" *teṣāṃ saṃvadatām evam*: Literally, "while they were conversing thus." D6,7,10,11,T1, and GPP, NSP, and Gita Press read *tatra*, "there," for *evam*, "in this fashion."

"the two young sages" *tāv ubhau munidārakau*: Literally, "those two boys *or* children of the sage." We should understand here that Lava and Kuśa belong to the sage's entourage and not, of course, that they are his sons. See verse 17 and notes below. See also 7.84.11 and notes.

10. D10,11, and GPP, NSP, and Gita Press read verses 6, 7, and 8 following verse 10 of the critical edition.

"ethereal musical performance" *gāndharvam atimānuṣam*: Literally, "that [art] belonging to the *gandharvas*, which was superhuman."

"because of the perfection of the singing, none of those who heard it could get enough of it" *na ca tṛptiṃ yayuḥ sarve śrotāro geyasaṃpadā*: Literally, "because of the perfection of the singing, all the hearers did not go to satiety." T1,2,G3,M3, and KK and VSP read the synonymous *gāna-* for *geya-*.

11. "First, it commenced from the beginning, that is, from the *sarga* in which there was the meeting with Nārada. Continuing from there, they sang twenty *sargas*." *pravṛttam āditaḥ pūrvaṃ sargān nāradadarśanāt / tataḥ prabhṛti sargāṃś ca yāvad viṃśaty agāyatām* //: Literally, "First it started from the beginning, from the *sarga* in which there was the appearance of Nārada. Continuing from there, they sang twenty *sargas*." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pravṛttam āditaḥ pūrvasargaṃ nāradadarśitam* [= GPP 7.94.15cd; KK 7.94.15ab], "The first *sarga*, which was expounded by Nārada, commenced from the beginning." Ct explains this variant as follows: "There, that is, in the singing, having begun the first *sarga* from the beginning, the one that was expounded by Nārada, they sang up to twenty *sargas* from that point. According to Tīrtha (Cm), starting with the 'Concise [*saṃkṣepa*]' *Rāmāyaṇa*, there was a singing of twenty *sargas* each day until the *Rāmāyaṇa* was completed. (*tatra geye nāradadarśitaṃ pūrvasargam āditaḥ pravṛttaṃ kṛtvā tataḥ prabhṛti yāvad viṃśatisargān agāyatām. anena pratyahaṃ saṃkṣeparāmāyaṇam āditaḥ kṛtvā yāvad rāmāyaṇasamāpti viṃśatisargāṇāṃ gānam iti tīrthaḥ.*) Cr, like us, understands *āditaḥ*, "from the beginning," to mean "at the beginning." He also refers to the epic's first *sarga*, in which Nārada provides a concise account of Rāma's career, as the original *or* source *Rāmāyaṇa*. (*ādita ādau nāradadarśitaṃ pūrvaṃ sargaṃ mūlarāmāyaṇam ity arthaḥ pravṛttam.*)

12. "to Bharata" *bharatam*: Ñ2,V2,B1–3,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhrātaram*, "to [his] brother."

13. "you must . . . give" *dadasva*: Ñ2,V2,B4,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *prayaccha*.

"these two great singers" *mahātmanoḥ*: Literally, "of the two great [ones]."

"eighteen thousand gold coins" *aṣṭādaśasahasrāṇi suvarṇasya*: Literally, "eighteen thousands of gold." We follow Cr, who glosses *suvarṇasya*, "of gold," with "of gold coin (*svarṇamudrāyāḥ*)."

"The exertions of these two youths must not be in vain." *bālayor mā vṛthā śramaḥ*: B1,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yad anyad abhikāṅkṣitam*, "[and] whatever else is desired." Cr glosses, "whatever may be desired apart from that (*anyat tato bhinnaṃ yad abhikāṅkṣitaṃ ca*)."

Following verse 13, D10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while D6,7 substitute for 13cd, a passage of one line [1321*]: "And, indeed, Kākutstha immediately gave [that much] to each of the two boys (*dadau sa śīghraṃ kākutstho bālayor vai pṛthak pṛthak /*)."

14. "But the two . . . bards" *kuśīlavau*: Literally, "the [two] *kuśīlavas*." The term *kuśīlava* normally refers to itinerant bards and is no doubt the etymology upon which the names of Rāma's sons are based. On the term *kuśīlava*, see 7.58.4; 7.97.7; and notes, and 1.4.3 and notes. Ct and Cr understand the compound simply to mean Kuśa and Lava (*kuśalavau*), and this is the understanding of all translators consulted, with the exception of Benoît (1999, p. 1410), who, like us, understands, "*les deux bardes*." See, too, Dayal 2009 and 2011 and Thapar 2013, p. 228.

"perplexed" *vismitau*: Cg and Ct both understand that the boys are perplexed or astonished at the [king's] extraordinary generosity (*bahupradānato vismayavantau*—so Cg; Ct similarly).

"the gold" *suvarṇaṃ tat*: Ś,Ñ1,V1,B4,D1–4,6–12,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "but," for *tat*, "the *or* that."

"saying: 'Of what use is this to us? ' " *ūcatuḥ . . . kim aneneti*: Literally, "Those two said: 'What by this?' " Cr fleshes out the idiom, glossing: "We should provide the words 'What is the use of [lit., 'with'] this gold for the two of us?' The meaning is 'There is none whatever.' (*anena suvarṇena nāv āvayoḥ kiṃ prayojanam iti śeṣo na kim apīty arthaḥ*.)"

15. "We are two forest dwellers" *svo vanaukasau*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vanavāsinau*, "two forest dwellers."

"are quite satisfied" *niratau*: Literally, "satisfied *or* delighting in." Ck, Cg, and Ct gloss *niratāhārau*, perhaps a *paranipāta* compound for *āhāraniratau*, "who are satisfied with their food." Ct further glosses: "It amounts to saying, 'whose diet is restricted' (*niyatāhārāv iti yāvat*)." D6,7,G2,M5,10, and the text of Cr read *niyatau*, which Cr glosses as "restricted to [lit., 'by'] fruits and roots (*phalamūlena niyatau niyatāhārau*)."

"with this brightly shining gold" *suvarṇena hiraṇyena*: Literally, "with gold which is golden *or* which has a beautiful color." The problem here is that both *survarṇa* and *hiraṇya* have as one of their principal meanings "gold." Ct and Cr explain away the potential redundancy, but differently. Ct takes *hiraṇya*, normally, "gold," in the sense of "wealth," explaining: " 'With wealth in the form of gold.' That is the meaning. (*suvarṇena suvarṇarūpeṇa hiraṇyena dravyeṇety arthaḥ*.)" Cr, on the other hand, takes *suvarṇa* in its adjectival sense of "having a beautiful color" and glosses, "with gold having an extremely lovely color (*suvarṇenātiśobhanavarneṇa hiraṇyena*)."

16. "were filled with curiosity" *kautūhalasamanvitāḥ*: Cr understands: "The listeners who were characterized by hearing the marvelous stanzas as well as Rāma were greatly astonished. The verb 'were' must be supplied (*āścaryagāthāśravaṇaviśiṣṭāḥ śrotāro rāmaś ca suvismitā abhavann iti śeṣaḥ*)." KK and VSP read instead the synonymous *kutūhalasamanvitāḥ*.

17. "the origin" *āgamam*: Ck, Cg, Ct, and Cr all understand, "acquisition (*prāptim*—so Cg and Cr)." Ct is the most elaborate, glossing, "the reason for the acquisition of that [poem] on the part of Kuśa and Lava (*kuśalavayos tatprāptikāraṇam*)."

"asked the two" *papraccha tau . . . tāv ubhau*: Literally, "he asked the two, the two, both of them." The line is clearly repetitive. Ct, the only commentator to remark on this and whom we follow, attempts to soften it by seeing the repeated pronouns as an example of repetition to indicate successive or repeated action (*tau tāv iti vīpsā*).

"the two young sages" *munidārakau*: See notes to verse 9 above.

18. "What is the extent of the poem?" *kiṃpramāṇam idaṃ kāvyam*: Literally, "This poem has what measure?" Ck and Ct wish to assure us that Rāma had already inquired respectfully concerning the extent, etc., of what he had heard during the performance of the first twenty *sargas* on the first day of recitation. He [Rāma] now inquires further about how the two singers learned the poem and about the composition of the remainder of the text by the sage [with the verse] that begins *kiṃpramāṇam*. (*prathamadivasa śrutaviṃśatisargamadhye śrutasyaiva pramāṇādyarthasyādārāt praśne punas tābhyāṃ pratipādanaṃ muninā ca tadīyottaratvena tatpratipādakagranthagrathanaṃ kiṃpramāṇam ityādi*.) Cv understands the phrase *kiṃpramāṇam* to refer to how many *ślokas*, or verses, the work has (*kiṃpramāṇaṃ kiyacchlokam*), while Cr glosses, "measured to what extent (*kiyatparimitikam*)?"

"And what did the great man base it on?" *kā pratiṣṭhā mahātmanaḥ*: Literally, "What is the basis of that great [one]?" The phrase is ambiguous, as is the precise sense of the term *pratiṣṭhā* here. Cv understands the term *mahātmanaḥ*, "great [one]," to refer to the poet but construes *pratiṣṭhā* with *kāvyasya*, "of the poem," in *pāda* c. Thus he understands, "What is the basis of the great man's poem, that is to say, with reference to what subject has it been composed? (*mahātmanaḥ kaveḥ kāvyasya kā pratiṣṭhā kiṃ vastv adhikṛtya kṛtam iti yāvat*)." Ct, similarly, takes the term *pratiṣṭhā* here to refer to the basis, i.e., the subject matter of the great poet, glossing, "What is the great poet's subject?" (*mahātmanaḥ kaveḥ kā pratiṣṭhā. ko viṣaya ity arthaḥ*.) We agree with these two commentators that the term *pratiṣṭhā* here most probably refers to the subject matter of the poem. We believe this is so in light of the response given by Lava and Kuśa in the following verse (see verse 19 below), where they indicate that the poem is about Rāma's life history. Cr takes the term in the sense of "perseverance *or* stability," understanding the phrase to be about how long the poem will endure. He also understands the term *mahātmanaḥ* to refer not to the poet but to the poem itself, which he believes deserves the adjective "great" because of its having been created with such extraordinary effort. (*mahātmano 'tiprayatnān niṣpannasya kāvyasya kā pratiṣṭhā kiyatkālaparyantaṃ sthitir ity arthaḥ*.) Roussel (1903, vol. 3, p. 623), followed by Shastri (1959, vol. 3, p. 613) and Benoît (1999, p. 1410), understands the question to be about the residence of the poem's author ("*Quelle est la résidence du sublime auteur de ce grand Kâvya*?"). This translation is perhaps influenced by the variant reading mentioned below. See notes to verse 20 below and 1331*, following notes to verse 20.

"Indeed, which bull among sages is the creator of this great poem?" *kartā kāvyasya mahataḥ ko vāsau munipuṅgavaḥ*: Ñ2,V2,3,D1–4,9–11,T1,2,G3,M3,5–7, and GPP, NSP, Gita Press, KK, and VSP read *kva cāsau munipuṅgavaḥ* for *ko vāsau munipuṅgavaḥ*, lending the line the sense "And where is the bull among sages?"

19. "the two young sages" *munidārakau*: See notes to verse 9 above.

"your . . . has been revealed" *tubhyam . . . saṃpradarśitam*: Literally, "[it] was caused to be shown to you." We follow Ct, who glosses the genitive *tava*, "your," for the dative *tubhyam*, "to you," thus understanding, "it is the life story of you, [i.e., Rāma]." Cr understands, "[which] has been sent into your presence (*tvatsamīpe preṣitam ity arthaḥ*)." Gita

Press (1998, vol. 2, p. 915), alone among the translators consulted, takes the dative at its face value, translating, "he has revealed . . . to you."

"is present at the sacrifice" *saṃprāpto yajñasaṃnidhim*: Literally, "[he] has reached *or* arrived at the vicinity of the sacrifice." D10,11, and GPP, NSP, Gita Press, KK, and VSP (except Cm) read instead the synonymous *saṃprāpto yajñasaṃvidham*. Ck, Cg, Ct, and Cr (quoting Ct) note that the *anusvāra* in the term *-saṃvidham* [normally *savidha*, "proximity,"] is irregular and that the phrase means that the sage has arrived at the area near the sacrificial session. That is to say, he is right there. (*yajñasaṃvidham. anusvāra ārṣaḥ. yajñasadaḥ savidhadeśaṃ saṃprāptaḥ. tatra tiṣṭhatīti bhāvaḥ*—so Ct.)

Following verse 19, D6,7,10,11,S insert, while Ñ2,B1,2 continue following 1327*, V2,B4 insert following verse 20, and B3 inserts following 20ab, a passage of two lines [1328*]: "And it was composed by the Bhārgava ascetic[1] in twenty-four thousand verses and with one hundred ancillary tales[2] (*saṃnibaddhaṃ hi ślokānāṃ caturviṃśat sahasrakam / upākhyānaśataṃ caiva bhārgaveṇa tapasvinā* //)."

[1] "by the Bhārgava ascetic" *bhārgaveṇa tapasvinā*: The commentators are concerned as to whether this is a reference to Vālmīki as a member of the Bhārgava lineage or whether it is a metaphor. Ck and Ct note that Bhārgava was a great seer and that Vālmīki may be called Bhārgava because he is that sage's equal in the creation of poetry. Or, Ct suggests, Vālmīki is a Bhārgava himself because of his being a descendant of Pracetas. This is so because Bhṛgu is a son of Varuṇa [who is also called Pracetas]. Ct concludes by saying that some other scholars argue that Vālmīki is a Bhārgava because he is Bhṛgu's brother. (*bhārgavaḥ kaviḥ. kāvyanirmāṇe tattulyenety arthaḥ. yadvā prācetasatvenāsyāpi bhārgavatvam. bhṛgor varuṇaputratvāt. bhṛgor bhrātā bhārgava ity artha ity anye.*) Cg notes that by the term Bhārgava is meant someone belonging to Bhṛgu's lineage. He further notes that he [Cg] has demonstrated that there is no contradiction between Vālmīki's being a Bhārgava and being called Prācetasa in his commentary to *Bālakāṇḍa* 1.1. (*bhārgaveṇa bhṛguvaṃśyena. vālmīker eva bhārgavatvaṃ prācetasatvaṃ cāviruddham iti darśitaṃ tapaḥsvādhyayaniratam iti ślokavyākhyāne.*) Cr contents himself with simply glossing, "by Vālmīki (*vālmīkinā*)." For a discussion on Vālmīki's status as a Bhārgava, see R. Goldman 1976 and 2016 and S. Goldman 2015a. See also notes to 7.84.19.

[2] "with one hundred ancillary tales" *upākhyānaśatam*: Ck, Cg, and Ct comment that this refers to those tales the final one of which is the story of Ila/Ilā (7.78–7.81) (*ilopakhyānāntam*).

20. "lord of kings" *rājendra*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vai rājan*, "indeed, your majesty."

"it is based upon your entire life" *pratiṣṭhā jīvitaṃ yāvat*: Literally, "the basis is the life as long as [it is]." This somewhat elliptical comment is intended as a response to Rāma's question in verse 18 above as to the subject matter of the *Rāmāyaṇa*. Ck, Cg, and Ct all understand the sequence of words to be *pratiṣṭhā ājīvitam*, that is, "the basis is as long as life." They all agree that the reference is to the life of Rāma as the protagonist of the poem (*yāvat kāvyanāyakasya jīvitaṃ tāvat*—so Ck and Cg).

"your majesty, including the good and the bad" *rājañ śubhāśubham*: Ct, the only commentator consulted to clarify the compound *śubhāśubham*, "the good and the bad," explains as follows: "The basis, that is, the foundation, is the totality of the actions, good and bad, during the entire life of you, the protagonist of the poem (*kāvyanāyakasya tava jīvitaṃ yāvac chubhāśubhaṃ karma tasya sarvasyātra pratiṣṭhā nibandhanaṃ vartata ity arthaḥ*)." Ck and Cg understand similarly but omit the word *karma*, "action[s]." D10,11, and GPP, NSP, Gita Press, KK, and VSP, and Cr read instead *rājan sarvasya vartate*, which then must construe with 1331* [see below]. Despite the fact that this variant ap-

pears in GPP, NSP, Gita Press, KK, and VSP with no variant indicated either by the commentators themselves or by the editors, the southern commentators, with the exception of Cr, read with the critical edition. Among the translators consulted, all except Raghunathan (1982, vol. 3, p. 603) and Gita Press (1998, vol. 2, p. 915) translate with the critical reading. See notes to 1331* below.

Following 20ab, D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1330*]: "Six *kāṇḍas*, together with the *Uttara*, were composed by the great one[1] (*kāṇḍāni ṣaṭ kṛtānīha sottarāṇi mahātmanā* /)."

[1] "Six *kāṇḍas*, together with the *Uttara*, were composed by the great one." *kāṇḍāni ṣaṭ kṛtānīha sottarāṇi mahātmanā*: This line and the one that precedes it, 20ab, have provoked a lively discussion on the part of the commentators as to the correct figures for the length of the *Rāmāyaṇa* and the number of its chapters. Ck and Cg claim that the original intention [of the poet] was that there would be six *kāṇḍas* consisting of five hundred *sargas*, but that the word *ca*, "and," [of 20ab] [means] that we have to add the number of *sargas* in the *Uttarakāṇḍa* (*pañcasargaśatānīti ṣaṭkāṇḍābhiprāyeṇa. cakārād uttarakāṇḍasargasaṃkhyāsamuccayaḥ*—so Cg; Ck similarly). Ct understands, "There were six *kāṇḍas* composed in this work in addition to the *Uttara*. The number of its *sargas* was five hundred, but a greater number than that comes about in some manuscripts because of the error of scribes in dividing *sargas* here and there into two. Nevertheless, there still [should be] five hundred *sargas* and six *kāṇḍas*." Ct concludes by quoting Ck or Cg, without naming them, "and (*ca*) indicates the number of *sargas* in the *Uttarakāṇḍa*." (*yāni sottarāṇi ṣaṭkāṇḍānīha kṛtāni tatsargasaṃkhyāpañcaśatānīty upalabhyamānasargasaṃkhyādhikyam. tu keṣāṃcid ekaikasya dvisargatvakaraṇena lekhakapramādāt pañcasargaśatānīti ṣaṭkāṇḍasaṃkhyā. cakārād uttarakāṇḍasargasaṃkhyāsamuccaya iti kaścid.*) Cr elaborately parses the term *sottarāṇi* to come up with an argument that the line can be read to mean that the *kāṇḍa* [i.e., the *Uttarakāṇḍa*] adds one hundred and ten *sargas* to the poem or that one can simply take the term in its more standard sense as a *bahuvrīhi* qualifying the compound *ṣaṭkāṇḍāni*, "six *kāṇḍas*." (*iha rāmāyaṇa ādiprabhṛti-ṣaṭkāṇḍāni kṛtāni tatra pañcasargaśatāni kṛtāni sottarāṇi daśādhikaśatasargaviśiṣṭottaraṃ ca kṛtāni . . . sottarāṇīty asya bahuvrīhinā ṣaṭkāṇḍānīty asya viśeṣaṇatvaṃ vā.*) The GPP edition of the *Vālmīki Rāmāyaṇa* contains 534 *sargas* in the first six books and 645 *sargas* including the *Uttarakāṇḍa* (*Bālakāṇḍa*—77; *Ayodhyākāṇḍa*—119; *Araṇyakāṇḍa*—75; *Kiṣkindhākāṇḍa*—67; *Sundarakāṇḍa*—68; *Yuddhakāṇḍa*—128; *Uttarakāṇḍa*—111). These totals are within the range of error posited by Ct. The critical edition comes even closer. It has 506 *sargas* for the first six *kāṇḍas* and a total of 606 *sargas* when including the *Uttarakāṇḍa* (*Bālakāṇḍa*—76; *Ayodhyākāṇḍa*—111; *Araṇyakāṇḍa* 71; *Kiṣkindhākāṇḍa*—66; *Sundarakāṇḍa*—66; *Yuddhakāṇḍa*—116; *Uttarakāṇḍa*—100).

Following 1330*, D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while T,G1,2,M2,3 (following 20),4–10 insert after 20ab, a passage of one line [1331*]: "[They, the *kāṇḍas*,] were composed by the seer, our *guru*, [and they are] your life history[1] (*kṛtāni guruṇāsmākam ṛṣiṇā caritaṃ tava* /)."

[1] "your life history" *caritaṃ tava*: Cr reads this with his variant of 20cd, *pratiṣṭhā jīvitaṃ yāvat tāvat sarvasya vartate*, to mean: "The story of your life, that was composed by our *guru*. Its longevity will last as long as the life of the whole world. The words 'that is how long' should be added. (*asmākaṃ guruṇā yat tava caritaṃ kṛtaṃ tasya pratiṣṭhā yāvat sarvaṃ lokasya jīvitaṃ vartate tāvad astīti śeṣaḥ.*)" This interpretation is consonant with Cr's interpretation of verse 18 (see notes to verse 18 above). See, too, notes to verse 20 above. Raghunathan (1982, vol. 3, p. 603) renders, "your history, O King: the subject

of it is the whole story of your life, beginning with your birth," while Gita Press (1998, vol. 2, p. 915) offers, "keeping in mind your deeds, which will continue till all beings live."

21. "when you are at leisure" *kṣaṇībhūtaḥ*: Although all printed editions printed the phrase as a single word, as if it were an example of the *cvipratyayaḥ*, we prefer to read it as two separate words, *kṣaṇī bhūtaḥ*, "being one who possesses a moment of leisure." Ck, Cg, and Ct understand the term *kṣaṇa* in its sense of *sukha*, "happiness," and gloss, "being pleased *or* happy (*sukhībhūtaḥ*)," while Cr glosses *kṣaṇa* as *utsava* in its sense of "gladness *or* joy," understanding, "one by whom joy is obtained (*labdhotsavaḥ*)."

22. "And . . . having taken leave of Rāghava" *cānujñāpya rāghavam*: D6,7,10,11, and GPP and NSP read *rāghavau*, "the two Rāghavas," for *rāghavam*, "Rāghava." This variant (*rāghavau*) is somewhat ambiguous, as it can be read as either a nominative or an accusative. In the former case, it would refer, as Cr believes, to Lava and Kuśa (*rāghavau kuśalavau*). More probably, it refers to the boys taking their leave of Rāma and Bharata. Recall that Rāma had Bharata offer them gold at verses 12–13 above.

"their dwelling" *vāsam*: Literally, "the dwelling." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *sthānam*, "place *or* residence."

"where the bull among sages waited" *yatrāsau munipuṅgavaḥ*: Literally, "where the bull among sages was." Ś,Ñ1,V1,3,D1,3–12,T3,4,M3,6, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *yatrāste* for *yatrāsau*, lending the *pāda* the sense "where the bull among sages was staying."

23. Following verse 23, Ś,Ñ1,V1,3,D1–5,7–12,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines (consisting of four *pādas*) [1334*]: "And thus he heard that poem[1] as it was sung by the two bards.[2] It was replete with rhythm and tempo, divided into *sargas*, endowed with the sound of sweet notes,[3] and replete with the harmony of the sounds of both stringed and percussion instruments.[4] (*śuśrāva tattālalayopapannaṃ sargānvitaṃ susvaraśabdayuktam / tantrīlayavyañjanayogayuktaṃ kuśīlavābhyāṃ parigīyamānam //*)"

[1] "that poem" *tat*: Literally, "that."

[2] "by the two bards" *kuśīlavābhyām*: See notes to verse 14 above.

[3] "endowed with the sound of sweet notes" *susvaraśabdayuktam*: KK and VSP read instead *sa svaraśabdayuktam*, "he [heard] . . . [that which was] endowed with the sound of notes." D10 and Cr read *sasvaraśabdayuktam*, "endowed with sounds that have notes [of the scale]." On this reading, Cr notes, "endowed with sounds that are characterized by the seven notes of the scale, *ṣaḍja*, etc. (*ṣaḍjādisaptasvaraviśiṣṭaiḥ śabdair yuktam*)."

[4] "replete with the harmony of the sounds of both stringed and percussion instruments" *tantrīlayavyañjanayogayuktam*: Literally, "endowed with the joining *or* union of the manifestation of stringed and percussion instruments." See verses 2–3 and notes above. See, too, 1.4.7; 7.84.14; and notes.

The meter is *upajāti*.

Sarga 86

1. "kings" *rājabhiḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *pārthivaiḥ*.

"supremely wonderful" *paramādbhutam*: Cv glosses, "not experienced previously (*pūrvānanubhūtam*)." B4,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP (except Cv) read instead *paramaṃ śubham*, "superb [and] beautiful."

"the . . . singing" *gītam*: Cs remarks, "that song as a whole and in its parts (*tad gītaṃ samastaṃ vyastaṃ ca*)."

"for many days" *bahūny ahāny eva*: Given the information earlier at 7.84.9, where it says that Lava and Kuśa are to sing twenty *sargas* per day (and do so at 7.85.11), and 7.85.20, where the extent of the work is said to be five hundred *sargas*, Rāma appears to have listened to the poem for twenty-five days. See 7.84.9; 7.85.11,20; and notes.

2–3. The critical text of verses 2–3 appears to be elliptical, as it contains no mention of the persons to whom Rāma directs his instructions in verse 3. Various manuscript traditions supply auditors; see 1341* below.

"During the singing . . . having recognized the two bards as Sītā's sons" *tasmin gīte tu vijñāya sītāputrau kuśīlavau*: Ck, Cg, and Ct understand that Rāma has learned that the two boys are Sītā's sons only from the singing and that no one had informed him of this previously. (*gīte tu gīta eva. na tu tataḥ pūrvaṃ kasyacin mukhād ity arthaḥ.*) Ct explains further that Rāma has learned that the two bards are Sītā's sons through hearing the poem, which reveals the episode in which Sītā gives birth. (*tasmin gīte tasminn eva prabandhe. sītāprasavavṛttāntapratipādakakāvyaśravaṇena kuśīlavau sītāputrāv iti jñātvā.*) Cr is less specific, noting only that Rāma recognized the boys during the time of the singing (*gīte gānasamaye kuśīlavau sītāputrau vijñāya*). Cs has a somewhat different understanding, arguing that Rāma comes to this recognition upon hearing the words [of the text] to the effect that "Sītā gave birth to two sons," and upon seeing the glances of the assembled people. He further notes that the meaning is that the idea occurs spontaneously to Rāma. (*sītāsūtaitau sutāv iti vijñāya lokalocanam apekṣya jñātvā. iyam evopajñā rāmasyeti bhāvaḥ.*) Cs's quote is probably a paraphrase of 7.58.1. On the term *kuśīlavau*, see 7.58.4 and notes and 1.4.3 and notes.

"into the presence" *antikam*: Literally, "to the presence." D7,10,11,T1,2,G2,3,M5, and GPP, NSP, and Gita Press, and Ck, Cm, Ct, and Cs (as variant) read instead the locative, *antike*, "into the presence." Cs comments that if one takes the variant reading *antike*, then the syntax should be: "Go and speak my words in the presence of the blessed one" (*antika iti pāṭhe gacchadhvaṃ bhagavato 'ntike madvaco brūtety anvayaḥ*).

Following verse 2, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1341*]: "Having summoned messengers who were, through their own intellect, of virtuous conduct,[1] [he said these words] (*dūtāñ śubhasamācārān āhūyātmamanīṣayā /*)."

[1] "Having summoned messengers who were, through their own intellect, of virtuous conduct" *dūtāñ śubhasamācarān āhūyātmamanīṣayā /*: Cr understands that the messengers are characterized by their own pure thoughts and are therefore people whose conduct is pure (*ātmamanīṣayā svakīyaśuddhabuddhyā viśiṣṭān ata eva śuddhaḥ samācāro yeṣāṃ tān dūtān*). Cs notes that by the phrase "of pure conduct" [the poet] suggests the suitability of the messengers to approach the vicinity of the great ascetic. He then understands the term *ātmamanīṣayā*, "through their own intellect," to refer to the self-conception of the messengers. The real meaning of this, Cs concludes, is that the messengers are at the command of others. (*śuddhasamācārān dūtān. etena mahātapasvisamīpasamāpatanayogyatāṃ sūcayati. ātmamanīṣayā svadhiyā. aparapreraṇayeti bhāvaḥ.*)

4. "If Sītā be of untainted conduct or if she has expiated her sin" *yadi śuddhasamācārā yadi vā vītakalmaṣā*: Literally, "If she is one whose conduct is pure or if she is one from whom sin has departed." As noted by Ct, Cr, and Cs, we must supply the name Sītā. Ct explains the two compounds: "If she is one on whose part a transgression never arose, or if she is one whose transgression has been nullified through residence in a penitential grove (*anutpannadoṣā yadi veti. tapovanavāsena vinaṣṭadoṣā vety arthaḥ*)." Cr, who, as elsewhere, denies the possibility of even any suspicion of wrongdoing on the part of

Sītā, understands, "If Sītā, who is eternally exempt, that is, free from sin, has returned, then it is in order to carry out virtuous conduct, that is to say, for the performance of virtuous behavior (*vītaṃ nityaṃ nivṛttaṃ kalmaṣaṃ yasyāḥ sā sītā yady āgateti śeṣas tadā śuddha*[*sa*]*mācārāya suddhasamācāraṃ pravartayituṃ sadvyavahārapravṛttyartham ity arthaḥ*)." Cs takes the first term, like Ct, to indicate that Sītā may have been virtuous in her conduct from the beginning [lit., "from before"]. The second compound he takes, again like Ct, to mean "freed from sin through asceticism, specifying that she might be one whose sin that had come from living in the house of another man is now gone. (*yadi śuddhasamācārā sītā prāg eva. athavā vītakalmaṣā tapasā. parasadananivāsāgatagatapātakā vā.*)"

"let her . . . demonstrate her purity here" *karotv ihātmanaḥ śuddhim*: Literally, "let [her] make purification of herself here." Cs understands as his first alternative, with which we agree, that the term *śuddhim*, "purity *or* purification," refers to the public demonstration of her innocence. He offers, however, a unique second alternative in which he understands Rāma to be asking for Sītā to purify his mind in the sense of making it free from his uncertainty [concerning her innocence]. (*ātmanaḥ śuddhiṃ niṣkalmaṣatvaprathāṃ karotu. ātmano mama manasaḥ śuddhim aḍolayamānatāṃ karotu iti vā.*) Cr understands the purification of Sītā to be a reference to the ritual purification of the chief queen and the other wives of a king who performs the *aśvamedha* in accordance with *Śatapathabrāhmaṇa* 13.5.2.9–10, where the priests recite *ṚV* 4.39.6 (= *Vājasaneyasaṃhitā* 23.32), one of the Dadhikrāvan hymns, to purify the queens of the taint of the obscene and impure words that they are required to utter as part of the ritual. He says: "This very day let her perform the purification here, that is to say, in the sacrificial enclosure, by herself, that is, on her own. The meaning is 'Let her come to purification (i.e., be purified) [in that *aśvamedha* sacrifice].' [The word] *yadi* [here means] in which [the *aśvamedha* sacrifice] ordained by Prajāpati there is [the rite of] the purification of the wives. All this is a qualification of the sacrifice, but one should not imagine that [the words need] be supplied here. That is the intention. (*divā dinam evātmanā svasaṃcāreṇeha yāgasthale śuddhiṃ karotv āgacchatv ity arthaḥ. yadi tu yadīty asya yasya prajāpatinirmitasya dāraśodhanaṃ yasmin sa tasminn iti yāgaviśeṣaṇaṃ tadā nādhyāhārakalpaneti dik.*)"

"with the permission of the great sage" *anumānya mahāmunim*: Literally, "having asked the great sage permission." Cs, of course, identifies the sage here as Vālmīki and glosses the gerund as "having made the great seer one who approved (*mahāmuniṃ vālmīkim anumānya saṃmataṃ kṛtvā*)." Ct glosses, "having taken his permission (*tadanumatiṃ gṛhītvety arthaḥ*)." Cr, similarly, understands, "having taken his agreement (*tatsaṃmatiṃ gṛhītvā*)." Ck and Cg understand similarly.

5. "Then, after having determined the will of the sage and the intentions of Sītā, who may be eager to give some proof of her innocence, report to me at once." *chandaṃ munes tu vijñāya sītāyāś ca manogatam / pratyayaṃ dātukāmāyās tataḥ śaṃsata me laghu* //: Literally, "But having ascertained the will of the sage and the thought of Sītā, who desires to give proof, you must report to me quickly." Ñ2,V2,B2,4,D7,10,11,T3,4,G1,2,M5, 8–10, and GPP, NSP, Gita Press, KK, and VSP read *ca*, "and," for *tu*, "but." Only Cr among the commentators devotes any thought or energy to this interesting, if elliptical, verse. He reads the verse rather differently from the other commentators and from us. He understands *pratyaya*, which we and all translators consulted take to mean "proof" or "demonstration," in its sense of "belief" or "faith," glossing, "The faith of the people with regard to her own residence, which had that place (i.e., Laṅkā) as its locus." He further takes the infinitive form *dātu-* [*dātum*], which we and others understand to derive from the root √*dā*, "to give," to be derived from the third *gaṇa* root √*do*, "to cut off." He thus does not see Sītā as being eager to give proof of her innocence but rather eager to dispel the people's belief concerning her residence in Laṅkā. This, Cr continues, means that she

is eager to go to the manifest or earthly Sāketa, i.e., Ayodhyā (*prakaṭasāketam*). Cr states further that by instructing his messengers to ascertain both the inner thoughts (*manogatam*) and the will, that is, the intention, of Sītā and Vālmīki and then report quickly to him, Rāma is suggesting that Sītā has previously intimated her intentions. Cr concludes by insisting firmly that Sītā simply wishes to dispel a [false] belief about her and that it is improper, indeed impossible, to see this as a description of anything other than that. (*pratyayam etallokādikaraṇakasvasthitiviṣayakajanaviśvāsaṃ dātuṃ chettuṃ kāmo 'bhilāṣo yasyāḥ sā tasyāḥ prakaṭasāketaṃ jigamiṣor ity arthaḥ. sītāyā muneś ca manogataṃ chandam abhiprāyaṃ vijñāya laghu śīghraṃ yathā bhavati tathā me śaṃsataitena sītayā svābhiprāyaḥ pūrvaṃ nivedita iti sūcitaṃ pratyayaṃ dātukāmāyā ity asyārthāntaravarṇanaṃ tu na yuktam asambhavād iti dik.*) See notes to verses 6 and 13 below. Compare, too, notes to 7.87.7,15; 7.88.8,11; 1366*, note 1, following notes to 7.88.3; 1368*, note 2, following 7.88.5–6; and notes to 1370(A)*, following notes to 7.88.5–6. See also notes to 7.88*.12 and note 4 to verse 11*, following 7.88*.13. Note his treatment of the verb √*dā* at notes to 7.87.15.

6. "let . . . take a solemn oath" *śapatham . . . karotu*: Ct explains that even though Sītā's proof of innocence was previously demonstrated in Laṅkā, still now, for the sake of Rāma's purification, that is, for the sake of the removal of the defamation through a wiping away of current malicious gossip that has arisen, she, even though innocent, must once again take an oath before all the people. The defamation of Rāma, according Ct, is that he lusts after feminine beauty. (*yady api sītāśuddhir laṅkāyāṃ jñātapūrvā tathāpīdānīṃ prāptāpavādamārjanena sarvalokapūrato mamaiva strīsaundāryalubdha iti kalaṅkaśodhanārthaṃ śuddhyāpi tayā punaḥ śapathaḥ kārya ity āha śvaḥ prabhāta iti.*) Cs expresses the same idea somewhat more elaborately. He says, "Even though there is no doubt [concerning Sītā's purity] because of what was said by the disembodied voice in the presence of four-faced Brahmā, etc., to the effect that she was without even the slightest hint of culpability, still, in order to shut the mouths of those malicious people who tell a different story and to wipe away the defamation concerning his [Rāma's] own lusting after her [Sītā's] beauty, she must once again take an oath. (*yady apy avadyagandhavidhureti caturānanādipūrato 'śarīragirodīritatvān na saṃśayaḥ. tathāpy anyathā kathakadurjanānanabandhārthaṃ svasya tatsaundāryalubdhatākalaṅkāpakarṣaṇārthaṃ ca punaḥ śapathaḥ kartavya ity āha.*)" Cs's recollection of what transpired at Lāṅkā seems oddly skewed. In the *Yuddhakāṇḍa* there is no mention of any disembodied voice testifying to Sītā's fidelity; instead it is Agni himself, embodied as the god of fire, who carries Sītā from the burning pyre and testifies to her virtue (6.106.4–9 and notes). Compare *Mahābhārata* 3.275.25ff, where Sītā's chastity is first proclaimed by a voice in the sky, which is quickly identified as that of Vāyu, the wind god. See *UttaRāC* 1.44, where Rāma notes that the people do not put any faith in Sītā's purification by fire since that took place far away in Laṅkā. Compare, too, *PadmaP* (ĀnSS) 4.55.2 and (ĀnSS) 6.271.20–22. See, too, *RaghuVa* 15.72, where the people of Ayodhyā put no faith in Sītā's purity, even though it was proven through the fire ordeal in Laṅkā. See also S. Goldman 2004. Cr, as above, has a radically different understanding of this verse. Basically he will not countenance any hint of impropriety on the part of either Sītā or Rāma. He therefore sees no propriety in mentioning such things as purity and oaths. In order to make his case, he parses the term *śapatha*, "oath," as a compound *śa-* + *patha*, that is, "the path to the highest beatitude [*śam*]." He explains the verse as follows: " 'For the sake of my purification' means 'for the sake of pleasing me.' When saying, 'in the midst of the assembly,' we must add the phrase 'having come into.' Maithilī must make a *śapatha*, that is to say, she must take a path [*patha*], i.e., a journey, to the highest beatitude [*śam*], that is, to the heavenly [lit., 'unmanifest'] Sāketa, which has the form of the supreme auspiciousness, which is the attainment of 'highest beatitude' (*śa+āpa-*). By this is suggested

his [Rāma's] own desire to go there as well. (*mama śodhanārthaṃ prasādārtham ity arthaḥ. pariṣanmadhya āgatyeti śeṣaḥ. maithilī śapathaṃ śāpaparamamaṅgalarūpā-prakaṭasāketāya pathaṃ gamanaṃ karotu. etena svasyāpi jigamiṣā sūcitā.*)" See notes to verse 5 above and 13 below. See also Introduction, "Controversial Episodes," pp. 95–96. See, too, notes to 7.42.16 and 7.43.1.

7. "to the sacrificial enclosure" *vāṭam*: Literally, "to the enclosure." D10 and 11 and GPP, NSP, and Gita Press read instead the awkward *bāḍham*, "Very well!" or "assuredly." No commentator remarks on this reading. Most translators who read this variant take the term in its adverbial sense of "certainly" or "by all means." Dutt (1894, p. 1907) offers, "speedily," and Roussel (1903, vol. 3, p. 624) renders, "*tout droit*." In this he is followed by Shastri (1959, vol. 3, p. 614) with "straightway" and Benoît (1999, p. 1411) with "*aussitôt*." Raghunathan (1982, vol. 3, p. 604) translates, "with alacrity." Only Gita Press (1998, vol. 2, p. 916) appears to take the term elliptically in its common usage as an expression of assent, rendering, "nodding ascent [*sic*]."

"where the bull among sages was staying" *yatrāste munipuṃgavaḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read *yatra vai* for *yatrāste*, lending the *pāda* the sense "where indeed the bull among sages [was]."

8. "Prostrating themselves" *praṇamya*: Literally, "having bowed down *or* made obeisance."

"the great and radiant sage" *mahātmānaṃ jvalantam*: Literally, "the great [one], who was blazing."

"they repeated" *ūcuḥ*: Literally, "they said."

"gentle and sweet" *mṛdūni madhurāṇi ca*: Only Ct glosses these adjectives. He takes the first as "not harsh" and the second as "having sweet syllables." (*mṛdūny aparuṣāṇi. madhurāṇi madhurākṣarāṇi.*)

9. "speech" *tad bhāṣitam*: Literally, "that speech *or* that which was spoken." KK and VSP read instead the synonymous *tad vyāhṛtam*.

10. "Bless you all." *bhadraṃ vaḥ*: Literally, "Bless you [plural]." The phrase is relatively common in the epics. See note to 6.6.4. See also Tubb 2006.

"in such a way that Rāghava is satisfied" *yathā tuṣyati rāghavaḥ*: V2,B2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *vadati*, "he says," for *tuṣyati*, "he is satisfied," lending the *pāda* the sense "[Sītā will do] as Rāghava says."

11. "those . . . messengers of Rāma" *rāmadūtāḥ*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *rājadūtāḥ*, "the messengers of the king."

"immensely powerful" *mahaujasaḥ*: M3 and KK and VSP read instead the accusative singular *mahaujasam*, which must then construe with *rāghavam* in *pāda* c.

"all repeated" *sarve . . . babhāṣire*: Literally, "all spoke." D3,5,10,11,G2,M10, and GPP, NSP, and Gita Press read *sarvam* for *sarve*, which then modifies *munivākyam* in *pāda* d, lending that *pāda* the sense "they spoke (i.e., repeated) the entire speech of the sage." M3 and KK and VSP read *kṣipram*, "quickly *or* immediately," for *sarve*, "all."

12. "of the great sage" *mahātmanaḥ*: Literally, "of the great [one]."

"he addressed . . . saying" *abhyabhāṣata*: Literally, "he spoke."

13. "and anyone else who so desires" *yaś caivānyo 'bhikāṅkṣate*: Literally, "and another who wishes *or* desires." The syllable *-bhi-* in [*a*]*bhikāṅkṣate* is marked as uncertain by the editors of the critical edition. D10,11,T2,G,M9, and GPP, NSP, Gita Press, KK, and VSP read [*a*]*pi* for [*a*]*bhi*, lending the phrase an indefinite sense "whoever else desires." Ck, Cg, and Ct all understand the reference to be to those who have cast aspersions on Sītā's chastity. Ct explains: " 'Whatever other person' refers to anyone who has ascribed faults to Sītā. The meaning is 'Let whatever person who desires an oath witness it.' (*yaś cānyo 'pi sītāyāṃ doṣāropakartā yo 'pi śapatham ākāṅkṣate so 'pi paśyatv ity arthaḥ.*)" Ck and

Cg express this idea more strongly. They gloss the phrase "and whatever other person" as "whatever wicked, vulgar person who prattles wickedly, he, too, that is the meaning." (*yaś caivānyo 'pīti. yaś ca pāpī pāpajalpaḥ* [*-jalpakaḥ*—so Ck] *prākṛtaḥ so 'pīty arthaḥ.*) As before (see notes to verses 5 and 6 above), Cr refuses to acknowledge the idea that anyone could doubt Sītā's purity or that she would be required to swear to it. He glosses, "Let the holy ones, Vasiṣṭha, and so on, together with their disciples, the lords of men, and anyone else who wishes, let them all witness Sītā's *śapatha*, that is to say, the journey to Sāketa of which Sītā is the subject (*saśiṣyāḥ bhagavanto vasiṣṭhaprabhṛtayo narādhipāś cānyo yaḥ kāṅkṣate so 'pi sītāśapathaṃ sītākartṛkasāketagamanaṃ paśyantu*)." See notes to 7.86.5.

14. "there arose . . . a great cry of 'Excellent!' " *sādhuvādo mahān abhūt*: Literally, "There was a great utterance, '*sādhu*!' " The term *-vādaḥ*, "utterance," is marked as uncertain by the editors of the critical edition. As Cs notes, we should understand that there is an implied quotation mark, "*iti*," setting off the word *sādhu* (*sādhv iti vādaḥ sādhuvādaḥ*). Compare 7.87.10.

15. "great" *mahātmānaḥ*: M3 and KK and VSP read instead the accusative singular *mahātmānam*, which would then modify *rāghavam*, lending the phrase the sense "the kings . . . praised great Rāghava."

"Only you . . . and no one else on earth would do such thing" *upapannam . . . tvayy eva bhuvi nānyataḥ*: Literally, "It is fitting in you alone, not from any other on earth." Cr explains: "Only in you is it fitting, that is to say, proper. We must supply the phrase, 'the bringing back of Sītā.' The adverb *anyataḥ*, 'from another,' should be read as the locative, 'in another.' (*tvayy evopapannaṃ yuktaṃ sītānayanam iti śeṣaḥ. anyato 'nyasmin.*)" Cs similarly corrects the adverb to the locative pronoun (*nānyato nānyasmin*).

16. "he said, 'It shall take place tomorrow.' " *śvobhūta iti*: Cr fleshes out the elliptical expression, saying, "Tomorrow, that is to say, on the next day, in this fashion Sītā's arrival shall take place. Having made this decision, Rāghava dismissed everyone. (*śvobhūta āgāmidivasa evaṃ sītāgamanaṃ bhaviṣyatīti niścayaṃ kṛtvā rāghavaḥ sarvān visarjayāmāsa.*)"

Following verse 16, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2 continues after 1344*, and V2,B continue after 1343*, a passage of four lines (consisting of four *pādas*) [1345*]: "Once the magnanimous lion among kings had thus arrived at this decision[1] that the oath should take place on the following day, he dismissed all those great sages and kings (*iti saṃpravicārya rājasiṃhaḥ śvo bhūte śapathasya niścayam / visasarja munīn nṛpāṃś ca sarvān sa mahātmā mahato mahānubhāvaḥ* //)."

[1] "decision" *niścayam*: D7 and KK and VSP read instead *niścayaṃ vai*, adding the extra syllable in an attempt to correct the meter. The text of Cr apparently adds *tad* in a similar attempt (see footnote number 5 to verse GPP 7.95.17) (*niścayaṃ vai iti go* [Cg] [*pāṭhā*]. *niścayaṃ tad iti rā* [Cr] *pā*[*ṭhā*]).

This appears to be a *gāthā*, or irregular type of meter.

Sarga 87

1. "went to the sacrificial enclosure" *yajñavāṭagataḥ*: Ś1,Ñ2,V2,3,B,D5,6,9–11,T1,2, M3,5,8,9, and Gorresio, GPP, NSP, and Gita Press read instead *yajñavāṭaṃ gataḥ*, "[he] went to the sacrificial enclosure."

"summoned" *śabdāpayati*: Literally, "he calls *or* addresses." We follow Cg, Ct, and Cr, who gloss, "he summoned *or* invited" (*āhvayati sma*—so Cg; Ct and Cr similarly)."

2–5. "of prolonged austerities" *dīrghatapāḥ*: D7,10,11,M6,8, and GPP, NSP, and Gita Press read instead *dīrghatamāḥ*, the name of another well-known sage, Dīrghatamas.

"Agastya" *agastyo 'tha*: Literally, "and Agastya." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pulastyo 'pi*, "and Pulastya."

"Bhārgava" *bhārgavaḥ*: It is not clear which member of this illustrious *gotra* is intended here. The commentators are silent.

"of great austerities" *mahātapāḥ*: Ñ2,V2,D6,7,10,11,T1,2,G2,3,M1,3–5,7–9, and GPP, NSP, Gita Press, KK, and VSP read instead *mahāyaśāḥ*, "greatly illustrious."

"the Bhārgava Cyavana" *bhārgavaś cyavanaś caiva*: V2,D6,7,10,11,G1,M2,4,5,7,8,10, and GPP, NSP, Gita Press, KK, and VSP read instead *gargaś ca cyavanaś caiva*, "and Garga and Cyavana as well."

"and Agni's son Suprabha" *agniputraś ca suprabhaḥ*: The reference or references are somewhat obscure. The two terms could refer to a single person or to two individual sages, and either term could be a modifier of the other. Translators treat the sequence variously. Gorresio (1870, p. 282), with whom we agree, renders, "*e Suprabha figlio d'Agni (il fuoco)*." Roussel (1903, vol. 3, p. 625) renders, "*l'illustre Agniputra*." In this he is followed by Shastri (1959, vol. 3, p. 615), who translates, "the illustrious Agniputra," and Benoît (1999, p. 1412), who understands, "*l'étincelant Agniputra*." Raghunathan (1982, vol. 3, p. 605) and Gita Press (1998, vol. 2, p. 917) are ambiguous. The former offers, "Suprabha, the son of Agni (the Fire-god)," and the latter, "the son of Agni, the lustrous one." Dutt (1894, p. 1908) apparently reading "*va*" for "*ca*" renders, "Agni's son Vasuprava [*sic*]."

"many . . . sages" *munayo bahavaḥ*: Ñ2,V2,B,D7,10,11,T,G2,M1,3,5–7,10, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bahavo munayaḥ* by transposition.

"as well as . . . those kings, tigers among men" *rājānaś ca naravyāghrāḥ*: D7,10,11,T3,4,M6,9 (T3,4,M6,9 first time), and GPP, NSP, Gita Press, KK, and VSP read instead *kautūhalasamāviṣṭāḥ*, "who were seized by curiosity," i.e., filled with eager anticipation.

Following verse 4, D6,7,10,11,T1,2,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert, while T3,4 continue after 1348*, a passage of one line [1349*]: "and Nārada, Parvata, and greatly illustrious Gautama (*nāradaḥ parvataś caiva gautamaś ca mahāyaśāḥ*)."

Following 1349*, GPP (in brackets, unnumbered, between GPP 7.96.5ab and cd), Gita Press, KK, and VSP continue with a passage of one line [1350*]: "Kātyāyana, Suyajña, and that treasure-store of asceticism Agastya (*kātyāyanaḥ suyajñāś ca hy agastyas tapasāṃ nidhiḥ*)."

6. "all of those great ones . . . assembled" *samājagmur mahātmānaḥ sarva eva*: D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead *sarva eva samājagmur mahātmanaḥ* by transposition.

7. "And kshatriyas, *vaiśyas*, and *śūdras*" *kṣatriyāś caiva vaiśyāś ca śūdrāś caiva*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *kṣatriyā ye ca śūdrāś ca vaiśyāś caiva*, "and those who were kshatriyas, *śūdras*, and *vaiśyas*."

"to witness Sītā's oath" *sītāśapathavīkṣārtham*: Literally, "for the purpose of witnessing Sītā's oath." As before, Cr glosses, "for the purpose of witnessing the journey to the unmanifest Sāketa, of which Sītā is the subject (*sītākartrīkāprakaṭasāketagamanadarśanārtham*)." See note to 7.86.5.

Following 7ab, D6,7,10,11,T1,3,4,GM1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert, while M6 inserts following verse 6, a passage of one line [1352*]: "and brahmans of fierce vows who had gone to different lands[1] (*nānādeśagatāś caiva brāhmaṇāḥ saṃśitavratāḥ*)."

[1] "who had gone to different lands" *nānādeśagatāḥ*: The idea is that these brahmans had returned from distant lands to attend the *aśvamedha*. Note that T1,G1,3,M3,5,8 read *nānādeśāgatāḥ*, "who had come from various lands." Compare 7.82.13 and notes.

Following 1352*, GPP (in brackets, unnumbered, between GPP 7.96.8ab and cd), Gita Press, KK, and VSP insert a passage of one line [1353*]: "and others who were devoted to [spiritual] knowledge, devoted to ritual practice, and devoted to *yoga* (*jñānaniṣṭhāḥ karmaniṣṭhā yoganiṣṭhās tathāpare*)."

8. "Vālmīki, the foremost of sages" *munivaraḥ*: Literally, "the foremost of sages."

"they had all assembled . . . and were as motionless as if they had been turned to stone" *samāgataṃ sarvam aśmabhūtam ivācalam*: Literally, "everyone who had assembled was motionless as if become stone." Several of the commentators and translators take the word *acala*, which we understand in its adjectival sense of "unmoving," in its common sense as a kenning for "mountain." But this then leads to the rather tautologous sense of "a mountain turned to stone." Cr adds the phrase "the mass of the people (*janajātam*)" to provide a modificand for the singular *sarvam*. Cv glosses, "as motionless as if made of stone (*aśmakṛtam iva niścalam*)." Ct glosses the simile as "as motionless as a mountain" and notes that the figure is used for the sake of demonstrating [the crowd's] eager anticipation (*aśmabhūtam ivācalaṃ parvatavan niścalaṃ kautukadarśanārtham*).

"in this fashion" *tathā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā*, "then."

"he . . . entered" *samupāgamat*: Literally, "he approached."

9. "Thinking only of Rāma" *kṛtvā rāmaṃ manogatam*: Literally, "having made Rāma one who had gone to the heart *or* mind." Compare the usage of *manogatam*, "intention," at 7.86.5.

"Sītā followed" *sītā sānvagacchat*: Literally, "she, Sītā, followed." B1,D6,10,11, and Gorresio, GPP, NSP, and Gita Press omit the pronoun *sā*, "she," reading with hiatus *sītā anvagacchat*. KK and VSP read instead *sītā tv anvagacchat*, "and Sītā followed." This reading is not noted in the critical apparatus.

"choked with tears" *bāṣpagalā*: Literally, "tear-throated." D6,7,10,11,T2,G2,M6,7,10, and GPP, NSP, and Gita Press read instead *bāṣpakalā*, "inarticulate through tears."

10. "When those assembled saw Sītā coming . . . like Śrī following Brahmā" *tāṃ dṛṣṭvā śrīm ivāyāntīṃ brahmāṇam anugāminīm /. . . sītām*: Literally, "Having seen her, Sītā, coming like Śrī following Brahmā." The verse is very poorly constructed. The grammatical subject of the gerund *dṛṣṭvā*, "having seen," is actually "the cry of 'Excellent!' (*sādhuvādaḥ*)," mentioned in *pāda* d. We must understand that the intention is that the assembled crowd is the subject. Ck, alone among the commentators, remarks on this reading and thus seeks to explain the mythological allusion in the *upamā*, since the goddess Śrī is normally associated with Viṣṇu and not, as in this verse, with Brahmā. He alludes to an unnamed *upaniṣad* according to which Ramā (i.e., Śrī) and Umā are, respectively, the oldest and youngest daughters of the primordial Brahmā. So, for him, the idea is that the sight of Sītā following the venerable sage Vālmīki is like that of the goddess Śrī following her father. (*brahmāṇam anuyāntīṃ śrīm iveti. ādibrahmāṇo jyeṣṭhakaniṣṭhaputryau ramome. tathopaniṣattattvaṃ ramāṃbikā . . .*) GPP, NSP, and Gita Press read instead *tāṃ dṛṣṭvā śrutim āyāntīm*, lending the line the sense "Having seen her [Sītā], the *veda* (*śruti*), coming, following Brahmā." This reading is not noted in the critical apparatus. The simile is defective in this reading, as it lacks the expected *dyotakaśabda iva*, "like." Ct and Cr both add this in their glosses. Ct explains: "By means of this simile, the absolute infallibility [lit., 'authoritativeness'] of both Sītā and the *vedas* is demonstrated through their total absence of faults (*anayopamayā sītāyāḥ śruteś ca sakaladoṣarāhityena pramāṇatvaṃ darśitam*)." Cr understands that the term *śruti* here is

formed with the zero suffix in the sense of conduct or behavior, thus suggesting that Sītā acts like the *vedas* (i.e., infallibly). Or, Cr suggests, the term may be used metaphorically (*śrutiśabda ācārakvibantaprakṛtikartṛkvibanto lākṣaṇiko vā*). KK and VSP read instead *dṛṣṭvā śrutim ivāyāntīṃ*, thus providing the otherwise missing *dyotakaśabda*. For another comparison of Sītā to the *vedas*, see 5.13.36 and S. Goldman 2003.

"there arose a great cry of 'Excellent!' " *sādhukāro mahān abhūt*: Literally, "there was a great sound of '*sādhu*!' " Ś,Ñ,V,B,D,T3,4,M1, and Gorresio, Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *sādhuvādaḥ*, "the utterance '*sādhu*!' " for *sādhukāraḥ*, "the word [lit., 'making (the sound)'] '*sādhu*!' " See note to 7.86.14.

11. "a great cheer burst forth" *halahalāśabdaḥ . . . ābabhau*: Literally, "the sound '*halahalā*' appeared." The term is frequently used, as at *Ayodhyākāṇḍa* 14.23, to describe a celebratory cheer, but it may also describe a cry of lamentation, as at *Ayodhyākāṇḍa* 35.27, or any loud or confused sound, as at *Sundarakāṇḍa* 56.54. Here, on the basis of the preceding and following verses, it appears that the spectators, who had been grieving in the absence of Sītā, are now cheering her return. Cr, on the other hand, who reads the variant noted below and is the only commentator to remark on the term, understands that the assembled guests who utter this cry do so because of their extreme grief produced by the sight of the abandoned Sītā (*duḥkhajanmano viyuktasītādarśanajanitaduḥkhotpatter viśālena vistāreṇātiśokena cākulitātmanāṃ vyākulacittānāṃ sarveṣām ṛṣiprabhṛtīnāṃ halahalāśabda ābabhau*). Only Gita Press (1998, vol. 2, p. 917) is unambiguous regarding the nature of the cry, rendering, "Then the sound of Halahalā (sighs of sorrow) arose there among all those who were agitated by great sorrow arising out of suffering." Benoît (1999, p. 1413) appears to force the language of the verse to read very much like Cr's gloss, translating, "*Tous ceux qui souffraient de la douleur de voir la reine plongée dans les malheurs firent entendre une formidable ovation.*" See, too, 7.32.32 and notes. See also 2.14.23; 2.35.27; 2.75.12; and 5.56.54, where the term is also used.

"who had been overwhelmed with a vast grief born of sorrow" *duḥkhajena viśāleṇa śokenākulitātmanām*: Literally, "of those whose minds were overwhelmed with a vast grief born of sorrow." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *duḥkhajanmaviśālena* for *duḥkhajena viśālena*, lending the line the sense "of those whose minds were overcome with grief, which was vast because it was produced from sorrow." See comments above. Ct glosses, "whose minds *or* inner faculties were agitated by grief (*śokena . . . kṣubdhāntaḥkaraṇānām*)." This seemingly innocuous gloss arouses the ire and derision of Cs, who takes Ct to task for what he regards as the mistaken usage of the participle *kṣubdha* instead of the form he regards as appropriate, which is the participle with the *iṭ āgama*, *kṣubhita*. Cs cites the grammatical literature, specifically *Pā* 7.2.18 and *Siddhāntakaumudī* 3058, according to which the term *kṣubdha* principally refers to a "churning stick" and, by secondary usage, as in the expression *kṣubdho rājā*, to the condition of being "banished *or* expelled." Cs rules out both of these undesirable usages in this context and notes that if we were to take *kṣubdha* in its secondary sense, it would constitute a denigration of the venerable brahmans assembled—as in such expressions as "like a wife," which, by secondary usage, is taken in its sense of "the wife of a *śūdra* or outcaste"—and thus imply an inversion of the status relationship between them and Rāma. Cs precedes this diatribe with his own gloss, which is quite similar to that intended by Ct. He glosses, "whose minds were wavering *or* disturbed." (*ākulitātmanāṃ calacittānām. ākulitātmanāṃ kṣubdhacittānām* [*sic*] *iti nāgojibhaṭṭaḥ. tan na. manthanadaṇḍa eva vācye iḍabhāvo 'nyatra kṣubhita ity ukteḥ. na ca kṣubdho rājetyādivad idam āgamaśāstrasyānityatvād vā kṣubdha iva kṣubdhaḥ patnīva patnī vṛṣalasyetyādivad upacārād upapadyata iti vācyam. te ca prāñco mānanīyā iti teṣām asya ca mahān vyatyāsa iti naivaṃ prayojyam.*)

12. "Some cried . . . others . . . still others there cried" *kecit tu . . . cāpare / . . . tu tatrānye . . . cābruvan //*: Literally, "some . . . and others . . . while others there said."

" 'Excellent, Sītā!' . . . 'Excellent, Rāma!' " *sādhu sīteti . . . sādhu rāmeti*: Ñ1,V1,3,D1–7,9–11,T,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sādhu rāmeti . . . sādhu sīteti* by transposition.

"and" *tu*: D6,7,10,11,T1,2,G3,M3,6, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"cried 'Excellent! Excellent!' " *sādhu sādhv iti cābruvan*: V1,2,B,D1,4–7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *prekṣakāḥ saṃpracukruśuḥ*, lending the line the sense "[other] spectators cried out together." Cr understands that the various factions of the crowd are respectively praising the ways in which Rāma, Sītā, and the two of them collectively have acted. (*kecid dhe rāma tvayā sādhu kṛtam iti kecid dhe sīte tvayā sādhu kṛtam iti cānye prekṣakā ubhau he sītārāmau yuvābhyāṃ sādhu kṛtam iti ca saṃpracukruśuḥ.*)

13. "strode into the midst of the mass of people" *madhyaṃ janaughānāṃ praviśya*: Literally, "having entered the middle of the floods *or* crowds of people." Ś,Ñ,V,D2,6–12,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *madhye janaughasya praviśya*, "having entered into the midst of the flood *or* crowd of people."

"spoke in this fashion" *iti hovāca*: We read *iti* in its adverbial sense of "thus *or* in this fashion."

14. "Here . . . is Sītā" *iyam . . . sītā*: Literally, "This [is] Sītā."

"of strict vows" *suvratā*: The term *-vratā* is marked as uncertain by the editors of the critical edition.

"who practices righteousness" *dharmacāriṇī*: The term is also used in the sense of "a virtuous wife."

"Even though she had done no wrong, she was abandoned by you" *apāpā te parityaktā*: Literally, "without sin *or* wrongdoing, she was abandoned by you." V1,D6,7,10,11, and GPP, NSP, and Gītā Press read instead *apavādāt parityaktā*, "she was abandoned because of a malicious rumor." T1,2,G,1,3,M3, and KK and VSP as well as Cm and Ct read instead the plural *apavādaiḥ parityaktā*, "because of malicious rumors she was abandoned." Cr, who, as always, will countenance not the slightest imputation of wrongdoing, or even the suspicion of wrongdoing, with regard to Sītā, takes the term *apavāda*, "malicious talk *or* rumor," here to mean "out of fear of untimely sexual intercourse, etc., which is condemned in the *śāstras* (*apavādāc chāstraninditāsamayavyavāyādibhīteḥ.*)" Cr is referring to his earlier idiosyncratic argument that Rāma sends Sītā away not because he or anyone else suspects her of infidelity but rather to keep himself from having intercourse with her during her pregnancy. See notes to 7.43.1.

15. "proof of her innocence" *pratyayam*: Literally, "proof *or* demonstration." See 7.86.5 and notes. See, too, verse 20 and notes below.

"to you of solemn vows, Rāma" *tava rāma mahāvrata*: Literally, "of you, O Rāma, O one of great vows."

"you who are fearful of the malicious rumors among the people" *lokāpavādabhītasya tava*: Literally, "of you who are frightened of the malicious rumors of the people." Cr continues his defense of Sītā's reputation. He understands the verse to be saying that Sītā will now, in Rāma's presence, reverse *or* take back (*dāsyate*) her decision, arrived at on her own, with regard to remaining here in this world. Cr argues, as in the previous verse, that Rāma is fearful of the condemnation of *apavāda*, that is to say, the world's condemnation of untimely sexual intercourse, [a condemnation] that is found in the world (*loke*), that is to say, in the *śāstras.* (*lokāpavādabhītasya loke śāstre yo 'pavādo 'samayavyavāyādinindā tasmād bhītasya tavāgre sītā pratyayaṃ svakartṛkehalokasthitiviṣayakaniścayaṃ dāsyate nivartayiṣyate.*) See notes to 7.43.1 and notes to 7.86.5 (note

particularly Cr's similar treatment of the verb √*dā* / √*do* there). Note that here, as at 7.86.5, Cr understands the verb, here *dāsyate*, as derived not from the root √*dā*, "to give," but from √*do* "to cut," glossing, "she will take back" (*dāsyate nivarayiṣyate*). See, too, verse 20 and notes below.

"You must permit her to do so." *tām anujñātum arhasi*: Literally, "You ought to permit her."

16. "And" *ca*: Ñ1,V1,3,D10,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *tu*, "and *or* but."

"here are Jānakī's two sons" *imāu . . . jānakīputrau*: Literally, "these two are the [two] sons of Jānakī."

"born as twins" *ubhau yamajātakau*: Literally, "the two born as twins." Ck, Cg, Ct, and Cr express interest in parsing the compound *yamajātakau*, no doubt to make it clear to Rāma that Sītā has not been pregnant twice. Cr puts it thus: "The term *yamajātakau* [means] 'born in the state of being twins,' that is, 'in being a pair,' that is, 'those two whose birth is defined by taking place at a single time.' (*yamajātakau yamatvena yugmatvena jātam ekakālāvacchedena janma yayos tāv ubhau.*)" The others are similar but not as elaborate.

"These two unassailable boys are your sons as well." *sutau tavaiva durdharṣau*: Literally, "The two unassailable sons are yours indeed."

17. "I am the tenth son of Pracetas" *pracetaso 'haṃ daśamaḥ putraḥ*: Ck and Cg both add the term *aurasaḥ*, meaning "legitimate and biological son." Ct adds the same term but offers as an option the idea that Vālmīki belongs to the tenth generation descended from Pracetas (*yadvā pracetaso daśamaḥ saṃtānaparamparayā putro 'patyam*).

"I do not recall ever uttering an untrue statement." *na smarāmy anṛtaṃ vākyam*: Literally, "I do not remember an untrue speech." Cr expands upon the elliptical statement, glossing, "I do not remember any speech of my own that was an untrue speech. The meaning is 'I have never uttered a falsehood.' (*anṛtaṃ vākyaṃ svavacanaṃ naiva smarāmi. anṛtaṃ kadācin noktam ity arthaḥ.*)" Ck, Cg, and Ct explain that Vālmīki is saying that he has never even thought of a falsehood, let alone uttered one (*anṛtaṃ vākyam ahaṃ manasā na smarāmi. kathanaṃ tu dūrata eveti bhāvaḥ*—so Cg; Ck and Ct similarly). Ct, reading the variant *imau* (see below), adds that because of this, Rāma must understand that Vālmīki's statement that the two boys are his (Rāma's) sons is perfectly true (*ata imau tava putrakāv iti madvākyaṃ satyam eva jānīhīti śeṣaḥ*). Ct and Cr understand that it is because Vālmīki is a descendant of the seer Pracetas that he cannot recall, i.e., never uttered, a falsehood (*ahaṃ pracetaso . . . putro 'to 'nṛtaṃ vākyaṃ svavacanaṃ naiva smarāmi*—so Cr; Ct similarly).

"Thus, these two" *tathemau*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *imau tu*, "and these two."

18. "Just as Maithilī is innocent, so may I enjoy their fruits." *tasyāḥ phalam upāśnīyām apāpā maithilī yathā*: KK (= 7.96.21cd) and VSP (= 7.96.21cd) *read yadi maithilī*, "if Maithilī," for *maithilī yathā*, "as Maithilī." D10,11, and GPP (= 7.96.20cd), NSP (= 7.96.21cd), and Gita Press (= 7.96.21cd) read instead *tasyāhaṃ phalam aśnāmi apāpā maithilī yadi*, "I will enjoy the fruit of that if Maithilī is innocent," which then construes with 1359* (see below). Note the subtle, but crucial, semantic shift between the critical edition's reading of *yathā*, "just as," which more forcefully asserts Sītā's innocence as compared to the variant's *yadi*, "if," which allows for the possibility of its being called into question.

Following 18ab, V2,D7,10,11, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP (= GPP, NSP, Gita Press 7.96.19cd; = KK, VSP 7.96.20cd) insert, while Ś,Ñ,V1,3,B1,3,4,D1–5,8,9,12,T3,4 substitute for 18cd (Ñ1,V1,B4,D2–4,12 read twice), a passage of one line

[1358*]: "May I not enjoy the fruit thereof if Maithilī is guilty (*nopāśnīyāṃ phalaṃ tasyā duṣṭeyaṃ yadi maithilī*)."

Following 1358*, Ñ1,V1,2,B1,3,4,D2–4,7,10–12,T3,4 (Ñ1,V1,B4,D2–4,12 after first occurrence), and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP continue, while Ñ2,V2,B2 insert after 18, D6 inserts after 18ab, T1,2,G,M2–7,9,10 insert after 18cd first occurrence, and M1 inserts after verse 19, a passage of one line [1359*]: "Never before [have I committed] an offense in thought, act, or speech (*manasā karmaṇā vācā bhūtapūrvaṃ na kilbiṣam*)."

The commentators, of course, read the passage as a unit: "I have performed austerities for many thousands of years.[18cd] May I not enjoy the fruit thereof if Maithilī is guilty. [1358*] Never before [have I committed] an offense in thought, act, or speech.[1359*] If Maithilī is innocent, may I enjoy the fruits of that [the fact that I have not committed an offense].[18cd, with variants]"

Ct introduces the passage as Vālmīki's oath regarding Sītā's conduct or good character (*atha sītācaritraṃ prati muninā śapathakaraṇaṃ bahuvarṣeti*). Cr understands Vālmīki to be showing the extraordinary degree of his compassion for Sītā (*sītāyā dāyalutvātiśayaṃ bodhayitum āha bahv iti*). The idea here is that the sage has such confidence in Sītā's virtue that he is willing to stake the entire fruits of his millennia-long asceticism on it. Cv and Cg gloss their reading of the critical edition's 18cd as "just as the enjoyment of the fruits of asceticism is certain, so is it that Sītā is innocent. (*yathā tapasaḥ phalabhogo niścitas tatheyam apāpety arthaḥ.*) Ck, Cg, Ct, and Cr, commenting on 1359* and their variant of 18cd, understand the genitive neuter pronoun *tasya* to stand for Vālmīki's never having committed an offence (*tasya kilbiṣānācaraṇasyety arthaḥ*—Ck and Cg; Ct and Cr similarly). Ct notes that Vālmīki's vow here suggests that even the forbidden renunciation of the fruits [of asceticism] is righteous when it is accompanied by a solemn vow (*anena saṃkalpapūrvaniṣiddhatyāgo 'pi dhārmāyeti sūcitam*).

19. This verse is problematic and obscure, even by the standards of the *Uttarakāṇḍa*.

"When . . . I had scrutinized Sītā . . . I realized, 'She is blameless' " *vicintya sītāṃ śuddheti*: Literally, "having considered Sītā, 'She is blameless.' " D6,7,10,11,G3,M7, and GPP, NSP, and Gita Press read the nominative *sītā* for the accusative *sītām*, lending the phrase the sense "having perceived, 'Sītā is blameless *or* innocent.' "

"at the rapids in the wilderness" *vananirjhare*: It will be recalled that Lakṣmaṇa had abandoned Sītā on the southern bank of the Ganges at 7.46.3, and it is there that Vālmīki first encounters her at 7.48.6. There is no mention there of cascades or rapids but only of the bank of the river (*jāhnavītīram*). Gita Press (1998, vol. 2, p. 918) appears to be recalling this in its translation, "I took her from the bank of the river in the hermitage."

"with regard to her five senses and her mind as the sixth" *pañcasu bhūteṣu manaḥṣaṣṭheṣu*: Literally, "in the five *bhūtas*, which have *manas* as their sixth." Commentators and translators differ in their understanding of the phrase. Ck, Cg, and Ct understand *pañcabhūteṣu* to refer to the five senses, hearing, etc. (*pañcasu bhūteṣu śrotrādipañcendriyeṣu*). We tentatively concur. But these commentators do not specify whose senses, Sītā's or Vālmīki's, are intended. Translators who interpret with them understand the reference to be to Vālmīki's senses, through the use of which he has determined Sītā's innocence—so Roussel (1903, vol. 3, p. 626), followed by Shastri (1959, vol. 3, p. 616) and Benoît (1999, p. 1413). Raghunathan (1982, vol. 3, p. 606) understands the phrase similarly, but paraphrases it somewhat euphemistically, offering, "Feeling in every fiber of my being." Such a reading is possible, we believe, but undesirable, as it more or less suggests that the sage has had close sensory contact with Sītā. We believe instead that the sage has, through his supranormal knowledge, determined that she is pure in mind, body, and spirit. Cr, whose reading of the passage is radically different from that of anyone else, takes the reference to be to the well-known *pañcamahābhūtas*,

or the five elements of the material universe, as they were understood in early India, that is to say, earth, water, fire, air, and ether. He, however, idiosyncratically reading the unattested *manaḥsṛṣṭeṣu*, "created by mind," for *manaḥṣaṣṭheṣu*, "having *manas*, mind, for their sixth," takes the reference to be to the elements of the physical environment. He glosses as follows: "As I was wandering among the five elements, earth, etc., that were created by mind, that is to say, by Brahmā's inner sense faculty, having considered, 'Sītā is blameless,' that is, 'she is an agent of purity' . . . (*manasā brahmaṇo 'ntarindriyeṇa srṣṭeṣu pañcasu bhūteṣu pṛthivyādiṣu paryaṭito 'haṃ sītaiva śuddhā śuddhikartrīti vicintya*)." Several translators similarly understand the reference to be to the five elements but understand them to be the constituent elements of Sītā's body plus her mind or spirit—so Gorresio (1870, p. 283), Dutt (1894, p. 1909), and Gita Press (1998, vol. 2, p. 918). Gorresio supports his reading with note 99 on page 332.

"I took her in" *nyagṛhṇām*: Literally, "I restrained *or* held back." Ñ1,V1,D1–7,10, 11,T3,4,M6, and GPP, NSP, Gita Press, KK, and VSP read instead the first person perfect *jagrāha*, "I seized *or* took." Cr, aware of the fact that the perfect is technically reserved for descriptions of events not directly witnessed by the speaker and that therefore the first person perfect is only to be used for events that take place when the speaker is intoxicated or not fully conscious, observes that we are to understand that even though the object of the action of taking, i.e., Sītā, was present before him, it was as if he were not present because of his tremendous excess of joy (*jagrāhānandasyātiśayāt pārokṣyaṃ grahaṇakarmatvaṃ tu pratyāsat[t]yā sītāyā eveti bodhyam*).

20. "She . . . will give proof of her innocence to you, who are fearful of the malicious rumors among the people" *iyam . . . lokāpavādabhītasya dāsyati pratyayaṃ tava*: Cr alone comments on the verse, giving the same idiosyncratic explanation that he did on verse 15. See notes *ad loc.*

Following verse 20, Ñ2,V2,B,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ś3 (in margin) continues following 1361*, a passage of four lines [1362*]: "Therefore, son of the foremost of men, here she is, the one[1] whom I determined[2] to be of a pure nature[1] through my divine sense of sight, she whom you, your mind clouded by the malicious rumors among the people,[3] abandoned, even though you loved her dearly and knew her to be blameless (*tasmād iyaṃ naravarātmaja śuddhabhāvā divyena dṛṣṭiviṣayeṇa mayā pradiṣṭā / lokāpavādakaluṣīkṛtacetasā yā tyaktā tvayā priyatamā viditāpi śuddhā //*)."

[1] "the one . . . of a pure nature" *śuddhabhāvā*: Cr glosses, "characterized by intentions that are entirely free from any contact with deceit (*kāpaṭhyasaṃsārgaśūnyābhiprāyaviśiṣṭā*)."

[2] "I determined" *mayā pradiṣṭā*: Literally, "[she] was pointed out *or* indicated by me." Cr explains: "She was pointed out by me, that is, she was known to be one who gives rise to extremely good fortune, that is, known. By this is suggested that I [i.e., Vālmīki] tended to her for my own well-being. (*sā mayā pradiṣṭā prakṛṣṭabhāgyasaṃpādikā viditā jñātā. etena svakalyāṇārtham eveyaṃ mayā seviteti sūcitam.*)" KK and VSP read instead *tadā praviṣṭā*, "then she was [made] to enter [lit., 'she was entered']." This extremely awkward reading would have to be understood to mean either "who has been caused to enter [the sacrificial assembly]" or, as it appears to have been understood by Raghunathan (1982, vol. 3, p. 606), "and so I took her to my hermitage."

[3] "your mind clouded by the malicious rumors among the people" *lokāpavādakaluṣīkṛtacetasā . . . tvayā*: Cr reverts to his interpretation of the similar expression at verse 15 and 20 above. See notes *ad loc.*

The meter is *vasantatilakā*.

Sarga 88

1. "Sītā, who resembled a goddess" *tāṃ devavarṇinīm*: Literally, "her, who possessed the beauty *or* luster of a divinity." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *varavarṇinīm*, "of fair complexion *or* outstanding beauty," for *devavarṇinīm*.

"there, in the midst of the assembled people" *jagato madhye*: Literally, "in the midst of the people." See verse 4 and notes below.

2. "But your blameless words . . . are proof enough for me" *pratyayo hi mama . . . tava vākyair akalmaṣaiḥ*: Literally, "for, by means of your blameless words, of me there is faith *or* proof." D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the *facilior tu*, "but," for *hi*, "for." Ct explains the verse as follows: "Let it be so, even though proof of innocence was given in Laṅkā in the presence of the gods and *asuras* [*sic*] and, through the force of your words in the form of an oath, there has been proof enough for me. Still, O illustrious brahman, it should be just as you say, that is, let her give proof of her innocence (*evam etad yady api laṅkāyāṃ surāsurasaṃnidhau pratyayo dattas tava vākyaiś ca śapatharūpair mama pratyayo jāta eva tathāpi he mahābhāga brahmaṃs tvaṃ yathā vadasi tad evam eva pratyayaṃ karotv ity arthaḥ*)." Cr explains, "O brahman, by means of your blameless, that is, void of any contact with blame, words, faith (*pratyaya*), that is, the belief regarding Sītā's power, has been produced. The word '[there] is' should be added. Therefore, let it be just as you say. (*he brahmann akalmaṣaiḥ kalmaṣasaṃsargarahitais tava vākyaiḥ pratyayaḥ sītāprabhāvaviṣayakaviśvāso 'stīti śeṣaḥ. ato yathā tvaṃ vadasi tad etad evam eva.*)" Ck and Cg explain: "Just as you say, 'she will give proof (of her innocence),' the meaning is '[she will do so] on her own.' The meaning here is that it is to be done just in that way. [And to indicate that for her] to act in this way is not for the sake of convincing me [of her innocence], he says the verse beginning with *pratyaya*, 'proof (= verse 2).' One must add the words 'has been generated' by your words, that is, by the words of your previously stated oath: 'For many years, etc. (= 7.87.18).' (*yathā vadasīti. pratyayaṃ dāsyatīty evam ātmanety arthaḥ. etad evam eva kartavyam ity arthaḥ. evaṃkaraṇaṃ ca na mama viśvāsārtham ity āha—pratyayo hīti. jāta eveti śeṣaḥ. tava vākyair iti. bahuvarṣetyādinā prāguktaśapathavākyair ity arthaḥ.*)"

3. "Moreover" *hi*: B1–3,D5–7,10,11,T1,2,G,M1–7,9,10, and GPP, NSP, and Gita Press read instead *ca*, "and." KK and VSP read instead *tu*, "but *or* however," which is not noted in the critical apparatus.

"Vaidehī had already given" *datto vaidehyā*: Literally, "[was] given by Vaidehī." Ct, who reads *dattaḥ* with the critical edition, comments on verses 2 and 3 together. See notes to verse 2 above for his comments. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vṛtto vaidehyāḥ*, "Vaidehī's [proof] took place." Cr glosses, "[was] done (*kṛtaḥ*)," for his variant *vṛttaḥ*.

"long ago in the presence of the gods" *purā . . . surasaṃnidhau*: The reference is, of course, to Sītā's *agniparīkṣā* as described at *Yuddhakāṇḍa sargas* 104–106. Cr offers yet another idiosyncratic interpretation, which concerns itself only with the current events. He understands the term *sura-*, normally "god," in its sense of "learned *or* wise person" and takes it as a reference to those assembled at Rāma's *aśvamedha*. He argues that they are called *sura* because of their great liberality in sharing their knowledge with others. Cr further interprets the term *pratyaya*, "proof [of innocence]," to refer to Sītā's well-known faith in the auspicious destiny [*-kalyāṇa-*] of the virtuous. (*surasaṃnidhau surāṇāṃ parajñānapradatvenātidāninām bhavatāṃ saṃnidhau . . . yā vaidehī tayā vaidehyā puraiva pratyayaḥ sajjanakalyāṇaviśvāsaḥ vṛttaḥ kṛtaḥ.*)

"But although I knew Sītā to be innocent . . . I nonetheless abandoned her out of fear of the people" *seyaṃ lokabhayāt . . . apāpety abhijānatā / parityaktā mayā sītā*: Literally, "She, this Sītā, was abandoned by me who realized, 'She is innocent,' out of fear of the

people." Cr understands: "Even though by me it was known that Sītā was without sin, that is to say, was someone who removed sin, she was abandoned by me out of fear of the people, that is to say, out of fear of the *śāstras*, and she was not brought back until the present moment. That is the meaning. (*sītāpāpā pāpanivartikety abhijānatāpi mayā lokabhayāc chāstrabhītes tyaktaitāvatkālaparyantaṃ nānītety arthaḥ.*)" For Cr's understanding of Rāma's fear of transgressing the *śāstras*, see notes to 7.87.15,20.

"please, sir, forgive me" *tad bhavān kṣantum arhati*: Literally, "let the respected sir forgive that."

Following 3ab, Ś,Ñ,V1,2,B,D2,3,5–12,T3, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while D1–4 continue after 1365*, a passage of one line [1366*]: "And an oath was made there;[1] because of that she was made to enter my house[2] (*śapathaś ca kṛtas tatra tena veśma praveśitā*)."

[1] "And an oath was made there" *śapathaś ca kṛtas tatra*: D2,9, and KK and VSP read *tu*, "and *or* but," for *ca*, "and." The reference is once again to the events at and following the *agniparīkṣā* (see above). However, as above, Cr once again understands *śapatha*, "oath *or* solemn vow," to refer to Sītā's [impending] departure for the auspicious [heavenly world of Sāketa]. For this reason [i.e., her faith in the auspicious destiny of the virtuous—see above], there, that is, at that very time, a *śapatha*, that is, a departure for the auspicious [world of Sāketa], is undertaken (*tena hetunā tatra samaya eva śapatho maṅgalagamanaṃ kṛtaḥ*). See note to 7.86.5.

[2] "because of that she was made to enter my house" *tena veśma praveśitā*: Literally, "by that she was made to enter the house." Cr pointedly glosses the causative participle *praveśitā*, "she was caused *or* made to enter," with the corresponding simplex *praviṣṭā*, "she entered," thus giving agency to Sītā rather than to Rāma.

Following 1366*, D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP continue, while T1,2,G,M insert following 3ab, a passage of one line [1367*]: "The malicious rumor among the people is persistent because of which Maithilī was abandoned[1] (*lokāpavādo balavān yena tyaktā hi maithilī*)."

[1] "The malicious rumor among the people is persistent because of which Maithilī was abandoned." *lokāpavādo balavān yena tyaktā hi maithilī*: Literally, "the malicious rumor among the people is powerful on account of which Maithilī was abandoned." Ct understands the line to be a response to an unexpressed question to the effect that if Sītā had already given proof of her innocence, why should there be another proof? He explains Rāma's answer as follows: "The malicious rumor among the people on account of which Jānakī was abandoned was very persistent. Therefore, in order to dispel it, there has to be a repeated proof of innocence. That is the meaning." Ct then argues that line 3cd is a response to a question as to whether Rāma himself, like the people, has doubts concerning Sītā. Rāma's reply is that he does not, but that, even though he knew she was innocent, he abandoned her because of his fear of the people. (*kim arthaṃ tarhi punaḥ pratyayakaraṇaṃ tatrāha loketi. yena lokāpavādena jānakī tyaktā sa lokāpavādo balavān, atas tannivṛttaye punaḥ pratyayakaraṇam iti bhāvaḥ. tavāpi lokavad evāsyāṃ śaṅkāsti kiṃ tatra nety āha. seyam iti. apāpety abhijānatāpi mayā lokabhayāt tyaktā.*) Cr once again rises to Sītā's defense. He understands this verse to be in response to the unexpressed question as to why, if Sītā was the object of Rāma's passionate love, he abandoned her up until this time. He then reverts to his understanding of the term *lokāpavāda*, which we, along with other commentators and translators, take to be a reference to malicious rumors among the people, to refer to the śāstraic injunction alluded to earlier

[i.e., against sexual intercourse with a pregnant woman]. It is this, according to Cr, that Rāma fears. (*nanu bhavadatiprītiviṣaya iyaṃ sītaitāvatkālaparyantaṃ tvayā kathaṃ tyaktety ata āha loketi. yena maithilī tyaktā sa lokāpavādaḥ śāstraninditakarmabhayaṃ balavān ardhaṃ pṛthak.*) See Cr's comments in notes to 7.87.15,20.

4. "these two bards" *kuśīlavau*: On the term *kuśīlava*, see 7.58.4 and 1.4.3 and notes.

"So let me show my affection toward Maithilī once she has proven that she is blameless in the midst of the people assembled here." *śuddhāyāṃ jagato madhye maithilyāṃ prītir astu me*: Literally, "May my affection be upon Maithilī, who is blameless, in the midst of the people." The idea here is that Rāma, although he has never given up his love for Sītā, is unwilling to show it until she has satisfied the people through a public demonstration. The verse lends itself to a slightly different interpretation. If one takes the phrase *śuddhāyāṃ maithilyām* as an elliptical absolutive (*sati saptamī*) and the term *prīti* in its sense of "joy *or* satisfaction," one can understand the line to say, "Once Sītā has been shown to be [lit., 'is'] blameless before the people, I will be satisfied." This interpretation is, in fact, the one given by Dutt (1894, p. 1910). Cr reads the syntax of the verse somewhat differently. He understands: "I acknowledge my two sons, Kuśa and Lava, who are born to Maithilī, who is blameless before the people; therefore, I am delighted (*jagato madhye śuddhāyāṃ maithilyāṃ me putrau kuśīlavau jātāv ahaṃ jānāmy ato me prītir astv asti*)." Cs understands, "Let there be affection toward Maithilī once she is shown to be blameless by means of a solemn oath witnessed publicly." Cs then argues that this suggests that Rāma is thinking: "May I not become the recipient of the gossip of evil-minded people who believe that [I accepted her] out of affection, thinking, 'Ignoring her offense, Rāma, infatuated by her beauty and youth, has taken Rāmā [i.e., Sītā] back.' (*jagataḥ samakṣaṃ kṛtaśapathena śuddhāyāṃ maithilyāṃ mama prītir astu. anena tatkṛtaino na pratilakṣya lāvaṇyatāruṇyavyāmohito rāmo rāmāṃ jagrāhety āgrahagrahagṛhītadurātmajanavacanabhājanatā na mama syād iti sūcyate.*)"

5–6. "placing Grandfather Brahmā at their head" *pitāmahaṃ puraskṛtya*: Literally, "having placed the grandfather in front."

"the Viśvedevas, the hosts of the Maruts" *viśvedevā marudgaṇāḥ*: KK and VSP read instead *hy aśvinau samarudgaṇāḥ*, "the Aśvins [and the gods], along with the hosts of Maruts." On Viśvedevas, see notes to 7.27.3–4.

"the Aśvins, the seers, the *gandharvas*, the troupes of the *apsarases*" *aśvināv ṛṣigandharvā apsarāṇāṃ gaṇās tathā*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP omit this line.

"the *sādhyas*" *sādhyāḥ*: See notes to 7.27.3–4.

Following 5ab, D10,11, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2,B2 continue following 1370(B)*, and T1,2,G1,3,M3,6 continue following line 1 of 1370*, a passage of one line [1368*]: "They all assembled[1] for the oath[2] of Sītā (*sītāyāḥ śapathe tasmin sarva eva samāgatāḥ*)."

[1] "They all assembled" *sarva eva samāgatāḥ*: KK and VSP read instead *mahendrādyā mahaujasaḥ*, "Those immensely powerful ones, who had Mahendra as their foremost."

[2] "for the oath" *śapathe*: Literally, "at the oath." Ck, Cg, and Ct all explain, "at the occasion of the oath (*śapathaprasaṅga ity arthaḥ*)." Cr, of course, reverts to his unique understanding of the term *śapatha* in this context, arguing once more that the gods, having recognized the intention of both Rāma and Sītā with respect to Sītā's departure for the heavenly [lit., "unmanifest"] Sāketa, assembled (*śapathe sītākartrīkāprakaṭasāketagamane rāmasya sītāyāś cābhiprayaṃ vijñāya sarve surasattamāḥ samāgatāḥ*). See notes to 7.86.5.

For 6cd [the Aśvins, the seers, the *gandharvas*, the troupes of the *apsarases*], T1,2,G3,M3, and KK and VSP substitute, while Ś,Ñ,V,B,D2,5,8,9,12,M6, and Lahore and Gorresio substitute for 6ef, a passage of one line [1369*]: "The *gandharvas* and *apsarases* all assembled (*gandharvāpsarasaś caiva sarva eva samāgatāḥ* /)." Following verse 6, D6,7,10,11,12 (line 1 only after verse 7),T1–3,T4 (line 3 only following verse 2),G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [1370*]: ". . . [as well as] the great serpents, the great birds, and the perfected beings—they all were delighted at heart.[1][1] When Rāghava had seen the gods and seers, he spoke once more:[2] 'The blameless words of the seer are proof enough for me, O foremost among the gods.[2][3] So let me show my affection toward Vaidehī once she has proven that she is blameless in the midst of the people assembled here.[3][4]'"

[1] Following line 1, Ñ1,V1 (marg.),2, B,D12,T2, and Gita Press, KK, and VSP insert, while D7,10,11, and GPP and NSP insert following 1370* and D2,9 insert following 1369*, a passage of one line [1370(A)*]: "Excited about Sītā's oath,[a] they all assembled (*sītāśapathasaṃbhrāntāḥ sarva eva samāgatāḥ* /)."

[a] "Excited about Sītā's oath" *sītāśapathasaṃbhrāntāḥ*: Literally, "excited *or* agitated by Sītā's oath." Ct explains that the gods, etc., were agitated, that is to say, intent upon or respectful with regard to witnessing Sītā's oath. (*sītāśapathe taddarśane saṃbhrāntāḥ. ādṛtā ity arthaḥ.*) Cr similarly glosses "being intent *or* respectful" for *saṃbhrāntāḥ*, with, of course, his understanding that the compound *sītāśapatha-* refers to her departure for the heavenly Sāketa (*sītāśapathe 'prakaṭasāketagamane saṃbhrāntā ādṛtāḥ santaḥ*). See note to 7.86.5. Cs explains: "The word *sambhrāntāḥ* [means] respectful with regard to *or* intent upon or [it may mean] their minds were agitated at the thought, 'Why are they undertaking this again?' (*saṃbhrāntāḥ sādarāḥ punaḥ kim ayam ārambha iti bhrāntasvāntā vā*)."

[2] "The blameless words of the seer are proof enough for me, O foremost among the gods." *pratyayo me suraśreṣṭhā ṛṣivākyair akalmaṣaiḥ*: Compare 2cd, which is a close variant. D7,10,11,M4, and GPP and NSP read *naraśreṣṭha*, "O best among men," which would then refer to Vālmīki, for *suraśreṣṭhāḥ*, "O foremost among the gods."

[3] "So let me show my affection toward Vaidehī once she has proven that she is blameless in the midst of the people assembled here." *śuddhāyāṃ jagato madhye vaidehyāṃ prītir astu me*: This line = 4cd above, with the substitution of *vaidehyām*, "toward Vaidehī," for *maithilyām*, "toward Maithilī."

7. "Vāyu, god of wind" *vāyuḥ*: Literally, "Vāyu." Compare 6.4.41 and notes, where the wind is similarly described.

"foremost of gods" *suraśreṣṭhaḥ*: Ck, unhappy with the identification of Vāyu as the supreme god, understands that here he is a manifestation of the four-faced sovereign divinity [Brahmā] (*suraśreṣṭho vāyuḥ samrāccaturmukhamūrtiḥ*). For Ck's well-known Brahmaite tendencies, see especially notes to *sargas* 99–100. Ct understands the epithet to refer to the fact that the wind god [as dwelling in all living things] is the witness to all auspicious and evil acts (*sarvapuṇyapāpasākṣī*).

"auspicious, pleasant" *śubhaḥ puṇyaḥ*: Cm and Ct explain these two terms as referring, respectively, to the coolness and gentleness of the wind (*śubhapuṇyaśabdau śaityamāndyopalakṣaṇaparau*—so Cm; Ct similarly).

"bearing a heavenly fragrance" *divyagandhaḥ*: Ct understands the phrase to mean that the wind is bearing the fragrance of the heavenly sandalwood and floral garlands that

are on the bodies of all the gods who are present (*saṃnihitasarvadevaśarīravartidivyacandanamālyagandhaḥ*).

"refreshed the entire mass of people" *taṃ janaugham . . . hlādayāmāsa sarvataḥ*: Literally, "he completely refreshed the mass *or* flood of people." KK and VSP read instead the irregular neuter *taj janaugham* for *taṃ janaugham*, "the mass of people." This variant is not noted by the editors of the critical edition.

8. "assembled" *samāhitāḥ*: The syllable *-hi-* is marked as uncertain by the editors of the critical edition. Ñ,V,B1,2,4,D1,2,4,5,8,9,12,T1,2,G2,3,M1–3,6,10, and KK and VSP read instead the synonymous *samāgatāḥ*.

"witnessed" *nirīkṣante*: Literally, "they witness." Cm glosses, "they considered *or* regarded (*vicārayantīty arthaḥ*)." V3,B4,D5,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead the imperfect *niraikṣanta*, "they witnessed."

"that inconceivable and almost miraculous thing" *tad adbhutam ivācintyam*: Literally, "that inconceivable [thing], which was as if miraculous." Ck, Cg, and Ct agree that the reference is to the manifestation of the divine wind mentioned in verse 7 above. Cv seems to agree, but our version of his text is largely illegible. Ck understands that since Vāyu manifested himself as the bearer of divine fragrance for no apparent reason and refreshed the mass of people simply to manifest his own presence, that manifestation of Vāyu appeared to have an inconceivable cause, just as it would have long ago in the Kṛta Yuga, and that is how all the people regarded it. (*nirhetukadivyagandho bhūtvā svasāṃnidhyadyotanāya taṃ janaughaṃ hlādayāmāsa. ata evādbhutam acintyam acintyahetukaṃ tadvāyusvarūpaṃ yathā pūrvaṃ kṛtayuge tathā tadānīṃ sarve mānavā nirīkṣante sma.*) Cg understands similarly to Ck. Ct notes that the touch of the wind with its heavenly fragrance was just then in the Tretā Yuga exactly as it was in the Kṛta. Ct adds that the particle *iva*, "as if," indicates that even though this phenomenon was not really miraculous, given the presence of Rāma, nevertheless, to the eyes of ordinary people (i.e., the people from various countries), it seemed miraculous (*pūrvaṃ yathā kṛtayuge divyagandhavāyusparśanaṃ tathā tretāyām apy abhūd ity arthaḥ. rāmasāṃnidhyād anāścaryam api sādhāraṇadṛṣṭyāścaryam itīvaśabdaḥ*). Cr, however, understands that the inconceivable event that was as miraculous as if it were in the Kṛta Yuga was nothing other than Sītā's impending departure in her own body for Sāketa, and it was this that the people who had assembled previously from all countries witnessed (*acintyaṃ cintayitum aśakyaṃ kṛtayuga ivādbhutaṃ tat sītākartrīkasadehasāketagamanaṃ sarvarāṣṭrebhyaḥ pūrvam āgatā mānavā niraikṣanta*). See note to 7.86.5.

9. Ct introduces this verse by saying that at that point, Sītā, who was really eager to enter her true home, having seen the people of the fourteen worlds assembled in one place, [and] under the pretext of an oath in order to suppress the malicious rumors, speaks (*tataḥ sītā caturdaśabhuvanasthajanān ekatra militān dṛṣṭvāpavādaparihārāya śapathavyājena svapadaṃ praveṣṭukāmāha—sarvān iti*). The fourteen worlds mentioned by Ct refer to the seven higher worlds (*bhū*, *bhuvas*, *svar*, *mahas*, *janas*, *tapas*, and *satya* or *brahma*) and the seven lower worlds (*atala*, *vitala*, *sutala*, *rasātala*, *talātala*, *mahātala*, and *pātāla*) (Apte s.v. *loka*).

"who was clad in ochre garments" *kāṣāyavāsinī*: Literally, "she who possessed ochre garments." Ct glosses, "wearing the clothing suitable for asceticism (*tapasy ucitavāsodhāriṇī*)." Cr understands, "*kāṣāya-*, that is to say, ascetics who wear ochre *or* reddish garments. The meaning is 'Those who live in the vicinity of ascetics. Sītā lives [that life], that is to say, she who has that character spoke.' (*kāṣāyeṣu kaṣāyaraktavastradhāriṣu. tapasvisamīpeṣv ity artho vasati tacchīlā sītābravīt.*)"

"cast down her eyes" *adhodṛṣṭiḥ*: Ct understands that this attitude is appropriate to the state of being utterly devoted to one's husband (*pātivratocitādhodṛṣṭiḥ*).

"lowered her face" *avāṅmukhī*: Ct observes that Sītā's face is lowered because she is gazing at the earth for the purpose of begging [the earth] to open for her (*vivarayācanāya mahīnirīkṣaṇārthaṃ cāta evāvāṅmukhī*).

10. "As I have never even thought of" *yathāham . . . manasāpi na cintaye*: Literally, "just as I do not think even with my mind."

"any man other than Rāghava" *rāghavād anyam*: Literally, "another [man] than Rāghava."

"so may Mādhavī, the goddess of the earth, open wide for me" *tathā me mādhavī devī vivaraṃ dātum arhati*: Literally, "in that way should the goddess Mādhavī give me an opening." The use of the feminine noun *mādhavī* for the earth goddess is quite unusual. This is the only example of it in this sense in the critical text of the *Rāmāyaṇa* (the only other occurrence of the term is at 4.1.36, where it is the name of a plant). It is perhaps for this reason that the editors of the critical edition mark the term as uncertain despite its overwhelming textual evidence. Ck, Cg, Ct, and Cl[?] (see Gorresio 1870, p. 182 and note 123, p. 332) all identify the goddess as the earth goddess who is the wife of Mādhava, which is, in turn, an epithet of Viṣṇu (*mādhavī devī mādhavapatnī bhūdevī*—so Ck, Ct, and Cl[?]; Cg similarly). Cr understands that the earth goddess is given this epithet because she is supported by Mādhava (*mādhaveno[d]dhṛtā*). Ck and Ct explain that even after so long a time of separation, Sītā was exhausted by the distress involved in protecting her fidelity to her husband. Thus Mādhavī, the earth goddess, should make a hole, that is to say, opening, in order to bring her suffering to an end. (*cirakālaviyoge 'pi pātivratyaparipālanakleśakhinnāyās tajjanitaparamaduḥkhasamāptaye punar api bhuvaṃ praveṣṭuṃ mādhavī devī . . . vivaraṃ randhraṃ dātum arhati*—so Ct; Ck similarly). Cr offers an unusual perspective. Eager, as always, to suggest that there is no hint of tension, disagreement, or unhappiness between Rāma and Sītā, he understands Sītā's request to be that the earth goddess should give her a *vivara*, that is to say, a splendid (*-vara*) throne *or* flying palace (*vi[māna]-*) [in order to ascend to Sāketa]. He believes that the goddess Mādhavī is being compared to Sītā in that she, too, has never thought of anyone other than Rāma and that the force of this simile is to suggests that the earth goddess, too, understands Rāma's inner thoughts. Thus, Cr concludes, Sītā's request is fully consonant with Rāma's wishes, and, therefore, it is suggested that the earth should resolve [to act accordingly]. (*yathāhaṃ rāghavād anyaṃ manasāpi na cintaye tathā mādhavī mādhaveno[d]dhṛtā devī pṛth[i]vī rāghavād anyaṃ na cintayaty ato vivaraṃ vimānaśreṣṭham ity artho dātum arhaty etenopamālaṃkāreṇa pṛthivyā api rāmamanoveditrītvaṃ sūcitaṃ tenedaṃ prārthanaṃ rāmābhipretyam eveti tvayāpi niścīyatām iti dhvanitam.*) Cr's glossing of *vivaram*, normally "fissure, hole, *or* opening," as "excellent throne *or* flying palace," is apparently accomplished by first positing a normative compound *vimānavaram*, "excellent chariot," from which the syllables *-māna-* are elided to yield "*vivaram*." He does this, no doubt, in anticipation of verse 11, where a magnificent throne (*siṃhāsanam uttamam*) does indeed emerge from the earth.

Following verse 10, Ñ,V,B2–4,D2,3,5 (line 1 only),6,7,10,11,T,G,M1–5,7–10 insert a passage of two lines [1372*]: "As I have focused[1] on Rāma in thought, deed, and speech,[1] [so may Mādhavī, goddess of the earth, open wide for me.[2](10cd)] And as what I am saying is true and as I have known no other man than Rāma,[3][2] [so goddess of the earth, open wide for me.[4](10cd)] (*manasā karmaṇā vācā yathā rāmaṃ samarthaye / yathaitat satyam uktaṃ me vedmi rāmāt paraṃ na ca //*)"

[1] "I have focused" *samarthaye*: Literally, "I think about." Ñ2,V1,2,B2,3,D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *samarcaye*, "I honor." As in his interpretation of verse 10, Cr here understands that the earth goddess, too, honors Rāma, just as does Sītā (*yathāhaṃ rāmam eva samarcaye tathā devī samarcayaty ato dātum arhati*).

Cm and Ct are at great pains to demonstrate that Sītā's entrance into the earth and consequent separation from Rāma, far from being an expression of rebellion, are, in fact, entirely consonant with Rāma's wishes. They do this by referring to the purāṇic legend according to which Viṣṇu's earthly incarnations are a punishment inflicted through a curse by the sage Bhṛgu, whose wife Viṣṇu had slain in order to protect the gods, when she, employing the Bhārgava's legendary *mṛtasaṃjīvanī vidyā*, was reviving the *asuras* that had been slain in battle. According to some versions of this story, Viṣṇu willingly accepts this punishment, including the painful loss of his wife when he is in a human form. See, for example, *PadmaP* (ĀnSS) 2(*Bhūkhaṇḍa*).121; *MatsyaP* 47.94–113; and R. Goldman 1977, pp. 35–49. Ct argues that Sītā's undertaking to return to her own realm [the earth], just like her going to Vālmīki's ashram, is done with her knowledge of the intention of Rāma. The idea is that Rāma has accepted the separation from his wife during his incarnation as Upendra, i.e., Viṣṇu, in the world of men, in keeping with the desire of Bhṛgu and has also accepted the oath taken by Vālmīki. Thus, Ct concludes, we are to understand that there is no inclination on Sītā's part to go against Rāma's wishes. Ct then notes that the violent burst of anger that Rāma displays following Sītā's disappearance, when he threatens to destroy the earth, is merely an acting out of his human incarnation and thus there is no [narrative] flaw. (*ayaṃ svapadapraveśodyogaḥ sītāyā bhṛguprārthanayopendrāvatāre mānuṣe loke 'ṅgīkṛtapatnīviyogasya prāguktāsmadrītyāṅgīkṛtatadarthavālmīkiśāpasya ca rāmasyābhiprāyajñānād eva vālmīkyāśramagamanavad iti na rāmapratikūlācaraṇaprasaktiḥ sītāyā ity bodhyam. anantaraṃ rāmasya bhūmināśaparyantaṃ kopodayas tu manuṣyāvatāranaṭanamātram ity adoṣaḥ.*) For Rāma's threat to destroy the earth, see *sarga* 88* and notes (= App. I, No. 13).

[2] Following line 1, Ñ,V1,2,B2–4,D2,3,6,7,10,11,T,G1,3,M1–4,7–10, and GPP, NSP, Gita Press, KK, and VSP repeat 10cd ("so may Mādhavī, the goddess of the earth, open wide for me [*tathā me mādhavī devī vivaraṃ dātum arhati*]"). Cr notes that Sītā repeats herself here out the extremity of her joy (*harṣātiśayāt punas tad evāha—manaseti*).

[3] "as I have known no other man than Rāma" *vedmi rāmāt paraṃ na ca*: Cr argues that this phrase suggests that Sītā's throne or flying palace (*vimāna*), which is about to appear, will be established in/on the earth itself (*etenāgamanakālakasītāvimānaṃ pṛthivyām eva sthāpitam iti sūcitam*). Compare notes to verse 10.

[4] Following line 2, Ñ2,V2,B2–4,D6,7,10,11,T,G1,3,M2–4,7–10, and GPP, NSP, Gita Press, KK, and VSP repeat 10cd ("so may Mādhavī, the goddess of the earth, open wide for me [*tathā me mādhavī devī vivaraṃ dātum arhati*]"). See notes to 1372*, note 2, above.

11. "And as Vaidehī was thus taking this oath" *tathā śapantyāṃ vaidehyām*: Ck, Cg, and Ct all remark that Sītā has taken her oath three times, since that is in accordance with the reading of the southern commentators and Gorresio (*triḥ śapantyām*). Cr, who has all along taken the term *śapatha*, "oath," in his own idiosyncratic way (see notes to 7.86.5), is disturbed by the participial form *śapantyām* here. He rationalizes the use of the form by glossing the participle as "making known her own wishes" and explaining that the sense of [to swear an] oath is inappropriate here because the participle is in the *parasmaipada* (whereas, according to Cr, the use of the verb √*śap* in its sense of "to swear [an oath]" should be in the *ātmanepada*). (*śapantyāṃ svābhiprāyaṃ bodhayantyāṃ satyām . . . śapatharūpo 'rthas tv atra na yujyate parasmaipadatvānāpatteḥ.*)

"a miraculous thing occurred . . . an unsurpassed, heavenly throne" *prādur āsīt tad adbhutam /. . . divyaṃ siṃhāsanam anuttamam*: Literally, "There was manifested a miracle . . . a heavenly, unsurpassed lion's seat." We follow Ct in understanding *adbhutam* independently to mean a miraculous occurrence. (*adbhutaṃ prādur āsīt. kiṃ tad adbhutaṃ tatrāha.*) Cr, on the other hand, understands *adbhutam* as yet another adjective modifying *siṃhāsanam*, while he takes *divyam*, "heavenly," to mean "suitable for

pleasure and extraordinary," lending the line the sense for him "a miraculous, and unsurpassed throne, suitable for pleasure, arose" (*adbhutam āścaryajanakam anuttamamaṃ sarvaśreṣṭhaṃ bhūtalād utthitaṃ divyaṃ vihārayogyaṃ . . . siṃhāsanaṃ . . . prādur āsīt*). Cr further glosses, "a flying palace characterized by a lion's seat (*siṃhāsanaṃ siṃhāsanaviśiṣṭavimānam*)." See Cr's comments at notes to verse 12 below.

12. "It was borne on the heads of great serpents" *dhrīyamāṇaṃ śirobhiḥ . . . nāgaiḥ*: Literally, "[It was] being supported by *nāgas* with [their] heads." Ct, perhaps to disambiguate the term *nāga*, which can also mean elephant, specifies that these are of the class of beings that include the great serpents such as Takṣaka (*nāgais takṣakādibhiḥ*). See Cr's comments below.

"adorned with every jewel" *sarvaratnavibhūṣitam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the instrumental plural *divyaratnabhūṣitaiḥ*, "adorned with celestial jewels," which would then modify *nāgaiḥ*, "by great serpents." Ct apparently feels that this supernatural event requires purāṇic corroboration. He quotes five and one-half verses from the *Padmapurāṇa* (ĀnSS) 6(*Uttarakhaṇḍa*).271.28–33ab (= VSP 6.244.29–34ab), in which Sītā's miraculous descent into Rasātala is described somewhat more elaborately. In that passage, as in the critical reading, it is the throne itself, not the *nāgas*, that is described as adorned or made of various jewels (*nānāratnamayaṃ pīṭham*). In the *Padmapurāṇa*, however, the throne is carried by Garuḍa. See Cr's comments below.

"it was celestial with its celestial beauty" *divyaṃ divyena vapuṣā* = 7.67.12c. Cr, continuing his comments on the previous verse, observes: "A lion-throne, that is to say, a flying palace that was characterized by a lion-throne, appeared. It was celestial, that is to say, quite other than ordinary, and it was borne by *nāgas*, who were characterized by celestial beauty, on their heads, which were adorned with celestial jewels. (*divyaṃ prākṛtavilakṣaṇaṃ divyena vapuṣopalakṣitair nāgair divyaratnavibhūṣitaiḥ śirobhir dhrīyamāṇaṃ siṃhāsanaṃ siṃhāsanaviśiṣṭavimānaṃ prādur āsīt.*)" See Cr's comments at notes to verse 11 above.

13. "Then Dharaṇī, the goddess of the earth, who was on that throne, took Maithilī in her arms and, greeting her with words of welcome, seated her upon it." *tasmiṃs tu dharaṇī devī bāhubhyāṃ gṛhya maithilīm / svāgatenābhinandyainām āsane copaveśayat* //: Literally, "And upon it, the goddess Dharaṇī, having taken Maithilī with her two arms and having greeted her with a welcome, caused her to sit on the seat." This passage is textually very close to *Padmapurāṇa* (ĀnSS) 6(*Uttarakhaṇḍa*).271.29 (= VSP 6.244.30), quoted by Ct.

14. "At the sight of Sītā entering Rasātala while seated on that throne, . . . a . . . celestial shower of blossoms rained down upon her" *tām āsanagatāṃ dṛṣṭvā praviśantīṃ rasātalam / puṣpavṛṣṭiḥ . . . divyā sītām avākirat*: Literally, "having seen her who had gone to the seat, entering . . . a celestial shower of blossoms covered Sītā." The syntax is awkward because it makes the shower of blossoms the subject of the gerund "having seen (*dṛṣṭvā*)." Ct understands the term *divyā*, "celestial," to mean "originating in heaven." He remarks that the shower of blossoms is produced as a result of the delight [of the gods] at the thought, "After this the arrival of the Lord as well will soon occur." (*divyā svargabhavā. ataḥ paraṃ bhagavato 'py āgamanaṃ śīghram iti saṃtoṣeṇa puṣpavṛṣṭiḥ.*)

15. "a . . . cry of 'Excellent!' " *sādhukāraḥ*: Literally, "the utterance of '*sādhu*!' " The term *-kāraḥ* is marked as uncertain by the editors of the critical edition.

"you who demonstrate such virtuous conduct" *yasyās te śīlam īdṛśam*: Literally, "of you of whom there is such virtuous conduct." The syntax is awkward. Cr attempts to amend it by adding a noun. He interprets: "Of whom, that is to say, of you, there is such virtuous conduct, of her, that is to say, of you, this was an excellent, excellent act. The word 'act' must be supplied. (*yasyās ta īdṛśaṃ śīlaṃ tasyās tava sādhu sādhu kṛtyam iti śeṣaḥ*)."

16. "hovering in the sky" *antarīkṣagatāḥ*: Literally, "[those who] had gone to the atmosphere."

"Sītā's entrance into the earth" *sītāpraveśanam*: Literally, "Sītā's entrance."

17. "could not get over their amazement" *vismayān noparemire*: Literally, "They did not desist from amazement." Ct glosses, "They did not cease, that is to say, they did not become ones who desisted from amazement, that is to say, from expressions of praise rooted in that miracle (*vismayād āścaryamūlakābhivandanavyavahārān noparemire noparatā babhūvuḥ*)." Ck and Cg similarly understand, "They did not cease, that is to say, they did not become ones who desisted from the activity of proclaiming their recollection of that miracle (*vismayād āścaryābhijñāvedanavyavahārān noparemire noparatā babhūvuḥ*—so Cg; Ck similarly)."

18–19. "fixed and moving" *sthāvarajaṅgamāḥ*: The compound is commonly employed in the epic to indicate all the beings or contents of the universe. Ct understands the compound here in the sense of sentient and insentient beings. This, in turn, raises the problem of how insentient beings could react emotionally to the departure of Sītā. This Ct explains by arguing that on this extraordinary occasion, even insentient beings became sentient and were thus delighted at the thought that Sītā's infamy was gone. (*sarve sthāvarajaṅgamāś cetanācetanāḥ. tatrācetanā api sasaṃjñā bhūtvā sītāyā ayaśo gatam iti saṃhṛṣṭā babhūvuḥ.*) Ck and Cg also understand that all beings were delighted at the thought that Sītā's infamy was no more, but they do not go so far as Ct in suggesting that this event has lent temporary consciousness to inanimate beings. Cs understands that the immobile beings could experience joy through the means of their indwelling presiding spirit (*sthāvarāṇām abhimānidvārapraharṣaḥ*). For a similar notion regarding nonhuman creatures speaking, see notes to 7.40.13. See, too, 1485*, note 4, following 7.99.19, where Ct discusses how non-moving and/or insentient beings are able to follow Rāma in his departure to heaven.

"some were lost in thought" *dhyānaparāyaṇāḥ*: Cs understands them to be thinking, "Oh what a splendid imitation [of humanity]! (*aho viḍambanam iti*)." See, for example, *BhāgP* 10.3.31, where the term *viḍambanam* is used in a similar sense.

"stupefied" *acetanāḥ*: Literally, "without consciousness." Ñ1,V1,3,D3,5,7,10,11,M2,3, and GPP, NSP, and Gita Press read instead the synonymous *acetasaḥ*. Ck, Cg, and Ct (reading *acetasaḥ*) gloss, "unconscious (*visaṃjñāḥ*)."

20. "They all assembled to witness Sītā's entrance into the earth." *sītāpraveśanaṃ dṛṣṭvā teṣām āsīt samāgamaḥ*: Literally, "Having seen the entrance of Sītā, there was a coming together of them." We believe the sentence is most intelligible if we understand the awkward gerund *dṛṣṭvā*, "having seen," as an infinitive in the sense of "to see." Ck, Cg, and Ct understand that all the beings, sages, etc., were linked or bound together by the emotions of joy, etc. Ct notes: "Having witnessed the entrance of Sītā, there was a coming together, that is to say, a binding together on the part of those, that is, the sages, etc. One should add the phrase 'by means of joy, etc.' (*sītāpraveśanaṃ dṛṣṭvā teṣāṃ munyādīnāṃ samāgamaḥ saṃbandha āsīt. harṣādibhir iti śeṣaḥ*—so Ct; Ck and Cg similarly)." Cs understands similarly.

"And for that moment the entire world was completely transfixed." *taṃ muhūrtam ivātyarthaṃ sarvaṃ saṃmohitaṃ jagat*: Literally, "For that moment, it was as if all the world was extremely stupefied." D6,7,10,11,M10, and GPP, NSP, Gita Press, KK, and VSP read *samam*, "together," for *sarvam*, "all." We tend to agree with Ck, Cg, Ct, and Cr in taking the particle *iva*, "as if *or* like," in the emphatic sense of "*eva*" and reading it with the adjective *saṃmohitam*, "transfixed *or* stunned." (*saṃmohitam iva saṃmohitam eva*).

Cs offers a theological explication of the entire *sarga*. "If one were to ask the question, 'Why would the lord of Ayodhyā go to such trouble when he was not going to be reunited with Maithilī again?' that would be wrong. You must understand that this was done to remove the malicious rumors among the people regarding Jānakī. Her earlier

descent into the world was arranged by the goddess of her own free will; how much more so is this sending her back merely divine play? (*maithilīmelanābhāve punar iyān āyāsaḥ kutaḥ saṃpādanīyo 'yodhyādhyakṣeṇety cen na. jānakīviṣayajanāpavādāpanuttyā ity avehi. punar eva hi ca pūrvaṃ svato 'pi lokagamanaṃ kāminyā vihitam iti tāṃ prākpreṣayitum iyaṃ līleti.*)"

Sarga 88 (Appendix I, No. 13)*

Following *sarga* 88, all manuscripts collated for the critical edition include an entire *sarga*, Appendix I, No. 13, a passage of fifty-five lines (= Lahore 7.100 [pp. 325ff.]; Gorresio 7.105; GPP, NSP, Gita Press, KK, and VSP 7.98). The relegation of this passage to the apparatus, despite its universal attestation, has been explained by Shah on what we consider to be rather unconvincing grounds. In his introduction (1975, p. 29), Shah argues that the passage is "an early interpolation." He believes that the *sarga* represents a narrative incongruity, since in it Rāma, who is always represented as true to his vows, fails to follow through on his vow to destroy the earth goddess, who has taken Sītā away. Instead, Rāma permits himself to be pacified by Brahmā and the gods. Shah's argument seems extremely weak, especially in light of the fact that in the *Araṇyakāṇḍa* (*sargas* 60–63), Rāma similarly threatens to destroy the world when he discovers that Sītā has been abducted by Rāvaṇa but withdraws the threat when he is pacified by Lakṣmaṇa. For a discussion of Rāma's display of destructive rage in the *Araṇyakāṇḍa*, see Pollock 1991, pp. 55–67. Compare also Rāma's violent rage against the uncooperative god of the ocean in the *Yuddhakāṇḍa* (6.14–15). Here Rāma threatens to dry up the ocean with his arrows and actually launches an attack but is immediately pacified when the god of the ocean appears and conciliates him.

Shah concludes his discussion of this passage by claiming that without it the narrative continuity between *sargas* 88 and 89 "is not hampered and appears in better order" (p. 29). This is, of course, a rather subjective judgment and hardly stands up to scrutiny. For without this passage, the critical edition jumps unceremoniously from the dramatic disappearance of Sītā to Rāma's mundane activities following the end of his sacrifice without any mention of Rāma's reaction to what must be the emotional and dramatic high point of the *kāṇḍa*. For these reasons we believe strongly that the excision of the passage from the critical edition was inappropriate, and we have therefore emended the text by restoring it to its rightful place, as it is found in all manuscripts and printed editions of the poem consulted for the critical apparatus.

We have followed the numbering of the verses as they appear in GPP and have supplied the line numbers as provided by the critical apparatus following each verse.

1. "all the people" *sarvamānavāḥ*: V1,D6,7,10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvavānarāḥ*, "all the monkeys."

"cried out, 'Excellent! Excellent!' " *cukruṣuḥ sādhu sādhv īti*: Cr argues that the fact that the spectators celebrate Sītā's descent into the earth suggests that they, too, were aware of the intention of Sītā and Rāma [to depart to Sāketa] (*etena te 'pi sītārāmābhiprāyābhijñā iti dhvanitam*). Ck and Ct note the irregular length of the "*ī*" in *īti*. (*sādhu sādhv īti dīrgha ārṣaḥ*). Cr quotes Ct on this point.

2. "Leaning on his wooden staff" *daṇḍakāṣṭham avaṣṭabhya*: Literally, "having leaned on a piece of wood that was a staff." Ck, Cg, Ct, and Cr explain the compound as meaning "a piece of wood in the form of a staff (*daṇḍarūpaṃ kāṣṭham*)." Ct and Cr further note that this would be the staff made of *udumbara* wood (*Ficus racemosa* or *glomerata*; common names include 'Indian fig tree, cluster tree, or goolar fig'), which Rāma (as the consecrated *yajamāna* of the *aśvamedha*) would be expected to hold until the point in

the sacrifice at which the *soma* is purchased (*dīkṣitena somakrayaparyantaṃ dhāraṇīyam audumbaraṃ daṇḍam avaṣṭabhyety arthaḥ*—so Ct; Cr similarly). Ck and Ct add that Rāma has to support himself in this way because he is weakened by the force of his grief (*etad avaṣṭambhaḥ śokaglānivaśāt*).

"profoundly heartbroken" *suduḥkhitaḥ*: Literally, "very distressed *or* pained." Cr, normally loath to ascribe suffering to Rāma, nonetheless glosses: "He was characterized by suffering because of the rapid departure of Sītā, who had just returned after a long time (*suduḥkhitaś cirakālād āgatasītāyā drutaṃ gamanena duḥkhaviśiṣṭa āsīt*)."

3. "shedding copious tears" *bahuśaḥ bāṣpam utsṛjan*: Cs remarks that Rāma shed copious tears even though he was perfectly happy. This, he says, suggests that all of this was done in imitation of ordinary humans. (*bahuśaḥ pūrṇasukho 'pi bāṣpam utsṛjan. anena lokānukaraṇārtham idam iti sūcyate.*)

4. The verse is syntactically and lexically rather challenging.

"Grief such as I have never before felt seems to want to grip my heart right here." *abhūtapūrvaḥ śoko me manaḥ spraṣṭum ihecchati*: Literally, "an unprecedented grief here wishes to take hold of *or* touch my mind *or* heart." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *abhūtapūrvaṃ śokaṃ me manaḥ spraṣṭum ivecchati*, "My mind *or* heart seems to want to take hold of *or* touch an unprecedented grief." Cr comments that by saying this, Rāma is suggesting that it is his conviction that Sītā will remain with her mother for a long time (*etena cirakālaṃ mātṛsannidhau sītā sthāsyatīti rāmaniścayaḥ sūcitaḥ*).

"just now" *tadā*: Literally, "then *or* at that time." Given the contrast with the adverb *purā*, "previously," in line 9 (= verse 5ab) below, the term refers to what has just occurred, i.e., Sītā's disappearance into the earth. Ñ,V1,B4,D2,5,9–11,T2–4,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *yathā*, "just as."

"just as did Lakṣmī from Indra" *lakṣmīr ivāsataḥ*: We can see no other way to interpret the form *asataḥ* here than as the ablative singular of an obscure epithet of Indra, Asant (Apte, MW, PW, s.v.). See *Trikāṇḍaśeṣa* 1.1.56. The mythological reference here is not completely clear but appears to be the same one mentioned in the commentaries of Ck, Cm, and Ct at 6.24.27, where Rāma's recovery of Sītā is likened to Indra's recovery of Lakṣmī, who was being held by the *daityas*. D6,7,10,11,T3,4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *śrīr iva rūpiṇī*, "who was like Śrī incarnate." The phrase can also plausibly be read to mean "who is as beautiful as Śrī," and this interpretation is found in the translations of Raghunathan (1982, vol. 3, p. 608) and Benoît (1999, p. 1415).

5. "she was carried away and concealed" *sādarśanam . . . nītā*: Literally, "she was led to invisibility." V1,D7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read *sītā*, "Sītā," for *nītā*, "was carried off." This removes the verbal element from the phrase. Ct and Cr, who read this variant, must supply the participle *gatā*, "she went," which they construe with their variant *laṅkām* (see below), and they read *adarśanam* adverbially (so Cr), lending the line the sense "Previously, Sītā had gone to Laṅkā in such a way that she was invisible." (*purā sītādarśanaṃ yathā bhavati tathā laṅkām gateti śeṣaḥ*—so Cr; Ct similarly).

"on the Laṅkan shore of the great ocean" *laṅkāpāre mahodadeḥ*: D2,4,11,G1,M4, and GPP, NSP, and Gita Press read instead *laṅkām* (*laṅkā* [*sic*]—so GPP) *pāre mahodadeḥ* "to Laṅkā on the far shore of the great ocean."

"how much more easily might I do so from the depths of the earth" *kiṃ punar vasudhātalāt*: Literally, "how much more so from the surface of the earth."

6. "O Vasudhā, goddess of earth!" *vasudhe devi*: Literally, "O Vasudhā, O goddess."

"so that you will know who I truly am" *yathā mām avagacchasi*: Literally, "in such a way that you understand *or* know me." The idea here appears to be that Rāma is threatening the earth goddess on the basis of his superhuman power. This is the position of Ct,

who understands that the earth goddess already knows Rāma's (i.e., Viṣṇu's) power from prior experience. He glosses, "The meaning is that you especially know my strength in connection with my boar incarnation, etc. (*madbalaṃ varāhāvatārādau tvam eva jānāsīty arthaḥ*)." The reference is, of course, to Viṣṇu's incarnation as the cosmic Varāha (*varāhāvatāra*), or boar, who lifted the earth from the depths of the primordial ocean. See, for example, *MBh* 3.141; 12.202,339–340; *BhāgP* 3.13–19; *VarāP* 113–115; and *Viṣṇu P* 1.4.3–11,25–29,45–49. See also notes to 6.105.12. See, too, notes to *Prakṣipta* II, *sarga* 3.7 and 7.94.5–6.

7. "Granted" *kāmam*: Cr understands the adverbial term here to refer to Janaka's ploughing to his heart's content. He reads the verse as follows: "While Janaka was ploughing to his heart's content, ploughshare in hand, Maithilī arose from you. Therefore, you are indeed my mother-in-law. What is suggested here is that for that very reason it is not proper for you to carry her off. (*phālahastena kāmaṃ yatheṣṭaṃ karṣatā janakena tvatsakāśān maithily uddhṛtāto mama tvaṃ śvaśūr evaitena tvayāpahartuṃ na yogyeti vyañjitam.*)"

"you are my mother-in-law" *śvaśūr mamaiva tvam*: Cs seems almost to take a skeptical attitude toward the legend of Sītā's birth. He says, "According to the old rumor among the people, you are the mother of my wife (*prāglokapravādo mama patnīmātā tvam iti*)."

"for" *hi*: V2,3,D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *tu*, "but *or* and."

"she was adopted" *uddhṛtā*: Literally, "she was raised up *or* rescued."

"plough in hand" *halahastena*: V2,D6,7,10,11,T4, and GPP, NSP, and Gita Press read instead the more or less synonymous *phālahastena*, "ploughshare in hand."

"was ploughing" *kṛṣatā*: Literally, "by [him] who was ploughing." Ñ2,V,B,D1,6,7,9–11,T3,4,M7–9, and GPP, NSP, Gita Press, KK, and VSP read the verb as a first *gaṇa* rather than a sixth *gaṇa* root, *karṣatā*, "by [him] who was ploughing." The reference is to Janaka's having found Sītā in a ploughed furrow of his sacrificial enclosure as he was clearing the field. See 1.65.14–15.

8. "you must . . . open wide for me" *vivaram . . . prayaccha me*: Literally, "Give me an opening." Compare 7.88.10 and notes. Here, too, as at 7.88.10, Cr idiosyncratically understands the term *vivaram* to mean "an excellent flying chariot *or* palace." Here he glosses, "a type of flying palace that would enable me to come into her presence (*vivaraṃ tatsannidhiprāpakavimānaviśeśam*)." Ct understands that the meaning is "so that having entered, I might stay with her (*praviśya tayā saha sthātum iti bhāvaḥ*)."

"I must be with her" *vaseyaṃ sahitas tayā*: Literally, "I would dwell together with her."

"whether it be in the underworld known as Pātāla or in the highest heaven" *pātāle nākapṛṣṭhe vā*: Literally, "in Pātāla or on the back of heaven."

9–10ab. "I have been driven mad" *matto 'ham*: Literally, "I am mad." Compare the elaborately described grief, madness, and rage of Rāma over the abduction of Sītā at 3.58–62 and Pollock's analysis in his introduction to the *Araṇyakāṇḍa* (Pollock 1991, pp. 55–67).

"This very day . . . not" *nādya*: D10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *na me*, lending the phrase the sense "if you do not give back to me."

"just as she was" *tathārūpām*: Literally, "having a form in this way." D7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *yathārūpām*, "having a form in which way."

"I shall destroy you entirely" *vidhamiṣyāmi te hy aham*: Literally, "for I will destroy your." The critical reading is elliptical, as it lacks a substantive to serve as a direct object of the verb "I will destroy (*vidhamiṣyāmi*)." We understand the missing term to be the earth in its physical form, as distinct from the goddess earth, to whom Rāma is address-

ing his words. D6,7,10,11,M2,4,5, and GPP and NSP read *vyathayiṣyāmi*, "I will shake," for *vidhamiṣyāmi*, "I will destroy." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sthitim*, "residence *or* abode," thus providing the missing substantive.

10cd. "let everything in this world be once more nothing but water" *sarvam āpo bhavatv iha*: Literally, "let everything here become the waters." Rāma is referring to the common trope of creation and destruction found in the literature from the *vedas* onward, according to which the material world emerged from a primordial, undifferentiated ocean and will return to that state at the time of universal destruction. D6,7,10,11,T3, 4,M1,2,4,5,6,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead the plural *bhavantu* for the critical edition's singular *bhavatu*, lending the phrase the sense "Let the waters become everything here." Cs explains: "The meaning of the phrase 'the waters will become' is 'I will make it [the earth] dissolve into the waters' (*āpo bhavantu jalalīnāṃ kariṣyāmīti bhāvaḥ*)."

11. "As Kākutstha, the delight of the Raghus . . . was speaking . . . to him" *bruvati kākutsthe . . . /. . . raghunandanam*: Literally, "as Kākutstha was speaking . . . [Brahmā said], to the delight of Raghus." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *ātmanepada* participle *bruvāṇe* for the *parasmaipada bruvati*.

12. Ck and Ct set this and the following verse in the context of their ongoing theological discussion concerning the suffering of Rāma. The question arises here because, although Rāma was obliged to act, think, and suffer as an ordinary human in order to maintain the truth of Brahmā's boon to Rāvaṇa, he was freed from that obligation upon killing the *rākṣasa*. Why then, these commentators wonder, does he need to be reminded of his divine nature yet again? They frame the verse with the question as to how there might be a dissipation of suffering on Rāma's part at this point (so Ct; Ck "How is it that Rāma still has this suffering?"). The idea, according to Ct, is that the suffering is rooted in the [earlier] need to act out ignorance of his own inherent nature, but that now Rāma is being urged to act in remembrance of his true nature. Both commentators quote *Bṛhadaraṇyakopaṇiṣad* 4.4.12, which says, "If a man knows the true self, in the form of the knowledge, 'I am that,' then desiring what and for the desire of what would he torment his own body." Ct continues, saying that this is because all of Rāma's actions that were rooted in his taking on the condition of a human, that is to say, actions up until the killing of Rāvaṇa and the performance of the *aśvamedha*, are now completed. Thus there is no benefit to be had in continuing to play out the occlusion of his true nature. (*nanu katham idānīṃ saṃtāpāpagama iti* [*katham saṃtāpa idānīṃ mamety*—so Ck] *cet tasya svatattvājñānanaṭanādimūlakatvāt. svatattvasmaraṇanaṭanam eva kurv ity āha—smara tvaṃ pūrvakaṃ bhāvam iti . . . ātmānaṃ ced vijānīyād ayam asmīti puruṣaḥ. kim icchan kasya kāmāya śarīram anusaṃjvared iti śruteḥ . . . mānuṣabhāvamūlarāvaṇavadhāśvamedhayāgāntasarvakṛtyānāṃ nivṛttatvenedānīṃ tattvāvaraṇanāṭanena phalābhāva iti bhāvaḥ*—so Ct; Ck somewhat similarly.)

"You must not torment yourself." *na saṃtāpaṃ kartum arhasi*: Literally, "You ought not make pain."

"Remember your immemorial nature" *smara tvaṃ pūrvakaṃ bhāvaṃ*: Literally, "You must remember the primal *or* earlier state of being." Ck, Cg, and Ct understand the reference to be to Rāma's true nature, that is, as Viṣṇu (*pūrvakaṃ svabhāvaṃ viṣṇutvam ity arthaḥ*—so Cg; Ck and Ct similarly). Cr, however, in keeping with his wider interpretation of the departure of Sītā, understands that Rāma should not suffer because he should remember his previous intention, which took the form of sending [Sītā] to the heavenly Sāketa (*tvaṃ pūrvakaṃ bhāvam aprakaṭasāketapreṣaṇarūpasvābhiprāyam . . . smarātaḥ saṃtāpaṃ kartuṃ nārhasi*). See notes to 7.86.5. Ck understands that the reference is to the *Yuddhakāṇḍa* (6.105.10ff.), where Brahmā and the gods remind Rāma of his true na-

ture. (*smara tvam ityādi pūrvakaṃ vairājavaiṣṇavamartyamānuṣopagrahaparigrahāt pūrvasiddhaṃ tathātmānaṃ mānuṣaṃ manye ityādinā.*)

"our counsel" *mantram*: Literally, "counsel." Cg and Ct understand the term to refer to Viṣṇu's deliberations with the gods at the time of his incarnation (*mantraṃ devaiḥ sahāvatārāya kṛtaṃ vicāram*—so Cg; Ct similarly). Ck takes the reference to be to the gods' declaration of the divine nature of Rāma in the *Yuddhakāṇḍa* (*mantram . . . ādityahṛdayādhyāyopadiṣṭas taṃ ca mantraṃ smara*). See App. I, No. 65, following notes to 6.93.27. Cr does not specify the occasion on which Rāma's conversation with the gods took place. He glosses simply, "the conversation with us (*mantram asmābhiḥ saha bhāṣaṇam*)."

Following line 24 (= 12cd), B1–3,D6,7,10,11,S (except M6) insert, while V2 inserts following 25, a passage of one line [10*]: "I do not need to remind you, great-armed one, you who are unsurpassed[1] (*na khalu tvāṃ mahābāho smārayeyam anuttamam*)."

[1] "I do not need to remind you . . . you who are unsurpassed" *na khalu tvām . . . smārayeyam anuttamam*: Literally, "I should by no means remind unsurpassed you." Ck, Cg, and Ct are concerned about the seeming incongruity of reminding an omniscient divinity of his own true nature. Ct understands, "I am not asking you to remember as if you had forgotten your true nature (*vismṛtatattvam iva smaraṇaṃ kurv iti na prārthayāmi*)." Ck similarly notes, "There would not be a forgetting of the true nature on your part (*tattvavismaraṇaṃ te na bhaviṣyati*)." Cg tersely comments, "I am not going to remind you—because of [your] omniscience, that is the meaning. (*tvām ahaṃ na smārayeyam. sarvajñatvād iti bhāvaḥ.*)"

13. "that you are an unassailable incarnation of Viṣṇu" *durdharṣaṃ smara tvaṃ janma vaiṣṇavam*: Literally, "you must remember the unassailable Vaiṣṇava birth." The phrasing here is rather obscure, but the intent seems clear: Brahmā is reminding Rāma that he is, indeed, a manifestation of Viṣṇu. Ct understands the phrase to mean "You must remember that your essential self is that of Viṣṇu, who has taken birth in this world. The meaning is that you should perceive this through inner contemplation." Ct goes on to note that up until this point, for the purpose of carrying out his mission, Rāma has taken the position that he was a man and acted that out, but he should now give that up. (*vaiṣṇavam ātmānam iha janma prāptavantaṃ smara. dhyānena paśyety arthaḥ. etāvatparyantaṃ kāryanirvāhāya maṇuṣyo 'ham iti dhyānena tathābhāvaṃ nāṭitavān apīdānīṃ tat tyajety arthaḥ.*) According to Ck, who, as elsewhere, seems to put forward a Brahmaite perspective, Brahmā is telling Rāma that his human birth, which has been an ocean of misery, was a form of himself [i.e., Brahmā], that is to say, of the unborn, self-existent Brahmā, who is the only truly existent one. That form is the basis for [Rāma's] acceptance of the body that is the gross physical form of cosmic Viṣṇu. [This form was accepted] freely by [Viṣṇu], who took three strides under his own power. The meaning is 'This is not your true form; rather, it is my form, which is without birth, without death, fearless, destructive of arrogance, and which is your true form.' (*idam mānuṣaṃ duḥkhodadhibhūtaṃ janma cājasya svayaṃbhuvo brahmaṇo matto 'nanyatattvasyāpi vaiṣṇavaṃ svaśaktitripadā viśuddhaye svecchayā sthūlavirāḍviṣṇūpagrahasvīkāramūlaṃ smara. nedaṃ tava svarūpam api tv ajam amṛtam abhayaṃ mānadaṃ māmakaṃ rūpam eva tattāttvikarūpam ity arthaḥ.*) Cr understands that Rāma is being urged to remember his own manifestation through his birth, which was connected with the petition [of the gods] to Viṣṇu. Cr believes that this instruction (i.e., *smara*, "you must remember") suggests that it would not be appropriate for Rāma to depart without having completed the sacrifice that is currently in progress. (*vaiṣṇavaṃ viṣṇuprārthanāsaṃbandhijanma svaprādurbhāvaṃ ca smaraitena saṃkalpitayāgaṃ saṃtyajya bhavato gamanaṃ nocitam iti*

sūcitam.) Cr's idea, no doubt, is that but for the necessity of completing the sacrifice, Rāma would have departed for heavenly Sāketa together with Sītā. Ñ,V1,2,B4,D2,6,10, 11,T,G2,M1–6,8,10, and GPP, NSP, Gita Press, KK, and VSP read the vocative *durdharṣa*, "O unassailable one," for *durdharṣaṃ*, "unassailable [incarnation]."

Following verse 13 (= line 25), D,6,7,10,11,S insert a passage of three lines [11*]: "For Sītā, who is free from impurity,[1] virtuous, and was devoted to your primordial self,[2] has happily entered the world of the great serpents[3] through the power of her penances, which were focused on you.[1–2] And, without any doubt, you will rejoin her once again in heaven.[4][3]"

[1] "who is free from impurity" *vimalā*: Ct glosses, "inherently devoid of all faults *or* censure." He explains that the meaning is that in reality Sītā is not different from Rāma. (*vimalā svata eva sarvāvadyaśūnyā. vastutas tasyās tvadabhinnatvād iti bhāvaḥ*.)

[2] "who was devoted to your primordial self" *tava pūrvaparāyaṇā*: Literally, "she who is devoted to the previous in your case." The commentators try to unpack this awkward phrase. Ct glosses, "longing to obtain your primordial nature (*tava prakṛtiprāptisamutsukā*)." Cr glosses, "she of whom the highest place of refuge is in you alone, the primordial one, that is to say, the one who is prior to all beings (*pūrvasmin sarvādibhūte tvayy eva param ayanaṃ yasyāḥ sā sītā*)." Cg glosses, "devoted to your primordial nature" and then notes that the meaning is that "she is longing to obtain your primordial nature." (*tava pūrvabhāvapravaṇā. tava prakṛtiprāptisamutsukety arthaḥ*.)

[3] "the world of the great serpents" *nāgalokam*: Ct is uncomfortable with the idea that Sītā has actually plunged into the netherworld of Pātāla, the subterranean world of the snakes. He explains: "Under the pretext of going to the world of the serpents, she happily went to the *nāgaloka*, that is to say, Viṣṇu's world. (*nāgalokagamanavyājena nāgalokaṃ viṣṇulokaṃ sukhaṃ prāyāt*.)" Cr understands the reference to be to the underworld but notes that the term suggests the house of the presiding goddess of the earth, which is in that world (*nāgalokaṃ prāyād agād etena tasminn eva loke pṛthivyabhimānidevatayā gṛham astīti sūcitam*). Perhaps Cr is referring to Viṣṇu's resting place on the cosmic serpent Śeṣa.

[4] "in heaven" *svarge*: Ck and Ct understand the reference to be to the highest heaven, which is the Brahmaloka (*svarga eva parasvarge brahmaloka eva . . . nānyatra*)." Cr, characteristically, understands the reference to be to Sāketa (see note to 7.86.5). Cs, on the other hand, understands the reference to be to Vaikuṇṭha, the eternally blissful world of Viṣṇu (*svarge nityasukharūpe vaikuṇṭhe*).

14. "in the midst of this assembly" *asyāḥ pariṣado madhye*: D6,7,10,11,T3,4,M5,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead *asyās tu pariṣanmadhye*. This reading creates a syntactical problem for those commentators who share it, as the construction of the genitive feminine pronoun *asyāḥ* is difficult to construe. Ck, Ct, Cr, and Cs resolve the problem by taking the pronoun retrospectively to refer to Sītā and construe it with the term *saṃgamaḥ*, "union," in 11*, line 3. Ct seems to propose an alternative reading in which he takes *pariṣat* not as the first member of a *tatpuruṣa* compound but as a genitive feminine singular that has lost its declensional ending, in which case it can agree with the pronoun *asyāḥ* (*pariṣad iti luptaṣaṣṭhyantam*). Cs, deriding Ct's fear of construing the pronoun in more than one syntactical unit, mockingly quotes Ct, claiming that the latter's argument is an effort to provoke a fight. (*pariṣanmadhye sadomadhye. anena naikadeśānvayabhayato luptaṣaṣṭhyantato 'rarīkārakāraṇaka āyāso nāgojibhaṭṭapakṣa iveti jñeyam*.)

16. "Vālmīki has rendered" *vālmīkinā kṛtam*: Literally, "[has been] done by Vālmīki." Ck, Cg, and Ct remind us that Vālmīki knows the past, present, and future (*trikālajñena*).

Cg additionally notes that Vālmīki was able to compose his poem through the grace of Brahmā (*madanugrahāt*), recalling the passage at *Bālakāṇḍa* 2.29–41.

"starting from the time of your birth" *janmaprabhṛti te*: Literally, "beginning from the birth of you."

"your experiences of joy and sorrow" *sukhaduḥkhopasevanam*: Literally, "the pursuit of happiness and unhappiness." Cs understands the joy to be inherent to Rāma's nature, while the sorrow was merely demonstrated to mislead people. (*sukhasya svābhāvikasya. duḥkhasya janamohanārthaṃ pradarśitasya.*)

"and even" *caiva*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ceha*, "and here." Cg, Ct, and Cr all understand the referent to be the poem itself (*iha kāvye*—so Cg and Ct; Cr similarly).

"what is yet to come" *bhaviṣyam uttaram*: Literally, "the conclusion which is the future *or* the future which remains." At verse 20 below (lines 37–38), the text makes it clear that the term *uttara* is to be understood as the name of the remaining section of the poem. See, too, verses 20 (= lines 37–38) and 23 (= lines 43–45) below and lines 54–55 of App. I, No. 13, at the opening of *sarga* 89 and notes, for similar passages. Ñ,V,B2–4,D1–7,9–11,T1,3,4,G2,3,M3,5–7,9, and GPP, NSP, and Gita Press read instead the nearly synonymous compound *bhaviṣyaduttaraṃ*. T2 and KK and VSP read instead *bhaviṣyaty uttaram*, "the subsequent [events] that will occur." Ck, Cg, and Ct understand the reference to refer to events in Rāma's career that will transpire after the death of Sītā (*sītopasaṃhārād uttaraṃ ca yat te caritaṃ bhaviṣyati*—so Ck, Cg, and Ct).

17. "Rāma Rāghava; for no one other than you deserves to enjoy such poetic fame" *rāma . . . / na hy anyo 'rhati kāvyānāṃ yaśobhāg rāghavād ṛte* //: Literally, "O Rāma, for no other [man] except for Rāghava deserves [to be] the enjoyer of the fame of poems." Ck, Cg, Ct, and Cr explain that no one else deserves to be the enjoyer of the fame that is made known through poetry, that is to say, deserves to be the hero of a poem. Therefore, these commentators continue, because of the lack on the part of others of virtues that are to be described, even today all poets generally have recourse to the history of Rāma. (*tvatto rāghavād ṛte 'nyaḥ kāvyānāṃ yaśobhāk kāvyaprakāśyayaśobhāk kaścid api nārhati. kāvyanāyakatām iti bhāvaḥ. anyeṣāṃ varṇanīyaguṇaśūnyatvāt sarve kavayo 'dyāpi rāmacaritam eva prāyeṇāśrayanti.*—so Ct; Ck, Cg, and Cr similarly.) Cs observes that the word for poem is in the plural for the purpose of indicating the existence of the innumerability of the virtues [of Rāma] that are to be described (*kāvyānāṃ varṇanīyaguṇānām agaṇeyatvavittyai bahuvacanam*).

18. Ck and Ct argue that this verse expresses the greatness of the poem by informing us that it was commissioned by Brahmā himself, who is the greatest of all beings (*asya kāvyasya mahattvaṃ sarvamahatā mayaiva parigrahād ity āha—śrutam iti*—so Ct; Ck similarly). Cr believes that Brahmā utters the verse in anticipation of Rāma's objection as to how, since the poem includes the end of his own life, Brahmā could know about it (*nanu matparyavasānakam evedam iti tvayā kathaṃ jñātam ity ata āha śrutam iti*).

"Moreover" *tu*: D7,10,11,M2, and GPP, NSP, Gita Press, KK, and VSP read instead *te*, "your." Ct glosses this variant by providing the phrase "this poem concerning you (*ta etat tvatsambandhīdaṃ kāvyam*)."

"a long time ago" *pūrvam*: Ck and Ct understand that Brahmā had heard the poem long ago directly from the lips of the goddess of poetry (*pūrvaṃ śrutaṃ kāvyarūpiṇyā devyā mukhād evety śeṣaḥ*—so Ct; Ck similarly).

"It is utterly truthful" *satyavākyam*: Literally, "having true utterances." Cr understands, "in which the utterances are true (*satyāni vākyāni yasmiṃs tat*)."

"it obscures nothing" *anāvṛtam*: Literally, "unobscured *or* uncovered." Cg understands the term to mean that the poem is devoid of the obscurity of ignorance (*anāvṛtam ajñānāvaraṇarahitam*). Ck and Ct understand, "devoid of prattle grounded in ignorance

(*avidyāmūlapralāparahitam*)." Cr reads the term more strongly still as meaning that the poem actually destroys or banishes the shroud of ignorance (*ajñānāvaraṇanāśakam*).

19. "including the remaining events that are yet to come" *śeṣaṃ bhaviṣyam*: Literally, "the future remainder." Ck, Cg, and Ct gloss, "the remainder whose subject is what is yet to be (*bhaviṣyadviṣayaśeṣaṃ śeṣam*—so Ct; Ck and Cg similarly)." Cr understands the reference to be to the *Rāmāyaṇa*, which informs one of the events belonging to the future that have been thus far left out of what has been heard (*śeṣaṃ śravaṇād avaśiṣṭaṃ bhaviṣyaṃ bhaviṣyatkālakacaritabodhakarāmāyaṇam*). Interestingly, Cr believes that the reference here is meant to suggest a request that henceforth Rāma is to comport himself in accordance with what is contained in the latter portion of the poem (*etenetaḥ prabhṛty etad anusāreṇaiva kartavyam iti prārthanā sūcitā*).

20. "most illustrious prince of immense blazing energy" *mahāyaśaḥ . . . mahātejaḥ*: Literally, "O one of great fame. O one of great blazing energy."

"together with the seers here" *atra . . . ṛṣibhiḥ sārdham*: Ct believes that the reference is to the seers who reside in Brahmā's world (*brahmalokasthair ṛṣibhiḥ*).

"the great remainder of this poem known as the *Uttara*" *uttaraṃ nāma kāvyasya śeṣam /. . . uttamam*: Ct explains that this is the remainder of the poem and that its name is the *Uttara* (*uttarākhyo yaḥ kāvyasya śeṣaḥ*). Cg explains, "the poem known as the *Uttarakāṇḍa*, which is the remainder (*uttarakāṇḍākhyakāvyaṃ śeṣabhūtam*)." Ck understands similarly to Cg. On the term *Uttara*, compare verses 16 (= lines 29–30) and 20 (= lines 37–38) above, 23 (= lines 43–45) below, and lines 54–55 of App. I, No. 13, at the opening of *sarga* 89; and see notes.

21. "by anyone other" *na . . . anyena*: Ct understands the exclusion to include Lakṣmaṇa, etc. (*lakṣmaṇādinety arthaḥ*), while Cr applies it to Bharata (*bharatādidvārety arthaḥ*). Ck and Ct take the exclusivity to express extreme reverence for the Lord and note that one should understand that it is because of the fact that this portion of the poem deals with his incarnation. (*evaṃ bhagavataḥ paramādaraḥ. kāvyasya svāvatāraviṣayatvād iti bodhyam*—so Ct; Ck similarly.) This is in keeping with Ct's preamble to his comments on the verse, where he notes that this portion of the poem is not to be heard by everyone because of its extremely esoteric nature (*atirahasyatvāc ca nāyam aṃśaḥ sarvaiḥ śrotavya ity āha—neti*). Cr understands the exclusion to suggest that Brahmā has observed Rāma's great weariness [with his earthly incarnation] (*etena rāmasya mahān khedo brahmaṇāvilokita iti śūcitam*).

"than the great seers and you, hero, who are the supreme seer" *ṛte maharṣibhir vīra tvayā vā paramarṣiṇā*: D10,11, and GPP, NSP, and Gita Press read instead *paramarṣiṇā* [*sic*] *vīra tvayaiva raghunandana*, "by you alone, heroic delight of the Raghus, who are the supreme seer." KK and VSP read instead *paramaṃ* [*sic*] *ṛṣiṇā*, which would lend the sense "the supreme [section] by the seers." Both variants have incorrect *sandhi*, and neither is attested in the critical apparatus. Ck, Cg, and Ct gloss *paramarṣinā* (*paramarṣiṇā*—Ck, Cg), "the supreme seer," as "supreme royal seer (*paramarājarṣiṇā*)." Cr glosses, "by you alone who are omniscient (*sarvajñena tvayaiva*)."

22. "together with Vāsava and the gods" *devaiḥ saha savāsavaiḥ*: Literally, "together with the gods, who were accompanied by Vāsava." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sabāndhavaiḥ*, "together with [their] kinsmen," for *savāsavaiḥ*, "together with Vāsava."

23. "returned, since their hearts were set upon it, to hear the *Uttara*" *nyavartanta . . . uttaraṃ śrotumanasaḥ*: Literally, "having their hearts *or* minds on hearing the *Uttara*, they returned." We understand, with Ck, Cg, and Ct, that the seers in question are those who were summoned by Rāma to witness Sītā's proof of innocence at the sacrificial session at 7.87.1–5 (*ye ca tatreti yajñasadasi*). We further understand, with Ct and Cr, that these seers, having accompanied Brahmā to his world, now return to Rāma's presence in

their desire to hear the recitation of the *Uttarakāṇḍa* (*brahmaṇā saha calitā api punar nivṛttā ity arthaḥ*—so Ct; Cr similarly). Among the translators consulted, only Gita Press (1998, vol. 2, p. 921) shares this understanding with us. All others who read with the critical edition understand the verb *nyavartanta* to mean that the seers remained behind when Brahmā and the gods departed. But this appears to force the meaning of the verb. B4 and the text of Gorresio (7.105.25) read instead *nyavasan*, "they dwelt *or* stayed there." On the term *Uttara*, see verses 16 (= lines 29–30) and 20 (= lines 37–38) above; lines 54–55 of App. I, No. 13, at the opening of *sarga* 89; and notes.

24. "of the God of gods" *devadevasya*: KK and VSP read instead *devadevena*, "by the God of gods."

25. "the sages" *munayaḥ*: V2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ṛṣayaḥ*, "the seers."

"the inhabitants of Brahmā's world" *brahmalaukikāḥ*: D10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *karmadhāraya* compound *brāhmalaukikāḥ*.

"have set their hearts on hearing" *śrotumanasaḥ*: Literally, "having their hearts *or* minds on hearing." See notes to verse 23 above.

26. "those two bards" *kuśīlavau*: On the term *kuśīlava*, see 7.58.4, 1.4.3, and notes.

"quickly" *āśu*: Ñ2,B1,D6,7,10,11,T3,M4,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *atha*, "then."

"assembly" *janaugham*: Literally, "the flood *or* mass of people."

"Rāma . . . retired to the sacrificial hall" *karmaśālām upāgamat*: Literally, "he approached the sacrifice-hall." Ñ2,D7,M3, and GPP, NSP, Gita Press, KK, and VSP, and the commentaries of Ck and Cg read *parṇaśālām*, "leaf hut," for *karmaśālām*, "sacrificial hall." Cr reads with the critical edition, while Ct offers both options as variant readings. Ck, Cg, and Ct note that by the word *parṇaśālā* we must understand that Rāma now, at the conclusion of the sacrifice and after the disappearance of Sītā, no longer in a state of consecration, moves together with his two sons to a more convenient location, that is to say, to Vālmīki's leaf hut. (*parṇaśālām upāgamad iti. yajñāvasāna eva sītāntardhānāt tataḥ paraṃ dīkṣārāhityena sthalāntarasya sugamatvāt putrābhyāṃ saha vālmīkiparṇaśālām eva rāmaḥ prāptavān ity arthaḥ*—so Cg; Ck and Ct similarly.)

Following line 51, D7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [17*]: "And as he grieved over Sītā, the night passed[1] (*tām eva śocataḥ sītāṃ vyatītā ca śarvarī*)."

[1] "And . . . passed" *vyatītā ca*: KK and VSP read instead the perfect (*liṭ*) *vyatīyāya*, "[the night] passed."

Following line 51, all manuscripts insert five additional lines (lines 52–56), which correspond to verses 1–3ab of Lahore 101; Gorresio 106; and GPP, NSP, Gita Press, KK, and VSP 99. These verses are translated at the beginning of the following *sarga*.

Sarga 89

Prior to verse 1, all manuscripts and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert five additional lines (Appendix I, No. 13, lines 52–56), which correspond to verses 1–3ab of Lahore 101; Gorresio 106 (lines 52–55 only); and GPP, NSP, Gita Press, KK, and VSP 99. See notes to *sarga* 88* for a discussion of the critical evidence to support the inclusion of this passage.

*Appendix I, No. 13, lines 52–53. "Rāma assembled the great sages. Then he said to his two sons" *samānīya mahāmunīn / . . . rāmaḥ putrāv uvāca ha*: Literally, "having assembled the great sages, Rāma said to [his] two sons."

"Now sing, setting all cares aside." *gīyatām aviśaṅkābhyām*: Literally, "Let it be sung by [you two] who are without care." Ck and Ct understand that Rāma is urging his sons to abandon both their anxiety concerning their being his sons and their suffering because of the separation from their mother (*aviśaṅkābhyāṃ matputratvaviṣayaśaṅkārahi tābhyāṃ mātṛviyogaduḥkharahitābhyāṃ ca*—so Ct; Ck similarly). Cg, substituting *vā*, "or," for *ca*, "and," understands that these are two options, i.e., that the sons are either anxious or bereaved. Cs also offers two alternatives. The first, similar in part to that of Ck, Cg, and Ct, is that Rāma is urging the boys to free themselves from worry as to how they will be able to sing now that they know that they are Rāma's sons. The second is that Rāma urges them to be free from any anxiety as to how, in light of the fact that the narration of what is to come [i.e., the *Uttarakāṇḍa*] contains both desirable and undesirable events, they should tell the story in the presence of the king. (*aviśaṅkābhyāṃ viditatatputrakatvābhyām. kathaṃ gātavyam iti śaṅkāśūnyābhyām. bhaviṣyantyāṃ kathāyām iṣṭaduriṣṭacaritasya sattvāt kathaṃ svāmisamīpe tatkathanam iti śaṅkārahitābhyām iti vā.*)

*Appendix I, No. 13, lines 54–55. "the venerable great seers" *maharṣiṣu mahātmasu*: Literally, "the great, great seers." We have substituted the term "venerable" for our normal translation of the word *mahātman*, "great," to avoid the awkward repetition in English. KK and VSP read *brahmarṣiṣu*, "the brahman-seers," for *maharṣiṣu*, "the great seers."

"that poem, the *Uttara*, which related future events" *bhaviṣyad uttaraṃ kāvyaṃ*: Literally, "the poem that is future [and] latter." On the term *Uttara*, see 7.88*.16 (lines 29–30), 20 (lines 37–38), and 23 (lines 43–45), and notes.

*Appendix I, No. 13, line 56–7.89.1. "then" *tadā*: D10,11,M2, and GPP, NSP, Gita Press, KK, and VSP read instead *tasya*, "of that [sacrifice]."

"Vaidehī" *vaidehyām*: D6,7,10,11,T4,M5,7,9, and GPP, NSP, Gita Press, KK, and VSP read instead *sītāyām*, "Sītā."

"by virtue of her perfect fidelity" *satyasaṃpadā*: Literally, "through the perfection *or* wealth of truth." The idea here is the typically Indic one according to which people are able to perform miracles on the strength of their perfect adherence to their "truth," that is to say, the perfect conduct of their assigned role in life. See Brown 1940, 1968, and 1972 and Hopkins 1932. Ck, Cg, and Ct gloss, "through her own supernatural power of truth (*svasya satyavaibhavena*—so Ct; Ck and Cg similarly)." Cr understands similarly as well.

"No longer able to see Vaidehī" *apaśyamāno vaidehīm*: Literally, "[Rāma], not seeing Vaidehī." Cs glosses the irregular *ātmanepada* participle *apaśyamānaḥ* with the normative *parasmaipada* form *apaśyan*, "[Rāma], not seeing."

"He was completely overwhelmed by grief" *śokena paramāyattaḥ*: Literally, "he was made supremely dependent by grief." The phrase is rather awkward. Ś,V1,D1–5,8–12,M6,10, and GPP, NSP, Gita Press, KK, and VSP read *paramāyastaḥ* for *paramāyattaḥ*, lending the phase the sense "supremely pained by grief."

"could get no peace of mind" *na śāntiṃ manasāgamat*: Literally, "he did not go to tranquility with his mind."

2. "he had the hosts of eminent brahmans dismissed, laden with wealth" *janaughaṃ brahmamukhyānāṃ vittapūrṇaṃ vyasarjayat*: Literally, "he had the crowd of people of the most eminent of brahmans dismissed full of wealth." V2,B4,D1,4,6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *vipramukhyānām*, "of eminent brahmans," for *brahmamukhyānām*. Ś2,V1,B1,3,D6,7,10,11,T1,2,G,M1,3,10, and GPP, NSP, Gita Press, KK, and VSP read *vittapūrvam*, "preceded *or* accompanied by wealth," for

vittapūrṇam, "full of wealth." The commentators who share this reading understand, "preceded *or* accompanied by gifts of wealth (*vittadānapūrvam*—so Ck, Cg, and Ct; Cr similarly)." D6,7,10,11,T1,2,G3,M3,5,7–9, and GPP, NSP, Gita Press, KK, and VSP read for *vyasarjayat*, "he had [them] dismissed," a second gerund, *visṛjya ca*, "and having dismissed [them]." In this reading, the syntax of the succession of subordinate clauses is not resolved until the finite verb *praviveśa*, "he entered," in 3d.

Following verse 2, T1,M3, and GPP (in brackets, unnumbered, between 7.99.5 and 7.99.6), KK, and VSP insert a passage of one line [1379*]: "And when Rāghava had concluded the sacrifice in this fashion, according to the ritual injunctions . . . (*evaṃ samāpya yajñaṃ tu vidhivat sa tu rāghavaḥ*)."

3. "Then" *tataḥ . . . / . . . tadā*: Literally, "after that . . . then." The critical reading is redundant. Ñ,V,B1,D5,6,10,11,T3,4,M6, and GPP and NSP read *sadā*, "always," for *tadā*, "then." This then lends the line the sense "always cherishing."

"Rāma" *rāmaḥ . . . / . . . saḥ*: Literally, "Rāma . . . he." The pronoun *saḥ* is marked as uncertain by the editors of the critical edition. Ś,Ñ,V,B1–4,D,T3,4,G1,M1,2,4,5,7,10, and GPP, NSP, Gita Press, KK, and VSP read instead the verse filler or emphatic particle *ha*.

"cherishing Sītā in his heart" *hṛdi kṛtvā . . . sītām*: Literally, "having placed Sītā in his heart."

Following verse 3, T1,M3, and GPP (in brackets, unnumbered, between 7.99.6 and 7.99.7), KK, and VSP insert a passage of one line [1380*]: "Having offered that sacrifice, the lord of the Raghus,[1] together with his two sons . . . (*iṣṭayajño raghupatiḥ putradvayasamanvitaḥ*)."

[1] "the lord of the Raghus" *raghupatiḥ*: GPP, KK, and VSP read instead *narapatiḥ*, "the lord of men."

4. "took no wife after Sītā" *na sītāyāḥ parāṃ bhāryāṃ vavre*: Literally, "he did not marry a wife different from Sītā." Cr glosses "different (*bhinnām*)" for the *parām*. Cs is the commentator who is most invested in the issue of Rāma's monogamy. He offers several possible explanations for Rāma's failure to take another wife. He sees the verse as a response to the question as to why Rāma did not, after all his troubles, extend his hand in marriage to another long-eyed lady. He argues first that Rāma does not remarry because, glossing the term *sītāyāḥ* as elliptical for "because of Sītā's presence (*sītāyāḥ sākāśāt*)," he understands that Sītā is not truly gone. Alternatively, Cs argues that the goddess Kamalā [Lakṣmī] has taken birth in visible form at the time of the incarnation [of Rāma] and was not born in any other form. Or [assuming the inseparable bond between Rāma and Sītā] he does not do so because of the unsuitability of taking what he already possesses. Cs then quotes several verses from an unnamed purāṇic version of the Rāma story to support his argument: "Approaching the roots of the *aśoka* tree, Rāma showed himself to Jānakī, his constant consort, although she looked away shyly. He then appeared to renounce Jānakī. Although she remained in Rāma's presence, the goddess was not visible to the dull-witted. Taking another form, his eternal consort repaired to Mount Kailāsa. When Rāma could constantly gaze upon his inseparable lady, he was filled with great joy, but when the goddess was not to be seen, he was as if in a dire state." This passage, Cs continues, demonstrates that although Rāma openly manifests the pangs of separation from Sītā, he is secretly united with the lady of Videha, and so one should not even imagine his union with any other woman. Therefore, Cs concludes, in response to the question as to how Rāma could perform sacrifices, the poet repeats the term *yajña*, "sacrifice," to dispel the erroneous notion that because Rāma was separated [from his wife] he was able to complete only one *aśvamedha*. (*iyatāyāsena kiṃ kim aparām āyatākṣīṃ pāṇigṛhītīṃ nātanod rāghava ity ata āha—neti. sītāyāḥ sākāśāt. avatā-*

rāvasara evālocyakamalaitadrūpiṇī jātā na jātānyā tadrūpiṇīti svasvīkārāyogyatvena vā. aśokamūlam āsādya darśayāmāsa jānakīm / nityāviyoginīṃ devīṃ rāmo mandadṛśām api /—tatyājeva sa jānakīm—rāmāntike sthitā devī na mandaiḥ samadṛśyata / rūpāntareṇa kailāsaṃ gatā nityāviyoginī / nityaṃ paśyan nijāṃ devīṃ pūrṇasaṃtoṣasaṃbhṛtaḥ / rāmo na dṛśyate devīty abhūt saṅkaṭavān iva / ity ukteḥ pradarśitasītāviraho rahovidehajāsahita eveti vānyakāminyāsaktir nety mantavyam. tarhi kratukṛtiḥ katham ity ukteḥ vyavahitatvād uktam evaikāśvamedhaparyavasāyiteti bhramabhraṃśanāya yajñe yajña iti vīpsoktyā vivṛṇoti yajñe yajña iti.)

"a golden Jānakī served in the role of his wife" *patnyarthaṃ jānakī kāñcanī bhavat*: Literally, "for the purpose of a wife, there was a golden Jānakī." Ck, Ct, and Cr correct the augmentless imperfect (*lañ*) *bhavat*, "there was" (*bhavad abhavat*). Cr explains that in every sacrifice there was a Jānakī made of gold for the purpose of accomplishing the duties that are to be accomplished by a wife (*yajñe yajñe sarvasmin yāge patnyarthaṃ patnīsādhyakāryasiddhyarthaṃ kāñcanī suvarṇamayī jānakī bhavad abhavad*). Cg argues that this verse shows both that Rāma had taken a vow of monogamy and that he performed his sacrifices through the means of a surrogate for Sītā (*na sītāyā ity anena rāmasyaikadāravrataṃ sītāpratinidhinaiva yajñanirvartanaṃ ca darśitam*). See 7.82.17–19, and notes.

5. "For ten thousand years he performed the *aśvamedha*" *daśavarṣasahasrāṇi vājimedham upākarot*: Literally, "for ten thousand years he undertook a *vājimedha*." The sequence *karot* of the word *upākarot*, "he performed," is marked as uncertain by the editors of the critical edition. D7,10,11,T3,4,M5,7,8, and GPP, NSP, Gita Press, KK, and VSP read *athākarot*, "then he performed," for *upākarot*, "he undertook." D6,7,10,11,T3,4, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read the plural *vājimedhān* for the singular *vājimedham*. The commentators are concerned about the length of time specified in this verse, as well as the number of the different types of sacrifices that Rāma performs. Ct quotes Ck to the effect that the mention of the period of ten thousand years indicates the duration of the [*aśvamedha*] sacrifice and not the period of time during which Rāma performed sacrifices after his separation from Sītā. It would thus appear that Ck, whose text frequently reads with the critical text, perhaps reads with the critical edition here as well, although the text of his commentary available to us omits this discussion entirely. In response, Ct argues, while one might debate the objection as to the duration of the sacrifice following [Rāma's] separation from Sītā, it is absolutely incorrect to say that this refers to the period following Sītā's entrance into the earth. (*daśavarṣasahasrāṇīti yāgakālamāryādeyam na tu sītāviyogānantaraṃ tāvān yāgakāla iti katakaḥ. tatra sītāviyogānanataraṃ tāvato yāgakālatve kiṃ bādhakam iti cintyam. na tu bhūmau sītāgamanottaram iti vaktuṃ yuktam.*) Cg's understanding is that when the poet talks of the ten thousand years during which the sacrifices were performed, it was at the first of these, the *aśvamedha*, that Sītā entered the earth (*daśavarṣasahasrāṇīty anena prathamayajña eva sītāyā bhūpraveśa ity uktam*). Cm understands the apparent contradiction of this verse with the version given in the *Padmapurāṇa* as an expression of the variances in historical events as they recur in the course of the repeated cycles of the cosmic eons (*sītāviyogānantaraṃ daśavarṣasahasrāṇi vājimedhān akarod ity etad vacanaṃ kalpabhedavivakṣayoktam iti draṣṭavyam*). See critical apparatus on 7.89.5 (p. 483). Cr understands that the verse is not only about the number of sacrifices Rāma performs but about the complex issue of the duration of his reign. In his comments to 6.116.82, he argues that Rāma rules the kingdom for three periods of ten thousand years each, and following each such period he performs sacrifices for one thousand years, yielding a total of thirty-three thousand years. The problem for Cr is that the current passage would appear to be in contradiction with 1.1.76, where Rāma is said to rule for eleven thousand years, and with the *Padmapurāṇa*, where he is said to rule for ten thou-

sand years while making love to Sītā. Cr's effort therefore, unlike Cm's, is to harmonize the seemingly differing calculations. He begins by noting that the verse informs us about the enumeration of Rāma's sacrifices. He then reminds us of his previously stated position at 6.116.82 that Rāma actually ruled and performed sacrifices for a total of thirty-three thousand years. He insists that we insert the phrase "he ruled his kingdom" after the words "for ten thousand years." Then we are to understand that Rāma performed *aśvamedhas* for three thousand years and that these were replete with sacrificial fees of ample gold. Moreover, Rāma performed ten times as many *vājapeya* sacrifices as he did *aśvamedhas*, so that up to the end of a period of three thousand years, he performed ten *aśvamedhas* and ten times that many, that is to say, one hundred, *vājapeyas*. For this reason, Cr argues that this passage is not in contradiction with the passage [at 1.1.76] in which Rāma is said to have ruled for ten thousand years and a thousand years. Moreover, Cr concludes, the passage is in conformity with the *Padmapurāṇa*'s verse according to which ten thousand years passed while Rāma was ruling and making love with Sītā. (*yāgasaṃkhyāṃ bodhayann āha—daśeti. daśavarṣasahasrāṇi triṃśadvarṣasahasrāṇīty arthaḥ. rājyaṃ cakāreti śeṣaḥ. athānantaraṃ trisahasravarṣāṇīty arthaḥ. vājimedhān akarod bahusuvarṇakān vipulasuvarṇadakṣiṇākān daśaguṇān aśvamedhāpekṣayā daśaguṇādikān vājapeyān akarot. kiṃca varṣasahasrāṇi sahasratrayavarṣaparyantam ity arthaḥ. daśavājimedhān daśaguṇāñ chatasaṃkhyākān ity arthaḥ. vājapeyāṃś cākarod ata eva daśavarṣasahasrāṇi daśavarṣaśatāni cetyādinā na virodho 'ta eva—evaṃ praśāsatas tasya rāghavasya maheśvari / atyayād daśasāhasraṃ ramamāṇasya sītayetī padmapurāṇaṃ saṃgacchate.*)

Our versions of the *Padmapurāṇa* do not specify how long Rāma performs the *aśvamedha*, only that he performs three such sacrifices with Sītā (*PadmaP* [ĀnSS] 4.69.25). Our versions of the *Padmapurāṇa* also specify that Rāma rules with Sītā for one thousand eleven years (ĀnSS 4.5.45) or one thousand years (ĀnSS 6.271.1) before performing the *aśvamedha* sacrifice[s] and then rules for eleven thousand years (ĀnSS 6.271.26,41), presumably without Sītā. See 1387*, note 1, following verse 15 below, and 7.92.16 and notes. See, too, notes to verses 6.116.82,90. On the *vājapeya*, see 7.99.2 and notes.

"as well as" *tathā*: The reading is marked as uncertain by the editors of the critical edition.

"in which there was a distribution of much gold" *bahusuvarṇakān*: Literally, "which had much gold." See Cr's comments above.

6. "And majestic Rāma offered the *agniṣṭoma* and the *atirātra*, as well as the *gosava* rites, at which great wealth was distributed, and other rites as well, accompanied by ample sacrificial fees." *agniṣṭomātirātrābhyāṃ gosavaiś ca mahādhanaiḥ / īje kratubhir anyaiś ca śrīmān āptadakṣiṇaiḥ //*: Literally, "He, the majestic one, sacrificed with the *agniṣṭoma* and the *atirātra* and with *gosavas*—possessing much wealth—as well as with other rites in which there were full fees." On the *agniṣṭoma*, see notes to 7.25.8. The *atirātra* is a type of *soma* sacrifice. See Kane 1974, vol. 2, pt. 2, p. 1205. The *gosava* is a one-day *soma* sacrifice. See *ManuSm* 11.74; *MBh* 3.31.16; 5.120.13; 13.106.1; and 13.134.57. See also Kane 1974, vol. 2, pt. 2, pp. 1212–13, note 2644.

7. "And" *tu*: The reading is marked as uncertain by the editors of the critical edition. V2,B2,3,D6,7,10,11,T3,4,G1,2,M1,2,4,5,7,9,10, and GPP, NSP, and Gita Press read instead *ca*, "and."

"ruled the kingdom" *rājyasthasya*: Literally, "while he was situated in the kingship."

8. "The apes, monkeys, and *rākṣasas* remained under Rāma's rule, and the kings were devoted to Rāghava, day in and day out." *ṛkṣavānararakṣāṃsi sthitā rāmasya śāsane / anurañjanti rājāno ahany ahani rāghavam //*: Note the hiatus between *pādas* c and d. Ś,Ñ,V,B,D1–4,8,9,12,M6, and KK and VSP read instead *anurañjanti rājānam* [Cg's vari-

ant] *ahany ahani rāghavam* / *ṛkṣavānararakṣāṃsi sthitā rāmasya śāsane* // by transposition.

"apes" *ṛkṣa-*: On the term *ṛkṣa* as "ape," see 6.28.1–3; 6.22.32; 6.54.14; 6.55.45; 6.102.21; etc. Compare, however, 7.31.18–19 and notes, where the term is translated as "bear." On the use of this term, see notes to 1.16.10 and R. Goldman 1989.

"the kings" *rājānaḥ*: Ś,Ñ,V1,3,D1–5,8,9,12,T,G1,3,M3, and KK and VSP read instead the accusative singular *rājānam*, which would then modify Rāghava, lending the line the sense "the apes, monkeys, and *rākṣasas* . . . were devoted to king Rāghava."

"were devoted to" *anurajyanti*: Ñ,V1,2,D6,7,10,M3,6,8,9, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous first *gaṇa* form, *anurañjanti*. Ct and Cs read the simplex in the sense of the causative, in other words, "the kings pleased *or* gratified Rāma." (*anurañjanty anurañjayanti*.) Cr understands the verb to govern not just the kings but also the apes, monkeys, and *rākṣasas* mentioned in the verse (*ṛkṣādayo rājānaś ca rāghavam anurañjanti*).

"day in and day out" *ahany ahani*: Literally, "in day after day." D6,7,10,M1,2,4–10, and GPP, NSP, and Gita Press insert the pleonastic particle *hi* [*hy*] before *ahany ahani*, "in day after day," to avoid the hiatus between *pādas* c and d. Cs understands the particle *hi* in the sense of *iva*, "like *or* as if," interpreting the phrase to mean "every day as it seemed." (*hir ivārthaḥ*.)

9. "Parjanya brought the rains at the proper time" *kāle varṣati parjanyaḥ*: Literally, "Parjanya rained at the [proper] time." Compare verses 9 and 10 with 6.116.84–89 and notes, where virtually identical conditions are described. See, too, 7.40.13–17 and notes and 1.1.71–73 and notes for other descriptions of the *Rāmarājya*.

"there was abundant food" *subhikṣam*: Literally, "good food." We agree with Ck, Cg, Ct, and Cr, who add a copulative verb (*abhavad iti śeṣaḥ*—Ck, Cg, and Ct; *astīti śeṣaḥ*—so Cr).

10. "no one suffered an untimely death" *nākāle mriyate kaścit*: Literally, "No one died at the wrong time."

"nor . . . did illness afflict any living creature" *na vyādhiḥ prāṇināṃ*: Literally, "there was no disease of living things."

"at that time" *tadā*: The word is marked as uncertain by the editors of the critical edition. D6,7,10,11,T2,G1,2,M1,2,4–7,10, and GPP, NSP, Gita Press, KK, and VSP read instead *tathā*, "as well."

"nor was there any breach of righteousness" *nādharmaś cābhavat kaścit*: Literally, "there was no unrighteousness whatsoever." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *nānārthaḥ* for *nādharmaḥ*, lending the *pāda* the sense "there was no calamity whatsoever."

11. "succumbed to the law of time" *kāladharmam upāgamat*: See note to 7.69.7 for other occurrences of the phrase *kāladharma* in the *Rāmāyaṇa*. Cr, continuing his identification of Sāketa as the heavenly abode of the House of Ikṣvāku, inserts a negative (possibly carrying over one of the negatives from verse 10) and glosses the phrase as "Rāma's mother went to the place where there was no law of time, that is, Sāketa (*rāmamātā na kālasya dharmo yatra taṃ sāketam upāgamat*)."

12. "Sumitrā followed her" *anvīyaya sumitrāpi*: Literally, "Sumitra, too, followed." Ñ1,V1,3,D2–4,6,7,9–11,T3,4,M2,4,6,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and," for [*a*]*pi*, "too."

"who, after performing many different acts of righteousness, was established in the highest heaven" *dharmaṃ kṛtvā bahuvidhaṃ tridive paryavasthitā*: Literally, "having practiced *dharma* in many ways, [she was] established in the third heaven." The reference to Kaikeyī here no doubt obliquely suggests her rehabilitation after her infamous betrayal of her husband. Cr subjects the term *tridiva* to an analysis that is in accordance

with his larger project. Deriving the term *divaḥ*, normally, "heaven," from the root √*div* in its sense of "praise," he explains: "*tridive* means in that [place] which has the praise of the three, Brahmā, etc. [i.e., Brahmā, Viṣṇu, and Śiva], that is to say, in Sāketa (*tridive trayāṇāṃ brahmādīnāṃ divaḥ stutir yasya tasmin sākete . . .*)."

13. "were established" *pratiṣṭhitāḥ*: B1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pramuditāḥ*, "joyous *or* delighted."

"in heaven" *svarge*: Cr once more identifies the heavenly abode as Sāketa (*svarge sākete*). See notes to verse 12 above.

"resumed their wifely duties" *sahadharmaṃ ca lebhire*: Literally, "they obtained the shared duties." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *sarvadharmam* for *sahadharmam*, lending the *pāda* the sense "they attained every righteousness." Ck, Cg, Ct, and Cr understand the term *sarvadharmam* here to mean "the enjoyment of all pleasures that are to be accomplished through righteousness (*sarvadharmasādhyasukhabhogam*—so Ct; Ck, Cg, and Cr similarly)."

14. "gave generous donations . . . on behalf of his mothers " *tāsām . . . mahādānam . . . prayacchati / mātṝṇām*: This appears to be the only reference in the *Rāmāyaṇa* to the practice of memorial donation.

"to brahman ascetics" *brāhmaṇeṣu tapasviṣu*: So we understand the sequence. Raghunathan (1982, vol. 3, p. 611) understands that there are two separate groups of recipients: brahmans and ascetics. He translates, "Brahmanas and anchorites." The term *tapasviṣu* is marked as uncertain by the editors of the critical edition.

"without distinction" *aviśeṣeṇa*: We understand with Cr that the term refers to Rāma's equal reverence for all of his three mothers. This also reinforces the fact that Rāma appears to harbor no ill feelings toward Kaikeyī. See, for example, 2.96.15, where Rāma is said to grasp the feet of all his mothers. See, too, 6.115.39 and notes to 6.70.14.

15. " made offerings of many precious things to his ancestors" *pitryāṇi bahuratnāni . . . / . . . cakāra*: We read *cakāra*, "he made," in *pāda* c to govern both objects: *pitryāṇi*, "rites to the ancestors," in *pāda* a and *yajñān*, "sacrifices," in *pāda* b. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *pitryāṇi brahmaratnāni*, which Ck, Cg, and Ct take in the sense of valuable articles given to brahmans in connection with rites to the ancestors. They further understand *brahmaratnāni* to be the object of the verb *prayacchati*, "he gave," which they bring down from verse 14 (*pitryāṇi pitṛkarmāpekṣitāni brahmaratnāni brāhmaṇadeyottamavastūni ca prayacchati smety anukarṣaḥ*—so Ck; Cg and Ct similarly). Cr understands somewhat differently. He takes *pitryāṇi* to mean "causing pleasure to the ancestors" and *brahmaratnāni* to mean "excellent things suitable for brahmans"; he then supplies the verb "he [i.e., Rāma] gave." (*pitryāṇi pitṛsukhakārakāṇi brahmaratnāni brāhmaṇayogyottamavastūni dadāv iti śeṣaḥ.*) Roussel (1903, vol. 3, p. 631) understands the term *ratna* in its sense of "gems," translating, "*accompagnées de joyaux pour les Brahmanes*." In this he is followed by Shastri (1959, vol. 3, p. 620), who renders, "accompanied by gifts of gems to the Sages," and Benoît (1999, p. 1418), who offers, "*en distribuant des bijoux aux brāhmanes*."

"supremely excellent" *paramadustarān*: Literally, "supremely unsurpassed." The word *dustara* can also mean "difficult to accomplish," and some translators have understood it in this sense. Thus Gorresio (1870, p. 290) translates, "*sacrifizi cui é difficile oltremodo il compiere*" and Dutt (1894, p. 1914) offers, "of a very difficult sacrifice," while Raghunathan (1982, vol. 3, p. 611) renders, "many a difficult sacrifice" and Gita Press (1998, vol. 2, p. 923) translates, "most difficult to perform."

"gratifying" *vivardhayan*: We follow Cr, who glosses, "pleasing *or* gratifying (*saṃtoṣayan san*)." Ct glosses, "worshiping (*pūjayan*)."

Following verse 15, Ñ,V1,3,B,D1–7,9–11,S, and Gorresio insert a passage of two lines [1387*]: "In this fashion, many thousands of years[1] passed happily, while he constantly[2] promoted righteousness through many types of sacrifice[3] (*evaṃ varṣasahasrāṇi bahūny atha yayuḥ sukham / yajñair bahuvidhair dharmaṃ vardhayānasya nityadā //*)."

[1] "many thousands of years passed" *varṣasahasrāṇi bahūni . . . yayuḥ*: As earlier (see notes to verse 5 above), the mention of the duration of Rāma's reign or any part of it arouses the exegetical energies of at least some of the commentators. Ct now raises the issue of the *Padmapurāṇa* verse according to which ten thousand years passed while Rāma was making love with Sītā, arguing, of course, that this refers to the period during which Sītā was present on earth and Rāma made love with her while ruling the kingdom. Ct understands that in the *Padmapurāṇa* variant of the compound *daśasāhasram*, the word *sāhasram* must be understood in the sense of its *prātipadika*, or base form of a noun [without derivation or terminations added to it], to mean simply "one thousand." Thus he understands the compound *daśasāhasram* to mean "ten thousand years." Ct further notes a variant to this compound, *varṣasāhasram*, in which we must take the term *-sāhasram* to mean "a collection of thousands," which, he believes, amounts to saying ten thousand, as in the other variant. This, Ct believes, is in harmony with the tradition that Rāma's lifespan was eleven thousand years. Compare 1.1.76, where Rāma is said to rule the kingdom for eleven thousand years. (*yat tv evaṃ praśāsatas tasya rāghavasya maheśvari / atyayād daśasāhasraṃ ramamāṇasya sītayeti pādma uktam. tatra sītayā bhūmau sthitayā sthitasya ramamāṇasya rājyaṃ kurvata ity arthaḥ. sāhasram iti svārthe 'ṇ. atyayād varṣasāhasram iti pāṭhe sahasrāṇāṃ samūhaḥ sāhasraṃ sahasrasamūha ity arthakatayā daśasahasrety arthakam eva. āyus tasyaikādaśasahasravarṣāni.*) Compare Cr's comments to verse 5 above. Cs is exercised as much by Ct's interpretation as by the passage itself. He argues that the phrase "thousands of years" should be understood to mean thirty thousand years on the basis of a quotation from the *Mahābhāratatātparyanirṇaya* (9.16) to the effect that Rāma ruled for that length of time. Cs then anticipates an objection based on the *Padmapurāṇa* passage quoted above by Ct and Cr (see notes to verse 5 above), to the effect that if Rāma made love with Sītā for ten thousand years, then how would one come up with the figure thirty thousand? He refutes this by quoting a saying that the cardinal numbers run up to ten and claims that if you accept that the number is a statement of a different measure, then there is no contradiction between the two passages. Cs concludes by derisively quoting Ct's argument and advises those who share that position to be aware of the fact that he, Ct, appears to be unaware of the Pāṇinian *sūtra* [4.2.47] that specifies the use of the derivational suffix *ṭhak* to indicate a group of inanimate objects by which the derivational term in this sense ["a group of thousands of years"] should be *sāhasrakam* and not *sāhasram*. (*varṣasahasrāṇy evaṃ trayodaśasahasrasamā ityādyuktaprakāreṇa jñeyāni. nanu pādma evaṃ praśāsatas tasya rāghavasya maheśvari / atyayād daśasāhasraṃ ramamāṇasya sītayety ukteḥ kathaṃ trayodaśety uktir iti ced mukhyā saṃkhyā daśaparyantam iti tathoktiḥ. mānāntaroktasaṃkhyāgraheṇāvirodhopapatteḥ. atyayād varṣasāhasram iti pāṭhaṃ dhṛtvā sahasrāṇāṃ samūha ity arthakatayā daśasahasrety arthakam eveti nāgojibhaṭṭaḥ. tatrācittety atra sūtre 'cittaḥ sa iti taccittair mantavyam.*) See notes to verse 5 above. See, too, notes to verses 6.116.82,90.

[2] "constantly" *nityadā*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *sarvadā*.

[3] "righteousness through many types of sacrifice" *yajñair bahuvidhair dharmam*: GPP, NSP, Gita Press, KK, and VSP read *bahuvidham* for *bahuvidhair*, lending the phrase the sense "many different forms of righteousness with sacrifices." This variant is not noted in the critical apparatus.

Sarga 90

1–3. "Now after some time" *kasyacit tv atha kālasya*: Literally, "now of a certain time." The phrase is elliptical. We agree with Cr, who proposes expanding the phrase to mean "when there was a passage of some time (*kasyacit kālasya apagame satīti śeṣaḥ*)." Compare 7.93.1 and notes.

"King Yudhājit Kekaya" *yudhājit kekayo nṛpaḥ*: Yudhājit Kekaya is the brother of Kaikeyī, of whom we have heard earlier at 2.1.1ff., when Bharata and Śatrughna go off to visit him in his city of Rājagṛha.

"out of affection . . . gift" *prītidānam*: Literally, "a gift of love." The idea here is that Yudhājit sends these gifts out of pure affection rather than as tribute. The term is found only five times in the *Rāmāyaṇa*, here and at 2.110.20,21 and 2.111.13,14. See notes to 2.110.20. On their comments to 2.110.20 (= GPP 2.118.21), Ct and Cr note that Sītā's acceptance of a gift of love from Anasūyā is acceptable despite the general prohibition on kshatriyas' accepting gifts (*prītidānam ity anena pratiṣiddhapratigrahāṇāṃ kṣatriyāṇām api grahaṇārhatvaṃ sūcitam*—so Cr; Ct similarly). Compare 7.67.12 and notes.

"ten thousand horses" *daśa . . . aśvasahasrāṇi*: Yudhājit is also known, as we learn at 2.1.6 and verse 4 below, as Aśvapati, "lord of horses." Thus this particular gift seems highly apposite.

"jewels" *ca ratnāni*: Literally, "and jewels." The syllables *ca* and *ra-* are marked as uncertain by the editors of the critical edition.

"garments of varied hue" *citravastram*: The compound is marked as uncertain by the editors of the critical edition.

"many" *bahūni*: D6,7,10,11,T1,2, and GPP, NSP, Gita Press, KK, and VSP read instead *śubhāni*, "lovely *or* splendid."

4–5. "that the great seer Gārgya was approaching" *gārgyaṃ maharṣiṃ samupāgatam*: Literally, "that the great seer Gārgya had approached." The context indicates that Gārgya is still at least several miles outside of Ayodhyā when Rāma learns of his visit. D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP read instead *dhīmān maharṣiṃ gārgyam āgatam*, lending the line the sense "when wise Rāghava heard that the great seer Gārgya had come." V3,D1–5,9, and KK and VSP read *brahmarṣim*, "brahman-seer," for *maharṣim*, "great seer."

"he had come as the beloved emissary" *priyaṃ dūtam upāgatam*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *prahitaṃ tan mahādhanam*, "that great wealth that had been sent," while KK and VSP read the synonymous *prahitaṃ tan mahad dhanam*.

"of . . . Aśvapati" *aśvapatinaḥ*: Ck, Cg, Ct, and Cr all correct the irregular genitive form to *aśvapateḥ*. Ck and Ct note the irregular epic form. (*num ārṣaḥ. aśvapater ity arthaḥ*—so Ct*; chāndaso nakāraḥ. aśvapater ity arthaḥ*—so Ck.) Cs makes a valiant effort to rationalize the form as correct. He treats it as a *bahuvrīhi* in the sense of "he who possesses a leaping *or* jumping up by means of horses (*patam utpatanam. aśvaiḥ patam asyāstīti tatpatī. tasyāśvapatinaḥ*)." See notes to verses 1–3 above.

"two miles" *krośamātram*: A *krośa* (Hindi *kos*) is a measure of distance generally thought to be one quarter of a *yojana*, which we have elsewhere translated as "league." Thus, the distance is approximately two miles. See notes to 1.5.7 (*yojana*) and 2.48.25 (*krośa*).

"along with his retinue" *sahānugaḥ*: Ñ2,B4,D6,7,10,11,T1–3,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sahānujaḥ*, "along with his younger brothers."

Following 5c ("he honored Gārgya [*gārgyaṃ saṃpūjayāmāsa*]"), Ś,Ñ,V,B,D,T3,4,G2, M3,9, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP insert, while G1,M6 insert line 2 only following 5c, a passage of two half lines [1391*]: "just as Śakra would Bṛhaspati. Then,[1] having honored that seer, . . . (*yathā śakro bṛhaspatim / tathā saṃpūjya tam ṛṣim*)."

[1] "Then" *tataḥ*: D6,7,10,11,G1,2, and GPP, NSP, Gita Press, KK, and VSP read instead *tathā*, "in this fashion."

6. "affectionately" *prītidam*: Literally, "granting affection." We read the term adverbially, although it can also be read adjectivally to modify *kuśalam*, "well-being," in the sense of "well-being, which gives pleasure." D10,11,T1,2,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *pratipadam*, "at every step," i.e., "one by one." Ck, Cg, Ct, and Cr all gloss, "individually (*pratyekam*)." The idea here is that Rāma inquires about the well-being of everyone within Yudhājit's household. Cs makes this explicit, glossing, "with respect to all the people who are to be inquired about (*pratipṛcchāspadaṃ janam*)."

7. "the blessed one" *bhagavān*: G3 and KK and VSP read instead the vocative, *bhagavan*, "O blessed one."

8. "the brahman-seer" *brahmarṣiḥ*: Ñ,V1,2,B,D2,6,7,9,11,T3,4,M2,3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *maharṣiḥ*, "the great seer."

"in detail the extraordinary mission that was to be undertaken" *kāryavistaram . . . / . . . adbhutasaṃkāśam*: Literally, "a full description of what was to be done, which resembled something extraordinary."

9. "bull among men" *nararṣabha*: Ñ2,V,B2 (second time),D6,7,10,11,T2,3,G2,3,M1,5–7,10, and GPP, NSP, and Gita Press read instead the nominative singular *nararṣabhaḥ*, which would then refer to Yudhājit.

10. "There is a country" *ayam . . . deśaḥ*: Literally, "this country." Ck, Cg, and Ct all understand the pronoun *ayam* here to indicate that the country under discussion lies adjacent to that of Yudhājit. (*ayaṃ deśo 'smaddeśasamīpa ity arthaḥ*—so Cg; Ck and Ct similarly.)

"of the Sindhu" *sindhoḥ*: Ck, Cg, Ct, and Cs specify that this is the river Sindhu, i.e., the Indus (*sindhoḥ sindhunadyāḥ*—so Ck and Cg; Ct and Cs similarly).

"kingdom of the *gandharvas*" *gandharvaviṣayaḥ*: The *gandharvas* are a well-known class of semidivine beings often associated with the musical arts. See 7.91.10 and notes, where this region is said to be that of Gāndhāra, the area in the northwestern part of the Indian subcontinent encompassing what are today parts of Afghanistan and Pakistan. The name Gāndhāra is reputed to be the source of the name of the modern province of Afghanistan known as Kandahar.

"it is richly endowed with fruits and roots" *phalamūlopaśobhitaḥ*: Literally, "beautified by fruits and roots." V2,3,D5,11, and GPP read instead the awkward *phalamūlopaśodhitaḥ*, "purified with roots and fruits."

11. "The thirty million" *tisraḥ koṭyaḥ*: Literally, "three *koṭis or* crore." A *koṭi* is ten million. KK and VSP read instead *trikoṭyo vai*, "the three *koṭis* indeed."

"heroic" *vīrāḥ*: Ñ,V,D1–7,9–11,T1,2,G2,M2–4, and GPP, NSP, Gita Press, KK, and VSP read instead the singular vocative *vīra*, "O hero," which would then refer to Rāma.

"of Śailūṣa" *śailūṣasya*: Ck, Cm, Cg, and Ct identify Śailūṣa as the king of the *gandharvas* (*śailūṣo gandharvarājaḥ*). At 4.40.41 we are told that the name refers to one of the five kings of the *gandharvas*. At 7.12.22 we are told that Saramā, the wife of Vibhīṣaṇa, is the daughter of Śailūṣa, the king of the *gandharvas*. Saramā, of course, is the woman who befriends Sītā in the *Yuddhakāṇḍa* (6.24.1ff.).

"protect that country" *taṃ ca rakṣanti*: Literally, "and they protect it."

12. "kingdom of the *gandharvas*" *gandharvaviṣayam*: Ñ2,V1,3,D2,3,5–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *gandharvanagaram*, "the city of the *gandharvas*."

"two cities" *dve pure*: Ñ2,V1,2,B,D6,7,10,11, and GPP, NSP, and Gita Press read instead *sve pure*, "your own two cities," while KK and VSP read the synonymous *svapure*, a reading not noted in the critical apparatus.

13. "No one else can accomplish this." *anyasya na gatis tatra*: Literally, "of another there is no way *or* means of success there."

"That country is extremely beautiful." *deśaś cāyaṃ suśobhanaḥ*: B1,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *deśaḥ paramaśobhanaḥ*, "The country is supremely beautiful."

"great-armed hero" *mahābāho*: Literally, "great-armed [one]."

"I would not lie to you." *nāhaṃ tvām anṛtaṃ vade*: Literally, "I would not tell you an untruth." Ñ2,V1,2,B1–3,D6,7,10,11,M1,5,8, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *ahitam* for *anṛtam*, lending the line the sense "I would not tell you anything that was not beneficial." Cr understands the phrase to refer to the fact that the unconquered *gandharvas* pay Rāma no tribute (*etena taiḥ karo na dīyata iti sūcitam*).

14. "He . . . fixed his gaze upon" *anvaikṣata*: Literally, "he kept looking at *or* gazed fixedly at." Cr glosses, "he looked intensely (*atyavaikṣata*)." Ck and Cg understand that Rāma looks intently in order to judge or size up [Bharata] (*paryālocanārtham ity arthaḥ*).

"thus" *evam*: Ś,Ñ,V,B1,2,D4,6–12,T3,4,G1,2,M3,6,10, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the emphatic particle *eva*, here, "just that *or* simply."

15. "his hands extended and cupped in reverence," *prāñjalipragrahaḥ*: Literally, "extending a *prāñjali*." This phrase is used elsewhere in the *Uttarakāṇḍa* in the sense given here (see 7.47.10; 7.50.7; 7.73.13; and notes). D10,11,T3,M6,7,9, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *sāñjalipragrahaḥ*, "with an *añjali* gesture held before him."

"to the twice-born brahman" *dvijam*: Literally, "the twice-born [one]."

"will conquer" *vijayiṣyataḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vicariṣyataḥ*, here, "these two will march against *or* attack."

16–17. "These two, Takṣa and Puṣkala" *takṣaḥ puṣkalaḥ . . . / . . . tau*: Ñ2,V2,B2–4, D10,T1,2,4,G1–3,M3,10, and GPP, NSP, Gita Press, KK, and VSP read *tu*, "and *or* but," for *tau*, "these two." Compare 7.91.9 and notes, where the variant Puṣkara is given for Puṣkala.

"and focused on righteousness" *dharmeṇa ca samāhitau*: Literally, "and focused through righteousness." Ś,Ñ,V,B,D1–5,8–12,G2,M6,7, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *dharmeṇa susamāhitau*, "[those two] very well focused through righteousness."

"Then they will divide the two cities between them." *dve pure vibhajiṣyataḥ*: Literally, "those two will divide the two cities." As will be made clear in the following *sarga*, the idea is that Takṣa and Puṣkala will each be established in the rulership of one of the two cities.

18. "established his two sons in them" *ātmajau saṃniveśya*: Literally, "having established the two sons."

"the extremely righteous Bharata" *atidhārmikaḥ*: Literally, "the extremely righteous one." Cs believes that by the use of this adjective Rāma is suggesting that his younger brother [Bharata] would never entertain the evil thought "Because of the charm of the [new] country, what use have I for Rāma or Ayodhyā?" (*atidhārmiko 'nena taddeśamānoramyāt kiṃ rāmeṇa kim ayodhyayeti durdhiyaṃ na tanuyād anuja iti sūcayati*.)

"will . . . return to me" *āgamiṣyati me . . . sakāśam*: Literally, "he will come to my presence."

19. "consecrated the two princes" *kumārau cābhyaṣecayat*: The idea is that Rāma consecrates the princes as kings of the respective cities and realms that they will establish. For another example of Rāma's consecration of someone as king before he is in control of any kingdom, compare the passage in which he has Lakṣmaṇa consecrate Vibhīṣaṇa as king of Laṅkā before the battle that deposes Rāvaṇa (see 6.13.7–9 and notes).

20. "And . . . set forth" *ca niryayau*: V2,B1,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *viniryayau*, "he set forth."

"under an auspicious constellation" *nakṣatreṇa . . . saumyena*: Literally, "with *or* by an auspicious constellation." Roussel (1903, vol. 3, p. 633) mistakenly takes the adjective *saumya*, "benign *or* propitious," as the name of the constellation, rendering, "*Sous la constellation de Saumya.*" In this he is followed by Shastri (1959, vol. 3, p. 622), who, in a footnote, identifies the constellation as the planet Mercury, since *saumya*, "derived from *or* the son of the moon," is, indeed, an adjective that may be applied to Mercury.

21. "As if commanded by Śakra" *śakrayukteva*: Literally, "as if accompanied by *or* subject to Śakra." Ck, Cg, and Ct gloss, "like the army of the gods commanded by Indra (*indraniyuktā devaseneva*—so Ck and Ct; Cg similarly)."

"even by the gods and *asuras*" *surāsuraiḥ*: Literally, "by the gods and *asuras*." Ś,Ñ,V,B,D,T,G3,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *surair api*, "even by the gods."

"it was accompanied for a long way by Rāghava himself" *rāghavānugatā dūram*: Literally, "followed far by Rāghava." Ck, Cg, and Ct understand that the term *rāghava-* here refers to Rāma. Ck and Ct understand the adverb *dūram*, "far," to mean for a distance of one or two overnight encampments. (*rāghavānugatā rāmānugatā. dūram ekadvivāsaparyantam ity arthaḥ*), while Cg understands, "up until one or two overnight encampments (*ekadvivāsaraparyantam*)." Cs explains that the army is followed by Rāma for a long way because of his affection for and lack of anxiety concerning those he is sending so far away (*rāghavānugatā rāmeṇa dūrapreṣaṇapremanairbhayeṇa dūram anugatā*). One would expect Rāma to lead the army, rather than follow it, if he had any concern for its well-being.

22. "Flesh-eating creatures" *māṃsāśīni ca sattvāni*: D6,7,10,11,T3,G1,2,M5,7,8,10, and GPP, NSP, and Gita Press read instead the masculine plural *māṃsāśinaś ca ye sattvāḥ*, "those creatures that were flesh-eaters." V1,3,D1–5,9,T1,2,G3,M3,9, and KK and VSP read the synonymous *māṃsādāni* for *māṃsāśīni*.

"thirsting for blood" *rudhirasya pipāsayā*: Literally, "because of a thirst of blood." Cs notes that the blood is that of the *gandharvas* (*rudhirasya gāndharvasya*).

"shadowed" *anujagmuś ca*: Literally, "and they followed." The sequence "[*a*]*nujagmuś ca*" is marked as uncertain by the editors of the critical edition. D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead [*a*]*nujagmur hi*, "indeed, they followed." Ck, Cg, and Ct insist that the carnivorous creatures actually preceded Bharata's army, noting that when flesh-eaters precede an army, it is a good omen, whereas when they face, i.e., follow, an army, it is a bad omen. (*senāyā agrato yayuḥ. piśitāśinām agrato yānaṃ suśakunam. abhimukhād gamanam evāpaśakunam iti bhāvaḥ*).

23–24. "of . . . jackals" *-śṛgālānām*: D6,7,10,11,T4,G2, and GPP, NSP, Gita Press, KK, and VSP read instead *-varāhāṇām*, "of . . . wild boars."

"while carrion birds circled in the sky" *khecarāṇāṃ ca pakṣiṇām*: Literally, "and of winged sky-goers." Both terms are used as kennings for birds. The reference here clearly is to carrion birds, such as vultures, crows, and kites, which flock to the gory battlefields.

25. "for a month and a half" *adhyardhamāsam*: The journey to Yudhājit's kingdom appears to take an inordinately long time, although it is difficult to move quickly with a large army. However, at 2.65.14, at the end of the elaborate description of Bharata's hasty return from Kekaya's capital of Rājagṛha to Ayodhyā, we are told that, pressing his troops and his horses, Bharata spent only seven nights on the road.

"troops" *-jana-*: Literally, "people."

"Kekaya" *kekayam*: The commentators differ somewhat as to whether this refers to the country of Kekaya or to its king, Yudhājit. Ck and Cg understand the latter, while Ct offers both as alternatives (*kekayaṃ kekayadeśaṃ yudhājitāṃ vā*—so Ct).

Sarga 91

1. "Gārgya" *gārgya-*: V3,D6,7,10,11,G1, and GPP and NSP read instead *garga-*, "Garga."

2. "marched forth . . . he advanced against" *sa niryayau . . . / . . . abhicakrāma*: Literally, "he went forth . . . he advanced." Cs distinguishes between the actions indicated by the two verbs. He understands the first to refer to Yudhājit's exiting the city and the second to his departure [for the country of the *gandharvas*]. (*niryayau grāmād bahiḥ. abhicakrāma gatavān.*) Cr similarly attempts to avoid any redundancy. See the note immediately below for his comments.

"the godlike *gandharvas*" *gandharvān devarūpiṇaḥ*: Literally, "the *gandharvas*, who had the form of gods." T1,2,G2,3,M3,6, and Gita Press, KK, and VSP read *kāmarūpiṇaḥ*, "who can take on any form at will," for *devarūpiṇaḥ*, "who had the form of gods," lending the phrase the meaning "the *gandharvas*, who could take any form at will," while D10,11, and GPP and NSP read the redundant *kekayādhipaḥ*, "the lord of the Kekayas." Cr attempts to avoid the appearance of redundancy by arguing that we should read *pādas* ab and cd as separate sentences describing different actions on the part of the king. In the first line, Cr argues that Yudhājit goes forth with his army to meet Bharata, while in the second he understands that Bharata advances against the *gandharvas*. (*kekayādhipo yudhājij janaughena saha niryayau bharatasamīpaṃ jagāmety arthaḥ. ardhaṃ pṛthak. tvaramāṇa iti kekayādhipo gandharvān abhicakrāma.*)

3. "Together, swift-striding" *sametau laghuvikramau*: Literally, "[those two] who had light *or* swift paces [and had] come together." Ś2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sametau laghuvikramaiḥ*, "[those two] together with the swift-striding ones." Ct understands the reference to be to their soldiers. (*laghuvikramaiḥ. yodhair ity arthaḥ.*)

"along with their troops and their retinues" *sabalau sapadānugau*: Ck, Cg, and Ct understand the former term to refer to the troops that make up the classic army of four divisions (see 6.3.24 and notes) and the latter to refer to the attendants who belong to the *śūdra*, *vaiśya*, and other lower social classes. (*sabalau caturāṅgabalasahitau. sapadānugau śūdravaiśyādyanucarasahitau.*) Cs glosses *sabalau* as either "with an army of four divisions" or "with the strength of their arms" (*sabalau sacaturāṅgau sabāhubalau vā*).

4. "roaring" *vinadantaḥ*: D10,11, and GPP, NSP, and Gita Press read instead the finite imperfect (*laṅ*) *vyanadaṃs te*, "they roared," while M3 and KK and VSP read *vyanadan vai*, "indeed they roared."

5. "without either side gaining the victory" *na cānyatarayor jayaḥ*: Literally, "and there was no victory for either of the two."

Following verse 5, V3,D6,7,10,11,S, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1397*]: "Rivers with blood for their currents and with swords, javelins, and bows for their crocodiles flowed in every direction, bearing the corpses of men[1] (*khaḍgaśaktidhanurgrāhā nadyaḥ śonitasaṃsravāḥ / nṛkalevaravāhinyaḥ pravṛttāḥ sarvato diśam //*)."

[1] "bearing the corpses of men" *nṛkalevaravāhinyaḥ*: Some of the corpses, of course, would be those of the *gandharvas*, who are not technically human.

6. "employed Kāla's . . . divine weapon-spell, known as the *saṃvarta*" *kālasyāstraṃ . . . / . . . saṃvartaṃ nāma . . . abhyayojayat*: As Ck, Cg, and Ct point out, *saṃvarta* is the name of the fire of Kāla, or Time, that destroys the universe at the end of a cosmic era (*saṃvartaṃ nāmeti pralayakālāgnyākhyam ity arthaḥ*—so Ck and Cg; Ct similarly). For a discussion of the meaning of the word *astra*, see Goldman and Goldman 2009, p. 112. D6,7,10,11,T1,M3,5,9, and GPP, NSP, Gita Press, KK, and VSP read *abhyacodayat*, "he

drove *or* impelled," for *abhyayojayat*, "he employed." Cr glosses, "he shot *or* hurled (*prākṣipat*)."

7. "Caught by Kāla's noose and torn to pieces by the *saṃvarta*" *te baddhāḥ kālapāśena saṃvartena vidāritāḥ*: We follow Cr in understanding that there are two separate agents in the first line. The noose of Kāla, *kālapāśena*, we believe, is not the same as the s*aṃvartāstra* of Kāla but is used, as elsewhere in the literature, metaphorically, to refer to the sway of death or doom, while it is the *saṃvartāstra* that actually cuts to pieces the bodies of the *gandharvas*. Among the translators consulted, Roussel (1903, vol. 3, p. 634) understands that the noose of Kāla and the *saṃvarta* are one and the same and that it is the hero Bharata who cuts the *gandharvas* to pieces. He renders, "*Enchaîné par le lien de Kāla, Samvarta, les trois Kotis (de Gandharvas) succombèrent dans un instant, mis en pièces par le héros.*" In this he is followed by Shastri (1959, vol. 3, p. 623), who, however, omits mention of the name *saṃvarta*. He offers, "Caught in the noose of destruction, three hundred thousand [*sic*] Gandharvas were slain in an instant, cut to pieces by that hero."

"by great Bharata" *mahātmanā*: Literally, "by the great one." D6,7,T1,3,G1,3,M2,4,5,7,8,10, and KK and VSP read instead the genitive plural *mahātmanām*, lending the line the sense "thirty million of those great [*gandharvas*] were annihilated."

8. "The gods, denizens of heaven" *divaukasaḥ*: Literally, "those heaven-dwelling [ones]." See notes to 7.5.23.

"could not recall" *na smaranti*: Literally, "they do not remember." Cg and Ct take the phrase to mean that the gods stood there thinking that the slaughter of thirty million *gandharvas* in an instant was impossible (*na smaranti nimeṣamātreṇa trikoṭigandharvavadho 'saṃbhāvya iti sthitavantaḥ*—so Ct; Cg similarly). This interpretation is reflected in the translation of Raghunathan (1982, vol. 3, p. 613), who renders, "The gods could not bring themselves to believe that such a terrible battle between such mighty forces could have been thus concluded in a trice." Cr understands that by saying that the gods could not remember a battle of such great warriors that took place in a mere instant, the poet suggests that the mere memory of it produced terror [in them] (*divaukaso nimeṣāntaramātreṇa pravṛttaṃ mahātmanāṃ tad yuddhaṃ na smaranti tena smṛtasyāpi tasyāpi bhītijanakatvaṃ dhvanitam*). On the comparison of this battle with others in the *Rāmāyaṇa*, see R. Goldman 2008.

"such a ghastly slaughter" *taṃ ghātaṃ ghorasaṃkāśam*: Literally, "that slaughter of such dreadful appearance." D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *tad yuddhaṃ tādṛśaṃ ghoram*, "such a terrifying battle."

"of such great warriors" *mahātmanām*: Literally, "of the great [ones]."

9. "Once those heroes had been slain" *hateṣu teṣu vīreṣu*: D6,7,10,11,G2,M2,4, and GPP, NSP, Gita Press, KK, and VSP read instead *hateṣu teṣu sarveṣu*, "Once all of them had been slain."

"Kaikayī's son" *kaikayīsutaḥ*: V1,D2,9–11,T1, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *kekayī-* for *kaikayī-*. Both terms are variants of the more common Kaikeyī. See notes to verses 12–14 below.

"establishing Takṣa in Takṣaśīlā and Puṣkara in Puṣkarāvatī" *takṣaṃ takṣaśīlāyāṃ tu puṣkaraṃ puṣkarāvatau*: Literally, "Takṣa in Takṣaśīlā and Puṣkara in Puṣkarāvatī." We follow Cr, who observes that we must add the verbal phrase "he established." (*saṃsthāpayāmāseti śeṣaḥ*). Alternatively, one could by *anukarṣa* read the verb *niveśayāmāsa*, "he established," from *pāda* c. D6,7,10,11,T1,2,G2,3,M3–6, and GPP, NSP, Gita Press, KK, and VSP read *puṣkalaṃ*, "Puṣkala," for *puṣkaram*, while D10,11,G2,3,M2,5,6, and GPP, NSP, Gita Press, KK, and VSP read *puṣkalāvate*, "in Puṣkalāvata," for *puṣkarāvatau*, "in Puṣkarāvatī." Compare 7.90.16–17 and notes, where the prince's name is given as the variant Puṣkala.

10. The critical reading of this verse differs significantly from any of the printed editions. *Pādas* cd are omitted in D6,7,10,11,T,1,2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP. *Pādas* ab, while similar, have all nouns and adjectives in the nominative in the critical edition, while the various editions all read them in the locative except for Lahore, which mixes the locative and nominative.

"Within five years . . . was filled with provinces and their inhabitants" *varṣaiḥ pañcabhir ākīrṇo viṣayair nāgarais tathā*: The meaning of the term *viṣaya* is unclear. In the present context it can refer to regions or districts, perhaps even principalities. It can also refer to sense objects, that is to say, valuable commodities. The term *nāgaraiḥ* means "with people *or* things belonging to the city." Here we understand it to refer to the inhabitants of the districts or cities of Gāndhāra. This line is omitted in D6,7,10,11,T1,2, and Gorresio, GPP, NSP, Gita Press, KK, and VSP.

"the lovely country of the *gandharvas*, now the kingdom of Gāndhāra" *gandharvadeśo ruciro gāndhāraviṣayaś ca saḥ*: Ñ1,B4,D1,4–7,9–11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *gandharvadeśe rucire gāndhāraviṣaye ca saḥ*, which must construe with 9cd, lending the verse the sense "establishing Takṣa in Takṣaśīlā and Puṣkara [v.l. Puṣkala] in Puṣkarāvatī [v.l. Puṣkalāvata], within the country of the *gandharvas*, that is, the kingdom of Gāndhāra." Ct and Cr understand 10ab to refer to two separate countries, Gandharva and Gāndhāra, in which, respectively, Takṣa and Puṣkara [Puṣkala] are established in their capitals, Takṣaśīlā and Puṣkalāvata [Puṣkarāvatī]. (*gandharvadeśe takṣaśīlāyāṃ takṣaṃ takṣākhyaṃ putram. gāndhāradeśe puṣkalāvate nagare puṣkalam*—so Ct; Cr similarly.) All translators of the southern recension—except for Dutt (1894, p. 1917), who omits the reference to Gāndhāra entirely—interpret similarly. We, however, believe that Gorresio (1870, p. 293), who understands that the entire country once known as that of the *gandharvas* is now, after the destruction of its former inhabitants, known as Gāndhāra, is correct. He translates his verse (7.108.11) *takṣas takṣaśīlāṃ caiva puṣkaraḥ puṣkarāvatīm* / *gandharvadeśe rucire gāndhāraviṣaye ca saḥ* //, adding the verb "obtained (*ottenne*)," as "*Taksa ottenne la città Taksasīlā, Puskara la città Puskarāvatī la nella splendida regione dei Gandharvi nella contrada che or si noma Gāndhāra.*" We believe that the point of this episode is to provide an etymological explanation of the name of the region of Gāndhāra. Note that in the critical reading the description of the region as becoming filled with people and objects is in the singular (*ākīrṇaḥ*). For a similar explanation of a place name in the *Rāmāyaṇa*, compare the episode at *Uttarakāṇḍa* 62, where Śatrughna founds the city of Madhurā (Mathurā) after slaying the demon Lavaṇa, son of the *asura* Madhu. See 7.90.10 and notes.

11. "Both cities were filled with masses of wealth and jewels and were adorned with parklands." *dhanaratnaughasaṃpūrṇe kānanair upaśobhite*: Literally, "The two were filled with masses of wealth and jewels *or* fine things; the two were adorned with woodlands." V,D6,7,10,11, and GPP, NSP, and Gita Press read the more or less synonymous *-saṃkīrṇe*, "[the two were] crowded," for *-saṃpūrṇe*, "[the two were] filled."

"Their competition over the extent of their respective virtues made them rivals of each other." *anyonyasaṃgharṣakṛte spardhayā guṇavistare*: Literally, "They were made to be mutual rivals by competition in the extent of their virtues." One could also understand, "These two, possessed of an extensiveness of virtues, were made to be mutual rivals by competition." D7,10,11,T2,G2,3,M1–3,5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *guṇavistaraiḥ*, "by means of the multitudes *or* quantities of [their] virtues," for the locative singular *guṇavistare*, "in the extent of their virtues." Ct explains: "Because of the great number of their virtues, they were made to have mutual rivalry, that is to say, they made a mutual rivalry. The meaning is 'They appeared as if they had engaged in mutual debate [in which each claimed], "I alone am superior in virtues." ' (*guṇavistarair hetubhir anyonyaspardhayānyonyasaṃgharṣakṛte kṛtānyonyasaṃgharṣe. aham eva guṇottaram iti*

kṛtānyonyavivāda iva dṛśyamāna ity arthaḥ.)" Cr understands somewhat similarly to Ct. Cs offers two interpretations. The first is similar to that of Ct and Cr. In the second, he takes the term *spardhā* in the sense of "emulation" rather than "rivalry." He understands that in the large number of their virtues, both [cities] emulated the assembly hall of Brahmā. Cs concludes by saying that we are to understand that the statement of the rivalry of the two cities is made in order to express the rivalry of their inhabitants. (*guṇavistaraiḥ kāraṇair anyonyaṃ saṃgharṣakṛte ahaṃ mahīyo 'haṃ mahīya iti spardhākṛte. guṇavistaraiḥ spardhayobhe brahmasabhe iva vā. tatratyalokaspardhāvivakṣayā puraspardhābhidhānam iti jñeyam.*)

12–14. "and all transactions there were honest" *vyavahārair akalmaṣaiḥ*: Literally, "[resplendent] by virtue of transactions that were without taint *or* immorality." Ś2,3,Ñ,V2,B,D1,3–5,7,8,10–12,T1,2,G1,3,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *vyavahārair akilbiṣaiḥ*, "with transactions that were without sin *or* injustice." Ck, Cg, and Ct gloss, "transactions such as buying and selling, etc., that were without deceit, that is to say, that were in accordance with righteousness and law [i.e., both moral and legal] (*akilbiṣair dharmanyāyopetair vyavahāraiḥ krayavikrayādivyāpāraiḥ*)."

"They were filled with large numbers of parks and vehicles" *udyānayānaughavṛte*: Ś,V2,D7,8,10–12, and GPP, NSP, Gita Press, KK, and VSP read instead *udyānayānasaṃpūrṇe*, "filled with parks and vehicles."

"their central markets were well laid out" *suvibhaktāntarāpaṇe*: Literally, "[the two cities] in which the inner shops *or* markets were well proportioned."

"adorned with great wealth" *vistarair upaśobhite*: We take the term *vistara*, which is repeated twice in this passage (here at 13b and at 14b) and was also used in verse 11 above (see notes to verse 11 above), in its sense of "abundant wealth *or* riches." Ct understands it in its sense of "abundant" to refer to the abundance of other articles that are not mentioned specifically in the passage (*vistarair anuktapadārthavistaraiḥ*). Cs, with his typical ingenuity, understands the term *vistaraiḥ* to be an adjectival compound (*bahuvrīhi*) in the sense of "possessing nesting places for birds, such as pigeons." This he then understands to modify the compound *gṛhamukhyaiḥ*, "with . . . mansions," in *pāda* c. Perhaps Cs is thinking of the popular practice of pigeon-keeping, or *kabutar-baz*, practiced by Indian elites at least since Mughal times. Cs also quotes the opinion of Ct here without his usual derisive remarks. (*vistarair vīnāṃ pakṣiṇāṃ pārāvatādīnāṃ stara āstaraṇaṃ yatra tāni vistarāṇi taiḥ. sanīḍair gṛhamukhyaiḥ. vistarair anuktapadārthavistarair iti nāgojibhaṭṭaḥ.*)

"mansions" *gṛhamukhyaiḥ*: Literally, "foremost of houses."

"identical seven-storied palaces" *vimānaiḥ samavarṇibhiḥ*: We follow Cg, Ct, and Cs, who gloss, "seven-storied palaces (*saptabhūmiprāsādaiḥ*)." D10,11, and GPP, NSP, and Gita Press read instead *bahubhir vṛte*, lending the line the sense "[the two cities were] filled with many seven-storied palaces and extremely beautiful mansions."

"Having established them over a period of five years" *niveśya pañcabhir varṣaiḥ*: Literally, "having established by five years." Cs comments on the phrase *pañcabhir varṣaiḥ*, saying, "It took this many days to build those cities (*tāvanti dināni puranirmāṇe lagnāni*)."

"son of Kaikayī" *kaikayīsutaḥ*: Ś1,Ñ2,V2,3,B,D8,10,11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous variant *kekayīsutaḥ*. See notes to verse 9 above.

Following 14ab, D6,7,10,11,T,G,M2–4,8–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1399*]: "Both were filled with *sāla* and palmyra trees and were adorned with *campakas*[1] (*sālais tālaiḥ samākīrṇe campakair upaśobhite*)."

[1] "Both were filled with *sāla* and palmyra trees and were adorned with *campakas*." *sālais tālaiḥ samākīrṇe campakair upaśobhite*: D6,7,10,11, and GPP, NSP, Gita Press, KK,

and VSP read instead *tālais tamālais tilakair bakulair upaśobhite*, "Both were adorned with *palmyra*, *tamāla*, *tilaka*, and *bakula* trees."

15–16. "just as they had transpired" *yathā vṛttam*: Literally, "as it had occurred." Although the adjective *vṛttam*, "occurred," is in the singular, we understand that it applies to both the slaughter of the *gandharvas* and the settlement of the region by attraction. Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP all print *yathāvṛttam*, indicating that their editors understand an *avyayībhāva* (adverbial) compound in the sense of "in the way that it occurred," which would then construe with the verb *śaśaṃsa*, "he reported."

"When Rāghava had heard all this, he was delighted with him." *śrutvā prīto 'sya rāghavaḥ*: Literally, "Rāghava having heard was pleased with [lit., 'of'] him." We agree with Cr and Cs, who understand the genitive (*ṣaṣṭhī*) pronoun *asya*, "of him," to refer to Bharata, whom they take to be the *adhikaraṇa* of Rāma's delight (*asya bharatasyopari*—so Cs; Cr similarly). Ct, on the other hand, understands the pronoun to be a possessive genitive and supplies the word "speech," explaining the *pāda* as meaning: "When Rāma Rāghava had heard the speech of him, that is to say, of Bharata, he became delighted (*asya bharatasya vākyaṃ śrutvā rāghavo rāmaḥ prīto babhūva*)."

Sarga 92

1. "Rāghava . . . he" *rāghavaḥ . . . /. . . rāghavaḥ*: Literally, "Rāghava . . . Rāghava.

"together with his brothers . . . to them" *bhrātṛbhiḥ saha /. . . bhrātṝn*: Literally, "together with his brothers . . . to his brothers." Cv, Ct, and Cs are disturbed by the use of the plural for brothers, since, in the continuing absence of Śatrughna, only two of Rāma's brothers are present in Ayodhyā. Cv understands that the usage of the plural here is in the sense of "two." He observes that that is possible because of the opinion that the plural may be used for any number greater than one (*tacchrutvādau dvitve bahuvacanaprayoga ekavyatiriktaṃ bahv iti darśanāt*). Ct writes the usage off to epic irregularity (*bhrātṛbhir iti bahuvacanaṃ dvitva ārṣam*). Cs, on the other hand, offers a number of explanations for this usage. According to the first of these, the plural is used in reference to a class. As an alternative, Cs suggests that the plural has the sense of "starting with," so that he understands the two terms respectively to mean "with his two brothers, etc., and to his two brothers, etc." Finally Cs offers the possibility that by this usage the poet intends to include the two sons [Candraketu and Aṅgada] of his brother [Lakṣmaṇa] as well in the category of brothers. (*bhrātṛbhir bhrātṝn iti jātau bahuvacanam. bahuvacanam ādyartha iti vā. bhrātṛbhyāṃ bhrātrādibhiḥ. bhrātarau bhrātrādīn ity arthaḥ. bhrātṛputrayor api bhrātṛtvena vivakṣaṇād vaivam uktiḥ.*) None of the commentators consulted entertains the possibility that Śatrughna may have returned for a visit here, as he apparently did for Rāma's *aśvamedha*. Compare 7.83.6 and notes.

"he said . . . to them" *bhrātṝn provāca rāghavaḥ*: Literally, "Rāghava spoke to the brothers." M3 and KK and VSP read instead *tadā provāca lakṣmaṇam*, "he then said to Lakṣmaṇa."

2. "They are powerful bowmen and fit for kingship" *rājyārhau dṛḍhadhanvinau*: Literally, "the two are ones fit for kingship [and are] ones possessed of massive bows." V2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *rājyārthe*, "for the sake of kingship," for *rājyārhau*, "fit for kingship," while D2,D9–11,T3,4,G1,2,M3,6, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛḍhavikramau*, "of firm valor." This lends the *pāda* the sense "those two are of firm valor for the purpose of kingship."

3. "I will consecrate these two as kings." *imau rājye 'bhiṣekṣyāmi*: Literally, "I will consecrate the two in kingship."

4. "please . . . seek out a country" *sa deśo dṛśyatām*: Literally, "let that country be seen."

"gentle brother" *saumya*: Literally, "O gentle [one]."

"of kings" *rājñām*: Cs specifies "kings who are friendly *or* compliant to us [i.e., the Ikṣvāku dynasty] (*rājñām asmadanurodhinām*)." KK and VSP read instead the singular *rājñaḥ*, "of a king." The reading is not noted in the critical apparatus.

"so that we may give no offense" *nāparādhyāmahe yathā*: Literally, "in such a way that we do not offend." Ck, Cg, and Ct add the phrase "against any creature whatsoever (*yathā kasyāpi bhūtasyeti śeṣaḥ*)." Cs similarly adds "through injury to living beings (*bhūtaghātena*)." Rāma is, evidently implicitly expressing remorse for the genocidal slaughter of *gandharvas* in the previous *sarga*.

5. "delightful" *suramaṇyaḥ*: Ś,Ñ2,V2,B,D6–8,10–12,T1,3,4,M3,6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *ramaṇīyaḥ*.

"the . . . country of Kārāpatha" *kārāpatho deśaḥ*: Ñ2,B1,3,4,D10,11,M6,7, and GPP, NSP, Gita Press, KK, and VSP read instead *kārupathaḥ* for *kārāpathaḥ*. According to Ck, Cg, and Cm, this is the name a particular country in the west (*kārupathaḥ kārupathākhyaḥ pāścātyadeśaviśeṣaḥ*—so Cg; *kārapathaḥ. tārāpatha iti vā pāṭhaḥ. pāścātyadeśaviśeṣaḥ*—so Cm; *kārapathaḥ kārapathākhyaḥ*—so Ck critical edition; *kārapathaḥ kārapatākhyaḥ*—so Ck). Ct, however, places this country in the northwest (*kārupathas tadākhyaḥ pāścātyaudīcyadeśaviśeṣaḥ*). Compare *RaghuVa* 15.90, where the name is given as Kārāpatha. There Lakṣmaṇa makes his sons the lords of Kārāpatha (*kārāpatheśvarau*). Vallabha glosses the term as "the lords of Candrapatha (*candrapathaprabhū*)." According to Dey (1927, p. 92), Kārāpatha or Kārābhāg is modern Bāghān on the west side of the Indus River at the foot of the Salt Range in the Bannu district (now of Pakistan).

6. "a city for . . . Aṅgada" *puram aṅgadasya*: Literally, "a city of Aṅgada." Ck, Cg, Ct, and Cr all agree that, as is confirmed in verse 8 below, the city is to be called Aṅgadīya.

"lovely and" *ca ruciram*: D10,11,T,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *suruciram*, "very lovely."

"called Candrakānta" *candrakāntam*: Literally, "Candrakānta." Note that the city whose name is given in the masculine here to agree with the term *puram*, "city," is given as the feminine *candrakāntā* in verse 6 below to agree with feminine noun *purī*, "city." See notes to verse 9 below.

"for Candraketu" *candraketoḥ*: Literally, "of Candraketu."

7. "having subjugated that country" *taṃ ca kṛtvā vaśe deśam*: Ct notes that this means that Rāma had Lakṣmaṇa and Bharata subjugate that country (*vaśe kṛtvā lakṣmaṇabharatābhyāṃ vaśe kārayitvā*).

"he established a city for Aṅgada" *aṅgadasya nyaveśayat*: Literally, "he established of Aṅgada." The verb lacks a direct object. Ct and Cr supply one, "a city" (*purīm*—so Ct; *puram iti śeṣaḥ*—so Cr).

8. "for Aṅgada . . . delightful" *ramyā aṅgadasya*: Literally, "delightful . . . of Aṅgada." To avoid the hiatus, Ñ1,B3,4,D6,7,10,11, and GPP, NSP, and Gita Press insert the particle *api*, reading *ramyāpy aṅgadasya*, while V1,D1,3–5,T3,4,M5,6, and KK and VSP insert the particle *hi*, reading *ramyā hy aṅgadasya*.

"Rāma . . . carefully guarded" *suguptā . . . rāmeṇa*: Literally, "well guarded by Rāma." Ct inserts the phrase "through the agency of Lakṣmaṇa (*lakṣmaṇadvāreti śeṣaḥ*)." In a similar vein, Cs observes that Rāma protected the city while avoiding the inconvenience of a long journey (*rāmeṇa suguptāntarāyātāntarāyaparihāreṇa*).

9. "And" *tu*: D1,2,9,T3,4, and GPP, NSP, and Gita Press read instead the contextually synonymous *ca*, "and."

"in the land of Malla" *mallabhūmyām*: This is the region associated with the people known as the Mallas and is thought to be roughly the same as the modern district of Multan in Panjab, Pakistan. Ck, Cg, and Ct note that this is a northern region of this name (*mallabhūmyāṃ tadākhya auttare*). Ck adds that this is a northern region not to be confused with the southern Malaya region (*mallabhūmyām amalayadeśe 'yam auttaraḥ*). Cr remarks that the term refers to a region of that name that lies within the [previously mentioned—see verse 5 and notes] country of Kārupatha [Kārāpatha] (*kārupathāntargatatadabhidhadeśe*). See *MatsyaP* 163.67, where it is included among a list of various regions. Law (1954, p. 112) situates the Malla country as lying in the Panjab between the Candrabhāga (modern-day Chenab) and the Śatadru (modern-day Sutlej) rivers and identifies its capital city as Mūlasthānapura (modern-day Multan). Shastri (1959, vol. 3, p. 624), in keeping with his Roussel-inspired translation of the adjective *malla* (see below), footnotes the term here and defines the Mallas as "Giants."

"he established" *niveśitā*: Literally, "[a city] was established." We agree with Cr that the phrase "by Rāma" should be added (*niveśitā rāmeṇeti śeṣaḥ*).

"immensely powerful" *mallasya*: The term is an unusual one to be used of an Ikṣvāku prince, as it is most commonly found in its sense of "a man of the degraded kshatriya class of wrestlers *or* gladiators." It is, however, citable in the lexicons in the sense of "mighty *or* strong," and is, no doubt, used here to echo the name of the Malla country in which Candraketu is said to rule. We follow Cs, who cites the *Viśvakośa*, which gives the definition "extremely powerful" and "a species of fish" for the term *malla* (*mallasya candraketor balīyasaś candraketunāmnaḥ. mallo matsyabhede balīyasīti viśvaḥ*). Ck and Cg gloss, "foremost *or* excellent (*śreṣṭhasya*)." Ct glosses, "of firm *or* powerful body (*dṛḍhāṅgasya*)." Cr understands, "skilled in military actions (*yuddhakriyānipuṇasya*)." Translators are similarly divided in their understanding of the term here. Dutt (1894, p. 1918) ignores the adjective entirely. Roussel (1903, vol. 3, p. 635) understands the term to refer to Candraketu's size, rendering, "*qui était un colosse*." In this he is followed by Shastri (1959, vol. 3, p. 624), who translates, "who was a giant," and Benoît (1999, p. 1421), who appears to add the term's sense of fighter to Roussel's notion of gigantism. He offers, "*ce lutteur à la taille colossale*." Raghunathan (1982, vol. 3, p. 614), who evidently follows Ct here, renders, "strong and sturdy." Gita Press (1998, vol. 2, p. 927) takes the word in its sense of "a wrestler." It offers, "For the wrestler Candraketu . . ." See *ManuSm* 10.22 and 12.45.

"which was like the city of heaven" *svargapurī yathā*: The reference is, no doubt, to Indra's heavenly city of Amarāvatī.

10. "those heroes . . . unassailable in battle" *yudhi durādharṣāḥ*: Literally, "those who were unassailable in battle." V2,D2,5–7,9–11, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *yuddhe* for *yudhi*, "in battle."

"Bharata, and Lakṣmaṇa" *bharato lakṣmaṇas tathā*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read, by transposition, *lakṣmaṇo bharatas tathā*.

"performed the consecration of the two princes" *abhiṣekam . . . cakrire*: Literally, "they performed the consecration." As both Ct and Cr note, we must understand that this is the consecration of Aṅgada and Candraketu (so Ct) or, in other words, of Lakṣmaṇa's two sons (so Cr) (*aṅgadacandraketvor iti śeṣaḥ*—so Ct; *lakṣmaṇakumārayor iti śeṣaḥ*—so Cr).

11. "After they had consecrated the two princes, they sent . . . off" *abhiṣicya kumārau dvau prasthāpya*: Literally, "having consecrated the two princes, having dispatched." The verse lacks a finite verb, in the absence of which one is compelled to read the gerund *prasthāpya*, "having dispatched," as if it were finite. Cr attempts to make good the lack by adding the phrase "Rāma remained" (*prasthāpyātiṣṭhad rāma iti śeṣaḥ*). We, however, understand that the unexpressed subjects of the gerunds are the three brothers Rāma, Bharata, and Lakṣmaṇa, mentioned in the previous verse as having performed the royal

consecration ceremonies. KK and VSP attempt to remedy the situation by reading the entire *pāda* differently, *sa prasthāpayati rāghavaḥ*, lending the line the sense "He, Rāghava, having consecrated [them], dispatched the two princes."

"the two" *dvau*: The reading is marked as uncertain by the editors of the critical edition. KK and VSP read instead *saḥ*, "he." See above.

"accompanied by their armies and retinues" *sabalānugau*: D6,7,10,11, and GPP, NSP, and Gita Press read instead *susamāhitau*, "who were well focused," while KK and VSP read [*prasthāpaya*]*ti rāghavaḥ*. See above.

"Aṅgada to the western country and Candraketu to the north" *aṅgadaṃ paścimāṃ bhūmiṃ candraketum udaṅmukham*: Literally, "Aṅgada to the western land, Candraketu, who was facing north." There is no parallelism in the references to the two princes here. Cr seeks to restore it by glossing, "The meaning is 'to the northern country' (*udīcīṃ bhūmim ity arthaḥ*)."

12. "served as the commander of Candraketu's rear guard" *candraketoḥ . . . pārṣṇigrāho babhūva ha*: Literally, "he became Candraketu's rear-guard commander." The term *pārṣṇigrāha*, literally, "the heel catcher," refers to the commander of an army's rear guard.

13. "when . . . unassailable . . . to Ayodhyā" *durādharṣe ayodhyām*: Ñ1,V1,D2–5, 9,T3,4,G1, and KK and VSP read instead *hy ayodhyām* to avoid the hiatus between *durādharṣe* and *ayodhyām*.

14. "yet one more year" *saṃvatsaram athādhikam*: Ck, Cg, and Ct all add the phrase "in the presence of Candraketu (*candraketusamīpa iti śeṣaḥ*)." We believe that the idea is that Bharata spent one year more in Candrakāntā than Lakṣmaṇa spent in Aṅgadīyā. That is, he spent a total of two years before returning to Ayodhyā. Ñ1,V1,3,D10,11, T1,2,G1,M3,6, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃvatsaram ato 'dhikam*, which can be interpreted to mean "a year more than that [year mentioned in the previous verse]," or, as most of the translators render it, "a year and more than that." Dutt (1894, p. 1918) offers, "more than a year." Roussel (1903, vol. 3, p. 635) renders, "*une anné et plus*," while Benoît (1999, p. 1422) has "*plus d'un an*." Raghunathan (1982, vol. 3, p. 615) translates, "more than a year" and Gita Press (1998, vol. 2, p. 927) offers, "having spent a year and more." Shastri (1959, vol. 3, p. 624), alone among the translators consulted who share this reading, interprets as we do, rendering, "one year more."

"he approached" *upāgamat*: Ñ2,V2,B,D10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *upāsta saḥ*, "he sat by the side of *or* attended upon."

15. "in their love for him" *snehāt*: Literally, "from *or* because of love."

"did not realize . . . how much time had passed" *kālaṃ gatam api . . . na jajñāte*: Literally, "those two did not know that the time [had] even passed."

16. "ten thousand years" *varṣasahasrāṇi daśa*: As previously, the commentators have their own interpretations of this phrase, which are designed to make it conform to other passages in the *Rāmāyaṇa* and the *Padmapurāṇa* regarding the length of Rāma's rule. See 7.89.5 and notes; see, too, 6.116.82,90 and notes. Ct understands that by citing this number it is clear that [Rāma's] life span was eleven thousand years (*daśasahasrāṇy āyus tv ekādaśasahasrāṇīti spaṣṭam*). Cr believes the number is to be used as a synecdoche [to stand for the period of thirty thousand years], thus harmonizing the passage with his previously stated opinion that Rāma ruled and performed sacrifices for a total of thirty-three thousand years (*daśavarṣasahasrāṇi yayur upalakṣanam idaṃ sahasratrayasyāpi*).

"constantly" *nityadā*: The reading is marked as uncertain by the editors of the critical edition.

17. "Having passed the time " *vihṛtya kālam*: Cr, the only commentator to note this phrase, takes *kālam* adverbially in its sense of "at the proper time[s]." He glosses, "at

restricted *or* regulated time[s] (*yathā niyamitasamayam*)." Translators differ in their understanding of the phrase. The majority understand as we do. Thus, Gorresio (1870, p. 295) translates "*Passando il tempo e mano a mano*," while Roussel (1903, vol. 3, p. 636) offers "*Ainsi employaint-ils le temps*." Shastri (1959, vol. 3, p. 624), following Roussel, renders, "Employing their days in this wise," and Gita Press (1998, vol. 2, p. 927) translates, "passed time." Others render variously. Thus Raghunathan (1982, vol. 3, p. 615), follows Cr's gloss and renders, "diverting themselves at the appropriate time." Dutt (1894, p. 1919) offers, "[attained to joy] in the fullness of time," while Benoît (1999, p. 1422) ignores the phrase.

"their hearts contented" *paripūrṇamānasaḥ*: Literally, "whose hearts *or* minds were completely filled." Cr glosses the adjective *paripūrna-*, "full," as "gratified with every object of desire (*sarvakāmaiḥ paryāptaṃ*)."

"fixed on the supreme path of righteousness" *dharmapathe pare sthitāḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmapure ca*[*su-* —so KK, VSP] *saṃsthitāḥ*, "and [well—so KK, VSP] established in the city of righteousness." Ck, Cg, and Ct understand that the city—explicitly named as Ayodhyā by Ck, Ct, and Cr—is itself a means toward the practice of righteousness (*dharmapure dharmasādhane pure 'yodhyāyām*—so Ct; Ck and Ct similarly; *ayodhyāyām*—so Cr). Ck and Ct support this understanding of the dharmic quality of Ayodhyā by citing the well-known purāṇic verse that names Ayodhyā as one among the seven cities that confer spiritual liberation (*ayodhyā madhurā* [*mathurā*—v.l.] *māyā kāśī kāñcī avantikā / purī dvāravatī caiva saptaite mokṣadāyakāḥ // —iti vacanāt*—so Ck; Ct similarly). The verse is found in various purāṇic sources, for example, *BrahmāṇḍP* 3.40.91; *GaruḍaP* 2.38.5, 2.49.114; and *Nāradapurāṇa* 1.27.35.

"The three of them, resplendent with blazing energy, truly resembled the three sacred fires kindled and fed oblations in a great sacrifice." *trayaḥ samiddhā iva dīptatejaso hutāgnayaḥ sādhu mahādhvare trayaḥ*: Literally, "Possessed of shining blazing energy, the three were truly like the three kindled, oblated fires in a great sacrifice." The simile is confused, as it appears that the phrases referring to the *upameya*, i.e., the three princes, are awkwardly interspersed with those referring to the *upamāna*, i.e., the three sacrificial fires. Ś3,D7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *trayaḥ samiddhāhutidīptatejaso hutāgnayaḥ sādhu mahādhvare trayaḥ*, "the three [princes were] truly three oblated fires whose resplendent blazing energy was kindled through oblations in a great sacrifice." GPP, NSP, and Gita Press read *sādhumahādhvare* as if it were a compound with the sense of "a proper great sacrifice." Since this reading is so awkward and elliptical, Cr attempts to flesh it out and rationalize it. He glosses: "Those three whose blazing energies were made resplendent through kindled offerings in a great sacrifice, that is to say, the three oblated sacrificial fires, namely the *dakṣiṇāgni*, the *gārhapatya*, and the *āhavanīya*, they [the three princes] shone just like them. These last words must be supplied. (*mahādhvare samiddhāhutibhir dīptāni tejāṃsi yeṣāṃ te trayo dakṣiṇāgnigārhapatyāhavanīyā hutāgnaya iva virejur iti śeṣaḥ.*) Cs takes a characteristically contrarian stance on the passage and uses it as another stick with which to beat Ct, who, interestingly, has nothing whatever to say on the passage. Cs argues that we should read the term *hutāgnayaḥ*, "oblated fires," in *pāda* d instead as *ahutāgnayaḥ*, "fires that have as yet not been oblated," since the term could have lost an initial privative "*a*" as a result of the *sandhi* with the preceding *-aḥ* of *-dīptatejasaḥ*. This strategy, Cs believes, avoids the redundancy that arises if one reads *samiddhāhutidīptatejaso hutāgnayaḥ*. He understands, then, that the reference is to the fires to be kindled in general. The three are the three sacrificial fires, the *āhavanīya*, etc., which subsequently, during the sacrifice, are made to be such that their blazing splendor is made resplendent through kindling and oblation, in much the same way as those three, Rāma, Lakṣmaṇa, and Bharata.

Among the commentators consulted, only Cr comments on the variant that would lead to the redundancy with which Cs is concerned. It is perhaps he, who often echoes Ct, or even a predecessor of Cr, to whom Cs refers deprecatingly when he concludes his comment here by noting that this later interpretation belongs to those who, like Ct, are unsophisticated in the science of grammar, and is not his own. (*ye prāgahutāgnayo 'hutāś ca te 'gnayaś ca te tathā. āhitāgnyādiḥ. te traya āhavanīyādayo 'nantaram adhvare samiddhāhutidīptatejaso yathā tathā trayo rāmalakṣmaṇabharatāḥ saṃsthitāḥ. itthaṃ ca yojanāyāṃ samiddhāhutidīptatejasas trayo hutāgnaya iti padayor apaunaruktyena vyākaraṇācāturī nāgojibhaṭṭādivan nāsmākam iti mantavyam.*) M3 and KK and VSP read for *pāda* d the synonymous *mahādhvare sādhu hutās trayo 'gnayaḥ.*

The meter is *vaṃśasthavila* (*vaṃśastha*), with a defective second *pāda* in *indravaṃśā.*

Sarga 93

1. "Now after some time" *kasyacit tv atha kālasya*: Literally, "now of a certain time." The phrase is elliptical. We agree with Ck, Cg, and Ct, who insert the phrase "after the passage [of some time] (*apagamānantaram*—so Ck and Ct; Cg similarly)." Cr understands similarly. Compare 7.90.1 and notes.

"during which Rāma was steadfast in the path of righteousness" *rāme dharmapathe sthite*: Literally, "when Rāma was standing on the path of *dharma*." D6,7,10,11,M8, and GPP, NSP, and Gita Press read *dharmapare*, "for whom righteousness was foremost," lending the *pāda* the sense "during which Rāma, for whom righteousness was foremost, was established."

"Kāla" *kālaḥ*: As is usual, when theological issues are at stake, the commentators differ as to the exact identity of the incarnate figure here. Ct understands that the being here is dispatched as a "messenger of Brahmā (*brahmaṇo dūtapreṣaṇam*)." Ck elaborates at length on the identity of Brahmā as "Brahmā, the ruler of the universe, who is Rudra in the form of the fire at the end of time and the great life force, that is to say, the blessed lord four-faced Rudra (*mahāprāṇamahākālāgnirudrasaṃrāḍbrahmā bhagavāṃś caturmukharudraḥ*)." Compare notes to 4.42.56; 127*, note 5, following notes to 6.7.15; 6.40.43; 6.59.82; and 6.62.28. See, too, notes to 7.25.9; 7.33.8; 7.50.13; 7.61.21; and 1266*, note 2, following notes to 7.82.6. Cr, citing the support of the *Śvetāśvataropaniṣad* 6.2 and 6.16, which describes the Supreme Being as "the knower possessing all knowledge, possessed of qualities, and the ender of time," understands Rāma's visitor to be a particular form of Kāla (Time), which, acting on Rāma's command, sets the entire universe in motion (*kālo rāmājñānusāreṇa sakalajagatpravarttakaḥ samayaviśeṣo rājadvāram upāgamat tathā ca śrutir jñaḥ kālakālo guṇī sarvavidya iti*)." As noted by Olivelle (1998, pp. 626–28), Rau (1964, p. 45) suggests reading [*a*]*guṇī*, "without qualities." Olivelle follows this reading. Cs understands Kāla here to be Rudra, who arrives on the instructions of Vidhi (the creator), i.e., Brahmā (*kālo rudro vidhinideśāt . . . upāgamat*).

2. D10 and NSP omit the verse. GPP includes the verse, in brackets, unnumbered, between its 7.103.1 and 7.103.2, noting that the verse is added in the text of Cg.

"on a mission of grave importance" *kāryagauravāt*: Literally, "because of the gravity of the mission."

3. "For I am the messenger of the exceedingly mighty" *dūto hy atibalasyāham*: G3,M3, and KK and VSP read instead the similar *duto 'smy atibalasyāham*, "I am the messenger of the exceedingly mighty one."

"of an . . . great seer" *maharṣeḥ*: The commentators are in general agreement that the reference is to Brahmā. Cg simply glosses, "of Brahmā (*brahmaṇaḥ*)." Ck and Ct understand the reference to be to Brahmā because of his being the life force of the world, be-

cause of his four mouths [uttering] the four *vedas*, and because of his perfect truthfulness (*jagatprāṇarūpatvāc caturvedamukhatvāc ca satyavacastvāc ca brahmātibalo maharṣiḥ*). Cs observes that we are to understand that by referring to Brahmā as the exceedingly mighty and immeasurably powerful great seer, Kāla is making an oblique reference to the effect that what he has to say is secret information that is not to be disclosed to anyone other than Rāma. (*amitaujaso 'tibalasya maharṣeḥ. rahasyaprameyaṃ rāmetarebhyo na kathanīyam ity ācchādyoktir iyam iti jñeyam.*)

"immensely powerful prince" *mahābala*: Literally, "O immensely powerful [one]." GPP and NSP read instead the nominative singular *mahābalaḥ*, "the immensely powerful [one]." In this case, Kāla would be referring to himself as "the immensely powerful messenger."

4. "he . . . informed Rāma that an ascetic had something he wished to communicate" *nyavedayata rāmāya tāpasasya vivakṣitam*: Literally, "he reported to Rāma that which was intended to be spoken on the part of the ascetic." D10,11, and GPP, NSP, Gita Press, KK, and VSP read *tāpasaṃ taṃ samāgatam* for *tāpasasya vivakṣitam*, lending the line the sense "he reported to Rāma that an ascetic had come."

"immediately" *tvarayānvitaḥ*: Literally, "endowed with speed *or* haste."

5. "May you . . . king, conquer . . . through righteousness" *jayasva rājan dharmeṇa*: Ś,Ñ2,V1,3,B3,4,D1,3–7,10–12,T1,3,4,G1,2,M2,4,7,9, and Gorresio, GPP, NSP, and Gita Press read instead *rājadharmeṇa*, "though the *dharma* of kings," for *rājan dharmeṇa*, "O king, through *dharma*," lending the phrase the sense "may you conquer through the *dharma* of kings." Cs, idiosyncratically, breaks the sequence into *jaya svarājadharmeṇa*. He thus understands the passage as follows: The two terms *sva-* and *rāja-* form an embedded *dvandva* in the sense of "what belongs to one's own [inner self] and the king." He then takes the larger compound to mean "by means of the proper practice of both the inner self and the royal [self]." He further understands that it is through the proper [spiritual] conduct of the self, that is to say, through the performance of sacrifices, etc., that Rāma will conquer the next world, while through his royal practices, consisting of martial valor, etc., he will conquer this one. Alternatively, Cs suggests that we may take the first two elements of the compound as forming a *karmadhāraya* compound in the sense of "through the practice of royal duties accompanied by one's own [religious duties]." (*svarājadharmeṇa svaṃ ca rājā ca svarājānau. tayor dharmas tena. svadharmeṇa yajñādinā paralokaṃ rājadharmeṇa śauryādinemaṃ lokam ity ubhau jaya. svapūrvarājadharmeṇeti vā.*) Ñ1,B2,G3,M3,10, and KK and VSP read *rāma dharmeṇa*, "O Rāma, through *dharma*," for *rājan dharmeṇa*, "O king, through *dharma*," lending the phrase the sense "May you conquer, O Rāma, through *dharma*."

"immensely splendid" *mahādyute*: The word *-dyute* is marked as uncertain by the editors of the critical edition.

"both worlds" *ubhau lokau*: Ct, who clearly understands, as does Cs above, that the reference is to this world and the next, argues that Lakṣmaṇa uses the salutation "May you conquer both worlds" to suggest that it is time for [Rāma] to enter the next world (*ubhau lokau jayasvety uktyā paralokapraveśakālasūcanam*).

"An ascetic, whose radiance is that of the sun" *tapasvī bhāskaraprabhaḥ*: Literally, "an ascetic possessing the radiance of the sun [lit., 'maker of light']." D7,10,11, and GPP, NSP, and Gita Press read *tapasā*, "through austerities," for *tapasvī*, "ascetic," which must be construed with *bhāskaraprabhaḥ*, lending the phrase the sense "who, through his austerities, possesses the radiance of the sun."

6. "uttered by Lakṣmaṇa" *lakṣmaṇenoktam*: Ś1,D10,11, and GPP, NSP, and Gita Press read instead the virtually synonymous *lakṣmaṇoktaṃ vai*.

"bid . . . enter" *praveśyatām*: Literally, "Let him be caused to enter."

"who is bearing someone's message" *tasya vākyadhṛk*: Literally, "bearing his message." T1,M3,7, and KK and VSP read instead the synonymous *tasya vākyadhṛt*. Ct (who reads *-dhṛk*) understands this to be an elliptical construction from which a relative pronoun is omitted. He understands, "bearing the command of him of whom he is the messenger (*yasya dūtas tasyājñādhārīty arthaḥ*)." In this he has been followed by Roussel (1903, vol. 3, p. 636), Shastri (1959, vol. 3, p. 625), Raghunathan (1982, vol. 3, pp. 615–16), Gita Press (1998, vol. 2, p. 928), and Benoît (1999, p. 1422), all of whom use some variant of the term "master." Ck (who reads *-dhṛk*) and Cg (who reads *-dhṛt*) understand the genitive pronoun *tasya* to refer to Rāma himself, so that the phrase "bearer of his words" refers to Lakṣmaṇa (*tasya vākyadhṛg iti rāmasyājñādhārīty arthaḥ*—so Ck). Cg makes it explicit that the reference is to Lakṣmaṇa [who is bearing a message for him, i.e., Rāma] (*tasya vākyasya dhṛd iti rāmavākyadhārīti saumitriviśeṣaṇam*). Cv and Cm (both of whom read *-dhṛk*) understand the pronoun to refer to the sage. In this case, too, the phrase must be a vocative addressed to Lakṣmaṇa as the bearer of the sage's words (*tasya vākyadhṛn muner vākyadhṛk*—so Cv; Cm similarly).

7. "who seemed to be shining with his radiant energy and was blazing, as it were, with rays of light" *jvalantam iva tejobhiḥ pradahantam ivāṃśubhiḥ*: Literally, "as if blazing with energies, as if burning with rays." GPP, NSP, and Gita Press read the emphatic particle *eva* for *iva*, "as it were," lending *pāda* c the sense "blazing brightly with energies." The variant is not noted in the critical apparatus. Ct argues that the two descriptions of the sage do not constitute a redundancy, since the two compounds respectively refer to the radiant beauty of the sage's body and to the actual rays of light emanating from it (*tejobhir aṃśubhir ity ete pade śarīrakāntikiraṇapratipādake iti na punar uktiḥ*). Cs takes the first expression to indicate that the sage is blazing with radiant energy like fire, while the second indicates that he is shining with rays like the sun. (*tejobhiḥ pradahantaṃ vahnivat. aṃśubhir jvalantaṃ sūryavat.*)

9. "honored him, gave him the guest-offering" *pūjām arghyapurogamām / dadau*: Literally, "he gave honor preceded by the *arghya*." The *arghya* is a traditional welcome-offering made to a respected or venerable visitor. For a listing of the various articles of food and drink in this offering, see 16* note 1, following notes to 7.1.10.

"and then began to inquire" *praṣṭuṃ caivopacakrame*: Literally, "and he began to inquire." Ś,Ñ1,V1,D1–5,8,9,12,T1,2,G2,3,M3, and Lahore, KK, and VSP read instead *praṣṭum evopacakrame*, "he began to inquire."

10. "most eloquent sage" *vadatāṃ varaḥ*: Literally, "the foremost of speakers."

11. "Welcome" *svāgataṃ te*: Literally, "welcome to you."

"great sage" *mahāmune*: Ś,B2,D7,8,10–12, and GPP, NSP, and Gita Press read instead *mahāmate*, "O one of great intelligence."

"Now please report the words of him of whom you have come as a messenger." *prāpayasva ca vākyāni yato dūtas tvam āgataḥ*: Literally, "You must impart the words from whence you have come as a messenger." D10,11,T1–3,G,M2,3,8, and GPP, NSP, and Gita Press read instead *prāpayāsya*, "you must impart [the words] of him," for *prāpayasva*, "please impart." Ck and Ct gloss the line as "please communicate, that is, please report, the words, that is to say, the words of the message, of him of whom you are the messenger (*asya yasya tvaṃ dūtas tasya vākyāni saṃdeśavākyāni prāpayasva nivedaya*)." Cr, who reads the variant, glosses: " 'Of him, that is to say, of your own master, you please communicate, that is to say, please tell.' These are the words that Rāma said to the messenger. (*asya svasvāmino vākyāni prāpaya kathayeti vacas taṃ dūtaṃ rāma uvāca.*)"

12. "Encouraged" *coditaḥ*: Literally, "impelled *or* urged."

"uttered" *udīrayat*: D6,7,10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read the similar *abhāṣata*, "he said."

"This must be related privately" *dvandvam etat pravaktavyam*: Literally, "this must be spoken as a couple." D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *dvandve hy etat pravaktavyam*, "for this is to be spoken only between a couple." In justification of the need for absolute confidentiality, Cs cites the *nītiśāstra* verse *ṣaṭkarṇo bhidyate mantraś* [*catuṣkarṇaḥ sthiro bhavet / dvikarṇasya tu mantrasya brahmāpy antaṃ na gacchati* //], "Counsel is compromised (when shared) by three people [lit., 'six ears']; [it will be secure (when shared) by two (lit., 'four ears'); when it is restricted to only one (lit., 'two ears'), even Brahmā himself cannot penetrate it]." This popular saying is found, for example, at *PañcT* 1.108 and *GaruḍaP* 1.114.54.

"nor should my words be compromised by prying eyes" *na ca cakṣurhataṃ vacaḥ*: Literally, "and speech is not destroyed by sight." The expression seems somewhat obscure in its meaning, and the reading is not shared by any of the commentators or printed editions consulted. On the strength of Kāla's reference to people who either hear or see the transaction between him and Rāma in verse 13 below, we understand that he is referring to the possibility of their secret's being betrayed by someone who might witness their conversation. D10,11, and GPP, NSP, and Gita Press read instead *hitaṃ vai yady avekṣase*, while KK and VSP read the more or less synonymous *hitaṃ vai yady apekṣase*, a reading not noted in the critical apparatus. This would lend the phrase the meaning "if you have regard for what is beneficial." Cm and Ct supply the phrase "of the gods" and indicate that the meaning is that the well-being of the gods arises when their secrets are kept. (*devānām iti śeṣaḥ. devagopyagopane hi devānāṃ hitaṃ bhavatīti bhāvaḥ*—so Ct; Cm similarly.) Cr supplies the phrase "of us" and understands: "If you have concern for our well-being, then this matter that you are inquiring about must be related in secret, that is to say, in the presence of only the two [of us] (*yadi hitam asmākam iti śeṣo 'vekṣase tarhy etad bhavatpṛṣṭaṃ dvandve dvayor eva sthitau vaktavyaṃ*)."

13. "Rāghava, you must put to death" *sa vadhyas tava rāghava*: Literally, "O Rāghava, he is to be slain by [lit., 'of'] you." D6,7,10,11,T,3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *sa vadhyas bhavitā tava*, "he will be put to death by [lit., 'of'] you."

"anyone who overhears or might witness this" *yaḥ śṛṇoti nirīkṣed vā*: Literally, "who hears or might see." The phrase is elliptical, and the commentators supply objects for both of the verbs. What might be overheard, they note, is the confidential conversation between Kāla and Rāma. Thus Cr explains, "One must supply the phrase 'our private conversation' (*āvayor ekāntavacanam iti śeṣaḥ*)." Ck and Ct understand, "the conversation *or* our conversation ([*asmad-* —so Ck] *vacanam*)." As the object of *nirīkṣet*, Ck, Cg, and Ct supply, "the two who are taking counsel" (*mantrayitārav iti śeṣaḥ*). Cr understands, "us two, the speaker and hearer" (*vaktṛśrotārāv āvām iti śeṣaḥ*).

14. "position yourself" *tiṣṭha*: Literally, "stand."

"great-armed prince" *mahābāho*: Literally, "O great-armed [one]."

15. "the conversation . . . uttered in secret" *kathāṃ dvandvasamīritām*: Literally, "the conversation uttered between a couple." D10,11, and GPP, NSP, and Gita Press read instead *vācaṃ dvandvasamīritam*, "the speech uttered between a couple." KK and VSP read instead *kathādvandvaṃ samīritam*, "the paired conversation that was uttered."

16. "entrusted Lakṣmaṇa with the guardianship of the door" *nikṣipya . . . lakṣmaṇaṃ dvārasaṃgrahe*: Literally, "having appointed Lakṣmaṇa in the guardianship of the door." D10,11,M3,10, and GPP, NSP, Gita Press, KK, and VSP read instead *nikṣipya . . . lakṣmaṇaṃ dvāri saṃgraham*, "having appointed Lakṣmaṇa as the guard at the door." We take the term *saṃgraha* in its senses of "guardianship" or "guardian" with Cg, who glosses, "keeper *or* guardian (*rakṣitāram*)." Ck and Ct take the term in its sense of grasping or understanding, glossing, "possessing a full understanding of the meaning of what was said (*samyaguktārthagrahaṇavantam*)." Cr glosses, "Lakṣmaṇa, who was the agent

of protection of his own [Rāma's] words (*saṃgrahaṃ svoktisaṃgrahakārakaṃ lakṣmaṇam*)." Gita Press (1998, vol. 2, p. 929), following Ck and Ct, renders, "Then placing Lakṣmaṇa, who could catch of [*sic*] the meaning [of Śrī Rāma's words] at the door."

"Rāghava . . . said these words to the sage: 'Please tell me what you have to say.' " *tam uvāca muniṃ vākyaṃ kathayasveti rāghavaḥ*: The reading of the critical edition is somewhat ambiguous. The issue is how to take the word *vākyam*, "speech," in *pāda* c. In keeping with the normal idiom of the epic and the preference, where possible, to mark syntactic breaks at the caesura, we understand *pāda* c to mean "he spoke words to the sage," while *pāda* d quotes Rāma's speech simply as "Please speak (*kathayasva*)." On the other hand, one can take *vākyam* as the object not of the perfect (*liṭ*) *uvāca*, "he spoke," but of the imperative (*loṭ*) *kathayasva*, "tell." This would lend the line the sense "Rāghava said to the sage, 'Please speak that speech.' " In this case, the word would refer to the message carried by the sage as at verse 11c, where Lakṣmaṇa asks the sage to report the words of his master. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative singular *mune*, "O sage," for the accusative singular *munim*, "the sage." This eliminates the ambiguity, as it places the word *vākyam* squarely within Rāma's speech, thus lending the line the sense "Rāghava said to the sage, 'Please speak those words, sage.' " Cr, the only commentator to mention this line, reads, with D7, the genitive singular *muneḥ*, lending the line the sense "Rāghava said to him, 'Please speak the words of the sage.' " In this case, the sage is the personage described as "the great seer" in verse 3 above. All translations consulted, with the exception of Gorresio, read the vocative. Gorresio's text (7.110.16) reads *uvāca taṃ mahātmānaṃ kathayasveti rāghavaḥ*, "Rāghava said to the great one, 'Please speak.' " This reading lacks the word *vākyam*, thus eliminating any ambiguity.

17. "Please tell me without hesitation" *kathayasva viśaṅkas tvam*: Literally, "You, fearless, must tell." V2,B1,D3,6,7,10,11,T,G,M1–8, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *kathayasvāviśaṅkas tvam*.

"the message you have in mind" *yat te manīṣitaṃ vākyam*: Literally, "that speech which is thought about by [lit., 'of'] you." We follow Cr, who glosses, "reflected upon *or* under discussion (*vicāritam*)." D1,M7, and GPP, NSP, and Gita Press read the demonstrative *tat*, "that," for the relative *yat*, "which."

"sent" *samāhitaḥ*: When referring to a person, the term normally has the sense of "focused *or* concentrated," but, in agreement with the commentators, we believe the context supports the sense of "sent *or* dispatched." Ck glosses, "sent forth (*prahitaḥ*)," while Ct similarly offers, "dispatched (*preṣitaḥ*)." Cr proposes, "have come here (*ihāgataḥ*)."

"For it is also in my heart." *mamāpi hṛdi vartate*: The precise sense of the phrase is a matter of some disagreement on the part of commentators and translators. Ck and Ct, as their first alternative, understand: "One must add the phrase: 'Do I [i.e., Rāma] absolutely have to hear a secret message of this sort [since it already is in my heart]' (*kim evaṃvidhaṃ rahasyaṃ tad avaśyaṃ mayā śrotavyam iti śeṣaḥ*)?" Cg argues that the meaning is "I [i.e., Rāma] also know it (*aham api jānāmīty arthaḥ*)." Ct offers an alternative to his first interpretation, which is similar to that of Cg. He says: "[My] going to Vaikuṇṭha that you are about to relate is already in my heart, that is the meaning (*yadvā tvayā vakṣyamāṇaṃ vaikuṇṭhagamanaṃ mamāpi hṛdi vartata ity arthaḥ*)." Cr simply offers: "The phrase 'Your request' is to be supplied (*tava prārthanīyam iti śeṣaḥ*)." Among the translators consulted, only Raghunathan (1982, vol. 3, p. 616) understands with us and with Cg and Ct (second alternative), translating, "I know in my heart of hearts what it is." Gorresio (1870, p. 296), Roussel (1903, vol. 3, p. 637), Shastri (1959, vol. 3, p. 626), and Benoît 1999, p. 1423) all take the phrase to mean that Rāma will keep or cherish in his heart the message of the sage. Dutt (1894, p. 1920) renders, "I have become anxious

to hear it," while Gita Press (1998, vol. 2, p. 929) similarly understands, "I am eager to know [what you know]."

Sarga 94

1. "great-armed . . . Rāma" *rāma mahābāho*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rājan mahāsattva* (*mahāsatva*—so GPP), "immensely powerful king." Cs, who reads the variant, glosses *mahāsattva*, "immensely powerful," as "of much strength (*bahulabala*)."

"by . . . Grandfather Brahmā" *pitāmahena*: Literally, "by the grandfather."

2. The increasingly dormant commentators are, it seems, provoked into great prolixity by the seemingly idiosyncratic theology and mythology of the *sarga*. This is particularly the case with Ck and Ct, who discourse at some length in an attempt to explain it. Ck explains how Kāla, Time, can be considered a son of Rāma, i.e., of Viṣṇu. He anticipates the question that, if Kāla was sent as a messenger by the Lord [Brahmā], what is his actual nature? Kāla explains that he was Rāma's son in the time of pure existence (*sadbhāva*), in support of which Ck quotes *Bhagavadgītā* 17.23ab (*oṃ tat sad iti nirdeśo brahmaṇas trividhaḥ smṛtaḥ*), which states that the doctrine of the teaching about Brahman, encapsulated in the *mantra* "*oṃ tat sat*," is known to be threefold. Ck next quotes *Chāndogyopaniṣad* 6.2.1, in which it is famously stated: "In the beginning, dear child, there was only pure existence (*sad eva somyedam agra āsīd*)." Ck continues, stating that the Lord who is known as Hiraṇyagarbha is, indeed, the pure form of Brahmā, who is the primordial being and the material cause of the entire universe and who is known as *sat*, "pure being." That being, now delimited by the form of Rāma, is the one of which he, Kāla, was the son in a previous state, analogous to that of a zygote in an egg. For the purpose of setting in motion the five modes of action of the entire created world—which [originally] consisted of the Supreme Lord without a second—with its sentient and nonsentient beings, each with its own unique delimited form, [that being] took on the forms of four-faced Rudra, Prajāpati, Viṣṇu, etc. In that primordial time, when everything was on the level of absolute being and when that being was established in the nature of Śrīhiraṇyagarbha, Kāla became his son. Ck now raises the question as to what sort of son Kāla might be. Kāla's response is to say: "O hero [Rāma], I am Kāla [Time], who eternally sets in motion and destroys everything that is created by all of the five principal modes of action—including creation, maintenance, destruction, punishment, and grace—in the entire created universe, which is produced from Virāṭ and is to be entirely destroyed, along with everything that is excellent and inferior, and which is within the scope of the activities of eternal time. [I am] the sovereign Brahmā, consisting of the various divisions [of time]—seconds, [half] minutes, [half] hours, days, fortnights, months, seasons, half years, years, *yugas*, and *kalpas*. This [universe] was created by me through setting in motion the wheel of my blazing energy. My divisions have been perpetually arranged and proclaimed. Therefore, I am the son of you, who are the self-existent universal sovereign Brahmā. I am the son whose nature is that of Rudra, and whose form consists principally of blazing energy. This is the meaning." Ck then quotes *Taittirīyāraṇyaka* 1.10.1 in order to explain in what way Rāma is Kāla's son. He says it is well known that " 'The wife was the earth. The husband the sky. Those two had intercourse. Their son was Bṛhaspati, [as was] Rudra.' And because of the fact that the earth and sky are characterized as being more than a thousandfold, the immensely powerful Lord Hiraṇyagarbha is of that same nature, while Hiraṇyagarbha's wife is Gāyatrī. This is quite clear." (*pitāmahenetyādi bhagavatpreṣitadūtas tvaṃ ca kiṃtattvo 'sīty atrāha. tavāhaṃ pūrvasadbhāve putra ity oṃ tat sad iti nirdeśo brahmaṇas trividhaḥ smṛta iti*

smṛteḥ. sad eva somyedam ityādeś ca sakalajagadādibhūto nikhilajagadupādānaṃ bhagavāñ śuddhabrahmā hiraṇyagarbhas sadākhyaḥ. adya rāmopagrahasya tavaiva pūrvasadbhāve piṇḍa ivāṇḍe 'py advitīyaparameśvarasya svasvopagrahānanyatattvacidacidakhilasaṃsārasya pañcakṛtyapravṛttaye parigrahītacaturmukharudraprajāpativiṣṇvādimūrteḥ prācīne pāramārthake śrīhiraṇyagarbhatattve pratiṣṭhitasyāhaṃ putra eva. tvaṃ me kīdṛśaḥ putra ity ata āha. mayetyādi. he vīra sarvasamāhāryaparāparasakalavairājyasaṃsārasya nityakālagocarasya sṛjidhṛtihṛtinigṛhīty anugṛhītilakṣaṇasarvapañcakṛtyasya nityasamāhārako nityapravārtako yaḥ kālaḥ prāṇavināḍīnāḍidinapakṣamāsārtvayanābdayugakalpāvāntaravibhāgavān saṃrāḍ brahmāsti yo 'sau mayā[1] *mattejaścakraparivartanena saṃbhāvito nityam eva kalpitoktaparicchedo bhavati. ato 'haṃ svasvarājas te brahmaṇas tejaḥpradhānamūrtī rudrātmakaḥ putra ity arthaḥ. putratvaṃ tu me jāyā bhūmiḥ patir vyoma mithunaṃ tā aturyathuḥ putro bṛhaspatī rudra iti suprasiddham. atra bhūrvyomnos sahasrakṛtva*[ḥ?]*paratvaviśeṣaṇāt tathātattvo bhagavān hiraṇyagarbho mahāṣodhā hiraṇyagarbhapatnī gāyatrī ceti suspaṣṭam.*)

[1] It appears that Ck (along with T2,4,G3,M9) reads *mayā sambhāvitaḥ*, "created by me," for the critical edition's *māyāsambhāvitaḥ*, "created by Māyā." Note that Ct, when paraphrasing Ck below, reads *māyayā saṃbhāvitaḥ*, "created by Māyā."

Ct explains: "He says, 'I [Kāla] am a messenger sent by him and am your kinsman,' with the verse beginning, 'In a previous existence, I was your.' In a previous existence, that is to say, at the time of the coming into being of Hiraṇyagarbha or in the state of being Hiraṇyagarbha. How am I your son? He now explains. Produced by *māyā*, that is to say, [produced] by an act of will. According to Tīrtha [Cm], ' "destroyer of all" means "the agent of the destruction of everything." ' Kataka [Ck], however, says: 'There is a variant reading, which is "I was yours in a previous time of pure existence." And that previous state of pure being was prior to the creation, as is shown by the *śruti* [*ChāndoU* 6.2.1]: "In the beginning, dear child, there was only pure existence (*sad eva somyedam agra āsīd*)." [I am] the son produced by Māyā, I who am the agent of the divisions of hours, days, fortnights, etc., who takes the form of the flow of moments, known as Kāla, that is to say, the agent of the five principal modes of action characterized by creation, maintenance, destruction, punishment, and grace, of the entire world, which during the time that Brahmā had the form of pure being was yet to be produced. The meaning is "I am a product of your volition." The rest is as before. Although Rāma is [in reality] an incarnation who is a portion of Hiraṇyagarbha, nonetheless, since his knowledge is blocked by that portion of his own true nature, as in the case of Vāmadeva, given this pretext [i.e., the incarnation], there is no logical flaw.' So says [Ck]. But what Kataka [Ck] says, i.e., that Hiraṇyagarbha is indicated by the word *sadbhāva*, is a purely empty [idea], as is evident to those who know the doctrine of non-dualism. (*tatpreṣito dūto 'py ahaṃ tvatsaṃbandhy evety āha. tavāhaṃ pūrvake bhāva iti. pūrvāvasthāyāṃ hiraṇyagarbhotpattisamaye hiraṇyagarbhāvasthāyāṃ vā. katham ahaṃ putras tatrāha māyāsaṃbhāvito māyayā saṃkalpena saṃbhāvita utpāditaḥ. sarvasamāharaḥ sarvavastusaṃhārakarteti tīrthaḥ. katakas tu tavāhaṃ pūrvasadbhāva iti pāṭhaḥ. pūrvaṃ sṛṣṭeḥ prāksadbhāve sad eva somyedam agra āsīd iti śruteḥ. sattārūpabrahmabhāve kariṣyamāṇākhilasaṃsārasya sṛṣṭisthitisaṃhāranigrahānugrahalakṣaṇapañcakṛtyanirvāhakaḥ kālākhyaḥ kṣaṇadhārārūpo nāḍīdinapakṣādivibhāganirvāhakaḥ putro māyāsaṃbhāvitaḥ. tvadīyamāyāpariṇāma ity arthaḥ. śeṣaṃ prāgvat. yady api rāmo hiraṇyagarbhāṃśaviṣṇor evāvatāras tathāpi tasya svasvarūpāṃśenāvṛtajñānatvād vāmadevavad evaṃ vyapadeśe na doṣa ity āha. yat tu katakena sadbhāvaśabdena hiraṇyagarbha uktas tat tu tuccham iti spaṣṭam evādvaitavidyāvidām.*)" It is evident from this passage that Ct's understanding of Ck's comments is at best a loose paraphrase, at least with regard to the

text of Ck that we have. Also, it is noteworthy that it is rare for Ct to actually criticize a position of Ck after quoting it. The reference here to the sage Vāmadeva is apparently to a passage found at *Bṛhadāraṇyakopaniṣad* 1.4.10, where Vāmadeva, after hearing the doctrine that Brahman is everything, quoting *ṚV* 4.26.1, realizes, "I was Manu and I was the sun (*tad etat paśyann ṛṣir vāmadevaḥ pratipede 'haṃ manur abhavaṃ sūryaś ceti*)." The idea here is that Vāmadeva's realization of his divinity is analogous to that of Rāma, which had been blocked by the boon of Rāvaṇa.

Cr understands: "But who then are you? He responds with the verse beginning 'Your . . .' In the previous, that is to say, in the first state of being, i.e., at the time of origination, [I was] produced by your *māyā*, that is to say, I was produced, that is, brought into being, though [your] *māyā*, that is, through your grace. For that very reason I am your son, the destroyer of everything, that is to say, the agent of the destruction of everything in accordance with your command. The phrase 'I am Kāla' is to be supplied." (*nanu tvaṃ ko 'sīty ata āha. taveti. pūrvake prathame bhāva utpattisamaye tava māyayā kṛpayā saṃbhāvita utpādito 'ta eva tava putraḥ sarvasamāharas tavājñānusāreṇa sakalasaṃhārakarttā kālo 'ham asmīti śeṣaḥ.*)

Cm, as quoted in the apparatus, remarks: "In a previous existence, that is to say, in a previous state. The meaning is 'In that state [in which you had] a divine and auspicious body ornamented by a lotus in your navel that was the cause of the production of four-faced [Brahmā].' (*pūrvake bhāve pūrvasyām avasthāyāṃ. caturmukhotpattihetubhūtanābhipaṅkajālāṃkṛtadivyamaṅgalavigrahāvasthāyām ity arthaḥ.*)"

Cg explains: " 'And I am not an ascetic, but rather, I am Kāla,' as he states in the verse beginning, 'I am your . . .' 'In a previous state of existence, that is to say, in a previous birth, I was your son.' The term 'destroyer of all' amounts to saying 'Kālarudra.' Conqueror of enemy citadels, that is to say, the destroyer of the triple city. There is also a variant reading, 'I was your son in a previous existence, O conqueror of enemy citadels.' Merely because of the impossibility of Yama's coming into existence after his original existence, he is said to be produced by *māyā*, that is, he is brought into being by *māyā*. (*ahaṃ ca na tāpasaḥ kiṃtu kāla ity āha. tavāham ityādi. pūrvasadbhāve pūrvajanmany ahaṃ tava putraḥ. sarvasamāharaḥ kālarudra iti yāvat. parapurañjayas tripurasaṃhārakaḥ. tavāhaṃ pūrvake bhāve putraḥ parapurañjaya iti ca pāṭhaḥ. kevalaṃ yamasya pūrvabhāvād utthitatvābhāvān māyāsaṃbhāvito māyayotpāditaḥ*[?].)"

Cs, interpreting the passage according to Sāṃkhya philosophy, explains: "In saying 'messenger,' that is not so, rather he is your son. But I am [your] grandson. He states this in the verse beginning, 'Your . . .' In a previous existence, that is to say, in a past birth . . . [see note below on 'conqueror of enemy citadels'] . . . He now declares his own function as the destroyer of all, that is to say, the one who is the agent of the destruction of everything. [Next he declares] his name as 'Kāla.' Produced by your *māyā*, that is to say, he who was born from the lotus through your desire. I was born as his son in a previous state, that is to say, in that which consists of the essence of *ahaṃkāra* [self-awareness], which anticipates the [subsequent] effects [*kārya*]. The rest is as before. Through understanding this [i.e., the term *pautra*] as a special meaning [of *putra*], one must tolerate somewhat the remaining [usages of the term *putra* in the passage] because: 1) According to the [*Maṇimañjarī* 1.3 of Śrīnārāyaṇapaṇḍitācārya], which states, 'He [Viṣṇu] created *ahaṃkāra*, which is the body of Śiva, out of the element of *mahat* [the great (intellect)],' and so forth; 2) and because of the statement [at *MBhTN* 9.47]: 'Lord, the lotus-born one [Brahmā] is your son, and I [Rudra] am your grandson; although the words of a grandson may not be suitable, still the virtuous respect [them],' etc.; and 3) because of the natural meaning of the verse [at 7.94.4]: 'you . . . first created me.' (*dūta iti eva na. kiṃtu tvatputraḥ saḥ. ahaṃ tu pautra ity āha. tavety pūrvake bhāva atītajātau . . . svavyāpāram apy āvedayati. sarvasamāharaḥ sarvasaṃhartā. nāmāha kāla iti. tava māyāsaṃbhāvita*

icchayā padmotpanno yas tasyāhaṃ pūrvake bhāve 'haṃkāratattve kāryonmukhe putro jāto 'ham. pūrvavad urvaritam. mahattattvād ahaṃkāraṃ sasarja śivavigraham ityādeḥ. putras taveśa kamalaprabhavas tathāhaṃ pautras tu pautrakavaco yad api hy ayogyam. saṃbhāvayanti guṇina ityādyukteś ca. māṃ tvaṃ pūrvam ajījana ity uktisvārasyād arthaviśeṣalābhena kiṃcic cheṣādikaṃ soḍhavyam.)"

"In a previous existence" *pūrvake bhāve*: KK and VSP read instead *pūrvasadbhāve*, "in a previous [time of] pure existence," a variant not noted in the critical apparatus. See note above for the commentators' understanding of this phrase.

"conqueror of enemy citadels" *parapuraṃjaya*: The syllables *-jaya* are marked as uncertain by the editors of the critical edition. Cg, who reads the form as a nominative singular, understands the compound to refer to the destroyer of the triple city, an epithet typically applied to Śiva (*tripurasaṃhārakaḥ*). Cs separates the compound *parapuram* from *jaya*, taking the former to mean "another body," by which he understands Kāla to be saying that he is the son of Viriñca [i.e., Brahmā], who is a son of Viṣṇu and who was produced by Māyā and born from Ramā. Thus, Cs argues, Kāla is telling Rāma that he [Kāla] is his [Rāma's] grandson. (*māyāsaṃbhāvito ramāyām utpādito viriñcapadavācyas tava putraḥ. parapuraṃ tadaparo deho 'ham. tatputro 'ham. ataḥ pautras taveti bhāvaḥ.*)

"who was produced by your power of creative illusion" *māyāsambhāvitaḥ*: Literally, "caused to be born through your *māyā*." On the term *māyā* in Vālmīki's *Rāmāyaṇa*, see S. Goldman 2010a.

3. "Grandfather . . . Brahmā" *pitāmahaḥ*: Literally, "the grandfather." Ct notes that the four-faced Brahmā is the grandfather because the Prajāpatis, who are the fathers of the world, are born from him (*caturmukhāj jātānāṃ prajāpatīnāṃ lokapitṛtvāc caturmukhaḥ pitāmahaḥ*).

"guardian of the worlds" *lokapatiḥ*: Literally, "Lord of the world[s]." Cs glosses, "He is the Lord, that is to say, the protector, of the worlds, such as the earth. (*sa lokānāṃ bhūrādīnāṃ patiḥ pālitā*)." Ck has a similar, but more elaborate, explanation.

"Great-armed Rāma" *mahābāho*: Literally, "great-armed [one]." D6,7,10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *kṛtaḥ saumya*, lending the line the sense "O gentle one, an agreement was made by you."

"your agreement" *samayas te*: Ck, Cm, Ct, and Cr understand the reference to be to Viṣṇu's agreement to protect the worlds of the gods, men, etc., from the likes of Rāvaṇa, citing the following passage, which ends at verse 15 below, as well as his vow, found primarily in the southern recension (GPP, NSP 1.15.29cd–30ab = *Bālakāṇḍa* 467*, lines 13–14, following notes to 1.14.20). Ct understands that we should supply the words "that has been fulfilled." (*bhavantu vigatajvarā ityanto brahmasaṃdeśaḥ. lokān devamānuṣādīn rāvaṇādito rakṣituṃ yaḥ samayaḥ kṛtaḥ. daśavarṣasahasrāṇi daśavarṣaśatāni ca / vatsyāmi mānuṣe loke pālayan pṛthivīm īmām // ityevaṃrūpakālaviṣayaḥ kṛtaḥ. sa paripūrṇa iti śeṣaḥ*—so Ct; Ck, Cm, and Cr somewhat similarly).

"to protect the heavenly worlds" *svarlokān parirakṣitum*: D6,7,10,11, and GPP, NSP, Gita Press, and Cg (who notes it as a variant) read instead *lokān saṃparirakṣitum*, "to protect the worlds." T1,2,G,M1–8, and KK and VSP read instead *svāṃl lokān parirakṣitum*, "in order to protect your own worlds."

4. The commentators, particularly Ck, Ct, and Cs, are at pains to rationalize this strictly Vaiṣṇava account of the destruction and creation of the worlds.

"And" *ca*: Ś,Ñ,V,B,D,T3,4,M6,7, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *hi*, "For."

"long ago" *purā*: Ct and Cs understand, "in an earlier time, prior to the creation of the world[s] (*jagatsṛṣṭeḥ pūrvakāle*—so Ct; *sṛṣṭikālāt pūrvam*—so Ck)." Ck understands, "before the present *kalpa*, that is, at the end of a day [of Brahmā] that was the previous *kalpa* (*asmāt kalpāt pūrvakalpāharante*)."

"through your power of creative illusion" *māyayā*: Literally, "by *māyā*." Ct glosses, "by your own power, which is capable of the destruction of everything (*sarvasaṃhārasamarthasvaśaktyā*)." Ck elaborates considerably on this, glossing, "by that immense power known as 'Mahābhramarikāmya (the will toward a great involution),' which is capable of the instantaneous and complete destruction of the three-stranded [universe], which is devoid of any cause of instantaneous destruction apart from your explicit desire and which has endless, inconceivable, marvelous, and variegated causes and results (*vicitravilakṣaṇācintyānantahetuphalāntatrisrotasas tvadicchātiriktasakṛtsaṃhāraheturahitasyāpi sakṛd eva sarvasaṃhārādisamarthamahābhramarikāmyākhyamahāśaktyā*)." Cg glosses simply, "by that miraculous power (*vicitraśaktyā*)." Cr glosses merely, "through compassion (*kṛpayā*)."

"you yourself" *svayam eva*: Arguing from his Vaiṣṇava standpoint, Ct claims that the phrase shows that the involution of the universe is not accomplished by Rudra or any of the other deities because of the fact that they, too, are included among the tens of millions [of beings] that are subject to such involution (*svayam evety anenāsya saṃhārasya na rudrādidvārakatvam. teṣām api saṃhāryakoṭiniviṣṭatvād iti darśitam*). Ck glosses, "by means of [Viṣṇu's] own well-known independence (*prasiddhasvasvātantryeṇaiva*)." Cs understands the phrase to illustrate the inherence of this power [to Viṣṇu] (*svayam evety anena svābhāvikatvaṃ śakter dyotayati*).

"had drawn in the worlds" *saṃkṣipya . . . lokān*: Literally, "having contracted the worlds." The term, which can also mean "having destroyed," no doubt refers here to the idea that as the Supreme Being, Viṣṇu absorbs the phenomenal universe into himself at the end of a cosmic cycle, only to bring it forth once again at the beginning of the next. Ck and Ct gloss, "having compressed *or* destroyed (*upasaṃhṛtya*)," while Cs glosses the more or less synonymous *saṃhṛtya*. Cr understands, "having rendered it through the form of compression (*saṃkṣeparūpeṇa kṛtvā*)." Roussel (1903, vol. 3, p. 637), followed by Shastri (1959, vol. 3, p. 626), takes the term in the sense of "having destroyed," translating, "*Après les avoir détruits*." Raghunathan (1982, vol. 3, pp. 616–17) renders, "after abstracting all the worlds within yourself." Gita Press (1998, vol. 2, p. 929) translates, "having merged all the worlds," while Benoît (1999, p. 1423) renders, "*jadis les as résorbés en toi*." Gorresio (1870, p. 297) takes a rather peculiar stance on the phrase, essentially reversing its meaning to refer to the creation rather than the destruction of the worlds. He renders, "*prendendo a creare i mondi*." He appends to his translation a note (p. 333, note 104) in which he attempts to rationalize his rendering. In essence, he sees the verse as in contradiction with the normative model, according to which it is Brahmā, not Viṣṇu, who creates the worlds. He argues: "*Tale non è precisamente il significato del vocabolo sanksipya del testo. Ma il senso pare richiedere l'interpretazione a cui mi sono attenuto. S'attribuisce qui a Visnu di cui Rama è un avatara, la creazione che in altri testi è più giustamente attribuita a Brahma*." Dutt (1894, p. 1921) ignores the phrase.

"you . . . first created me" *māṃ tvaṃ pūrvam ajījanaḥ*: Literally, "you caused me to be born." Both Ct and Cs justify this statement by citing *Śvetāśvataropaniṣad* 6.18 (= *Gopālatāpanyupaniṣad* 4.5), "who first created Brahmā (*yo brahmāṇaṃ vidadhāti pūrvam*)." Ct believes that the meaning of the phrase is that Brahmā's birth occurred from the *brahmāṇḍa* when it was being created through the creation of the golden embryo (*yo brahmāṇaṃ vidadhāti pūrvam iti śruteḥ. hiraṇyagarbhasṛṣṭidvārā brahmāṇḍasṛṣṭau kriyamāṇāyāṃ tadaṇḍān mamodbhava ity arthaḥ*). Cv understands the phrase simply to state the fact of Brahmā's birth from the egg. He further notes that Brahmā's creation is prior to that of Madhu and Kaiṭabha, so that [as indicated in the following verse] the creator can construct the earth (*anenāṇḍe brahmaṇa utpattiḥ kathyate brahmaṇaḥ pūrvaṃ madhukaiṭabhayoḥ sṛṣṭir bhuvaḥ sṛṣṭyarthaḥ*). Cr understands, "You caused [me] to be born through your navel-lotus (*tvannābhikamaladvārājanayaḥ*)." Cs, whom we

follow, takes *pūrvam* to mean "firstly (*prathamataḥ*)." He then, as noted above, like Ct, quotes *Śvetāśvataropaniṣad* 6.18 and further notes that the whole idea here of Viṣṇu's having produced Brahmā as he, Viṣṇu, lay on the waters is in imitation of *Cittyupaniṣad* 11.1, which states that Brahmā discovered the *daśahotṛ*, which was moving through the waters. (*pūrvaṃ prathamataḥ. mām ajījanaḥ . . . yo brahmāṇaṃ vidadhāti pūrvam ityādi śruteḥ. anenāntaḥsamudre manasā carantaṃ brahmānv avindad daśahotāram arṇava iti śrutyanukṛtatā jñeyaitasya*). According to *Taittirīyabrāhmaṇa* 2.2.1 and other vedic texts, the *daśahotṛ* is a formula that refers to the ten requisites of the sacrifice and, according to that text, is identified with the sacrifice itself. See also Kane 1974, vol. 2, pt. 2, p. 993, note 1024, and p. 1168.

"as you lay on the waters in the vast ocean" *mahārṇave śayāno 'psu*: Ct understands that once it has been established that Viṣṇu is lying in the vast ocean, the word *apsu*, "on the waters," [which is apparently redundant,] is employed to show the nonexistence of the elements of earth, etc., at that time (*mahārṇave śayāna ity anenaivodakaśāyitve labdhe punar apsv iti tadā pṛthivītattvādyabhāvapradarśanārtham*). Cr reads the sequence as *mahārṇave* [*a*]*śayānaḥ* and understands *aśayānaḥ* as a *bahuvrīhi* in the sense of "the resting place of A [i.e., Viṣṇu]." He then interprets: "You, i.e., that [Rāma] because of whom A, i.e., Viṣṇu, was resting on the vast ocean, created me (*mahārṇave aḥ viṣṇuḥ śayāno yena sa tvaṃ mām ajījanaḥ*)." Cs seems particularly concerned about the apparent redundancy of the sequence *mahārṇave . . . apsu*. He says: "In the vast ocean, which consists of water, when it had been produced, there in the waters, that is [you] lying on the water . . . by saying 'lying in the ocean' it is established that [Viṣṇu] rested upon the waters. Additionally, the expression 'in the waters' is employed to dispense with any erroneous understanding of the locative [lit., 'the *adhikaraṇa* ("locus"),'] in the sense of close proximity, as when one might say, 'The cows are in the banyan tree' [that is to say, are near the banyan tree]. And we must understand that [the compound] 'the vast ocean' is used to dispel any doubt that there is any other water [than the ocean]. (*arṇave śayāna iti vacanād evodakaśayitve siddhe punar apsv iti vacanaṃ vaṭe gāva itivat sāmīpikādhikaraṇasaptamībhramabhraṃśārthaṃ. mahārṇava iti cetaranīratvasaṃdehanirbarh aṇārtham iti mantavyam.*)"

5–6. "Ananta" *anantam*: Literally, "the endless one." We understand with Ct, Cr, and Cs that this is the proper name of the great serpent (*anantaṃ nāmataḥ*—so Cs; Ck similarly), whose alternate name, as Cr notes, is Śeṣa (*anantaṃ śeṣam*).

"of immense coils" *bhogavantam*: Literally, "possessed of coils *or* hoods." The commentators are in general agreement that we should take the term *bhoga* in the sense of the coils or body of the serpent and understand the possessive suffix *matup* in its sense of "possessing something great *or* abundant." Thus Cs explains: "The possessive suffix *matup* signifies 'greatness' so that the term means 'having a huge body' (*matubartho mahattvam. mahādeham*—so Cs; Ck and Ct similarly)." Translators who share this reading understand *bhoga* in the sense of "coils" or "body," with the exception of Raghunathan (1982, vol. 3, p. 617) and Gita Press (1998, vol. 2, p. 929), who both understand the term *bhoga* in its sense of "serpent's hood."

"you engendered . . . Madhu and Kaiṭabha" *madhuṃ ca kaiṭabhaṃ ca*: Literally, "Madhu and Kaiṭabha." The sentence is defective in that it lacks a verb expressing the creation of Madhu and Kaiṭabha. Ck, Cg, and Ct understand that we must bring down, as it were, the finite verb *ajījanaḥ*, "you created," from verse 4 (*ajījana ity anuṣaṅgaḥ*—so Cg; Ck and Ct similarly). Cs simply supplies a repetition of the gerund *janayitvā*, "having created," from 5c. Cr similarly supplies the gerund *janayitvā* and glosses it with reference to the familiar legend of the creation of the two demons from Viṣṇu's earwax (*janayitvā viṣṇukarṇamalād utpādya*). On this and the identity of these two demons, see notes to 7.4.14.

"those two . . . beings" *dvau ca sattvau*: With Ck and Ct, we understand the word *sattvau* in its meaning of "those two living beings (*prāṇinau*)." Cs understands this meaning as implicit, noting simply, "[It is] understood (*gatam*)." He also proposes an alternative reading in which he breaks the sequence into two words, *saḥ tvau*, in which he takes the latter term *tva* in its vedic sense of "one *or* another." This seems to be a reference to the fact that Madhu and Kaiṭabha are others, i.e., *asuras*. He supports this reading by quoting *ṚV* 10.71.11cd, in which the term *tva* is used twice, and cites the *Siddhāntakaumudī* (217, on *Pā* 7.1.52) for grammatical support. (*sattvau. gatam. sa tvāv anyau. asurāv ity arthaḥ. iti vā. brahmā tvo vadati jātavidyāṃ yajñasya mātrāṃ vinimīta u tvaḥ ityādi śruteḥ. tvattvāv anyaparyāyāv iti kaumudyāḥ.*)

"covered with the heaps of whose bones this mountain-girded earth became known as Medinī" *yayor asthicayair vṛtā / iyaṃ parvatasaṃbādhā medinī cābhavan mahī //*: Verse 6 implies an unusual account of the production of the earth, an account that is elaborated upon by the commentators. The basic idea here is that the earth was composed of a mixture of the fat or marrow (*medaḥ*) of Madhu, who, according to some of the commentators, was principally of a fatty nature like aquatic animals, and the skeletal elements of Kaiṭabha, who was predominantly bony, like the shell of a tortoise, after they were killed by Viṣṇu. In this way the bony, i.e., rocky, elements serve to stabilize and firm up the otherwise muddy consistency of the primordial earth. Thus, according to the commentators, the earth came to have both rocky, mountainous outcroppings and moist, fertile regions for the growth of trees, creepers, and other vegetation, which then provide habitat for animals. This account provides a rationale for the etymology of the term *medinī*, "the fatty one," hinted at in 6cd. (*tatra madhur medaḥpradhānaḥ. kaiṭabho 'sthipradhānaḥ. tatsṛṣṭiprayojanam āha yayor ityādi. yayor vadhānantaram iyaṃ nirmitā bhūr asthicayair vṛtā satī parvatasaṃbādhā medoyuktā tayā vṛkṣādyutpattyucitasnigdhabhūpradeśayuktatayā medinīti nāmnābhūt. evaṃ ca tasyāḥ prajāsargayogyatā siddhā*—so Ct; Cg, Ck, and Cs similarly.) Ck embellishes this account by working into it the well-known story of the boar incarnation (*varāhāvatāra*) of Viṣṇu, according to which Viṣṇu in the form of Varāha raised up the earth from its immersion in the primordial ocean (*jalapradhānyam utsṛjya varāhaḥ san bhuvam uddhṛtya*). On the *varāhāvatāra*, see notes to *Prakṣipta* II, *sarga* 3.7, and 7.88.*6. D6,7,10,11, and GPP, NSP, and Gita Press read *tadā*, "then," for *mahī*, "earth."

7. "in a lotus . . . that was growing from your navel" *padme . . . nābhyām*: Literally, "in a lotus, in the navel." This verse follows the standard Vaiṣṇava cosmogony according to which a celestial lotus grows from the navel of the sleeping Viṣṇu. Out of that lotus, Brahmā/Prajāpati arises. This legend accounts for the well-known epithets Padmanābha for Viṣṇu and Padmasaṃbhava, etc., for Brahmā.

"the entire task of the generation of creatures" *prājāpatyam . . . karma sarvam*: Literally, "the entire work belonging to Prajāpati." As Ct notes, the passage provides a sort of etymology for the name of the creator divinity Prajāpati, literally, "Lord of creatures." He glosses: "You assigned me the task belonging to the Lord (*pati*) of creatures (*prajā*), that is to say, which consists of creation, so that my name, Prajāpati, thus conforms to reality. (*prājāpatyaṃ sṛṣṭirūpaṃ karma mayi tvayā niveśitam ity anvarthaṃ me prajāpatir iti nāma.*)"

8. "Since" *hi*: The particle is marked as uncertain by the editors of the critical edition.

"worshipfully approached you, the Lord of the universe, saying" *tvām upāse jagatpatim*: Literally, "I approach *or* worship the lord of the world." The ending *-im* on *jagatpatim* is marked as uncertain by the editors of the critical edition. D7,10,11, and GPP, NSP, and Gita Press read instead *upāsya*, "having approached," for *upāse*, "I approach." We follow Ct, who understands that the phrase "I begged *or* requested you" should be added

(*prārthitavān iti śeṣaḥ*). Cg understands, "I meditate upon you constantly (*ahaṃ tvām upāse nirantaraṃ cintayāmi*)."

"who are the source of my blazing energy" *mama tejaskaraḥ*: Literally, "the agent of *tejas* for [lit., 'of'] me." Ct glosses, "you who were the grantor of the blazing energy that consists of the knowledge, action, and power capable of creation (*sṛṣṭisamarthajñānakri yāśaktimayatejaḥprado 'bhūḥ*)." Cr understands the phrase to be in response to the implicit objection that Brahmā himself is perfectly capable of protecting his creatures (*nanu rakṣākaraṇe tvam eva samartho 'sīty ata āha mama tejaskaro bhavān eva*).

"provide for the protection of these creatures" *rakṣāṃ vidhatsva bhūteṣu*: Literally, "Please grant protection with regard to beings." As Cg notes, the beings in question are those that [Brahmā has] created (*bhūteṣu matsṛṣṭeṣu*).

9. "Moreover" *api*: Ñ2,V1,2,B2,D3,7,10,11,T3,4,G1,M2,4, and GPP, NSP, and Gita Press read instead *asi*, "you are," which then would construe with the adjective *durdharṣaḥ*, "unassailable."

"unassailable . . . therefore, because of your eternal nature" *durdharṣas tasmād bhāvāt sanātanād*: D10,11,G1,3,M3, and GPP, NSP, Gita Press, KK, and VSP read the ablative singular *durdharṣāt* for the nominative singular, which lends the line the sense "because of that unassailable and eternal nature." Ck, citing the *Taittirīyabrāhmaṇa* (2.8.8.10bc), understands: "You are unassailable [according to the statement], 'Brahmā alone is the eldest of beings, who can contend with him?' because your nature is well known as unassailable, that is to say, eternal, which is to say, eternally beyond limitation, and because of its being the ultimate material cause of the entire universe, whose nature is that of Hiraṇyagarbha, which consists of the thought and action of Bhūma [the Supreme Being] (*tvam api durdharṣo brahmaiva bhūtānāṃ jyeṣṭhaṃ tena ko 'rhati spardhitum iti suprasiddhadurdharṣatvasvabhāvāt sanātanāt sakalasaṃsāraparamakāraṇatvenātiparicchedanityāt tasmāt bhūmacitkriyāmayahairaṇyagarbhabhāvāt*)." Ct similarly glosses *sanātanāt* as "not to be delimited by time because of [your] being the root cause of the entire universe (*sanātanāt sakalasaṃsāramūlakaraṇatvena kālāparicchedyāt*)." Cg offers two alternative explanations of the term. First he takes the term *sanātana* in its sense of "eternal" and applies it to Viṣṇu's inherent nature as the Supreme Vāsudeva. Alternatively, he proposes that the reference is to the body of Vāsudeva. (*sanātanān nityād bhāvāt paravāsudevasvabhāvāt . . . yadvā sanātanāt tasmād vāsudevavigrahāt.*) Cr understands the sequence *sanātanāt* as a compound meaning "because of the expansion [*ātanāt*] [by you] of Brahmā [*sanasya*] himself (*sanātanāt sanasya brahmaṇo 'py ātanād vistārakatvād dhetoḥ*)." Cs understands the term *sanātanāt* to refer to the eternal Primordial Puruṣa, who is accompanied by the primordial self-revealed sound of the *vedas*, etc. He further notes that on the occasion of the explication of the term *sanātana* in Madhva's *Bhagavadgītātātparyanirṇaya* on *Bhagavadgītā* 2.24, this usage of the word is amplified (*sanātanāt purāṇapuruṣāt. vedādisvāvedakanādasahitāt. prapañcitaś cāyaṃ prakāro gītātātparye sanātanapadavyākhyāvasare.*)

"took on the form of Viṣṇu in order to protect all beings" *rakṣārthaṃ sarvabhūtānāṃ viṣṇutvam upajagmivān*: Literally, "[You] went to Viṣṇu-ness for the sake of the protection of all beings." The concept here is, perhaps, the most obscure in the already murky theology of this passage. The interpretation depends on how one conceptualizes the being to whom Brahmā is addressing his words. It makes little sense that Viṣṇu became Viṣṇu, nor does it seem entirely likely that we are to understand that Rāma became Viṣṇu, although this is possible. Probably it is best to understand that Brahmā is addressing the incarnate Rāma in his true nature as the Parama Puruṣa, or Supreme Being, the author of all creation. Ck understands the speech to be addressed to Rāma, and he reads the second half of the verse to mean: "You approached, that is, became one possessing the form of, the principally earthly Viṣṇu appropriate to that particular time in order to

protect earthly beings at those same appropriate times (*viṣṇuṃ bhūmayabhūtajātasya tattatkālocitarakṣārthaṃ tattatkālocitatadbhūpradhānātmanā viṣṇumūrtimattvam upajagmivān bhavasi*)." Ct understands the phrase from the perspective of Sāṃkhya philosophy. He explains: "You obtained the status of Viṣṇu through being principally of the *sattva guṇa*, because of your nature as Hiraṇyagarbha, which is known as the element *mahat*, which [contains] the three *guṇas* (*triguṇamahattattvākhyahairaṇyagarbhabhāvāt sattvaprādhānyena viṣṇutvaṃ prāptavān*)." Cg offers two explanations: "[The meaning is] 'Because of your eternal nature, that is to say, your nature as the Supreme Vāsudeva, you went to, that is, attained, the state of being Viṣṇu in order to protect all beings.' Alternatively, the meaning is 'You went to the state of being Viṣṇu in Aditi because of your eternal body as Vāsudeva.' In other words, you are the Supreme Being, who is foremost with respect to Brahmā and Rudra and who has taken birth through being the Primordial Viṣṇu. (*sanātanān nityād bhāvāt paravāsudevasvabhāvāt sarvabhūtānāṃ rakṣārthaṃ viṣṇutvam upajagmivān prāpatvān . . . yadvā sanātanāt tasmād vāsudevavigrahād adityāṃ viṣṇutvam upajagmivān ity arthaḥ. paravāsudevas tvaṃ prathamaṃ brahmarudramadhya ādiviṣṇutayāvatīrṇo 'sīty arthaḥ.*)" Cr understands the reference to Viṣṇu's birth as one of the gods or Ādityas born to Aditi and Kaśyapa in the primordial time. He explains: "I bringing about the protection of creatures, you alone attained the state of Viṣṇu, that is to say, the power of protection, that is to say, you were absorbed into Viṣṇu. (*bhūtānāṃ rakṣāṃ vidhāsyaṃs tvam eva viṣṇutvaṃ pālanaśaktim upajagmivān viṣṇau prāpitavān asi.*)" Cr, who reads this verse with the following, continues this line of interpretation there. See notes to verse 10 below. Cs takes the simplest way out of the theological conundrum, stating merely: "The state of being Viṣṇu is simply the state of having that name (*viṣṇutvaṃ tannāmakatvam*)." Cv understands the reference to be to Viṣṇu's dwarf incarnation (*vāmanāvatāra*) (see notes to verse 6 above). He glosses: "You became Upendra ('Lesser Indra') in order to bind Bali (*viṣṇutvam upajagmivān. balibandhanārtham upendratvam upajagmivān*)."

10. "You are the mighty son of Aditi" *adityāṃ vīryavān putraḥ*: Continuing from the preceding verses, the reference here is to Viṣṇu's well-known status as Upendra ("Lesser Indra"), which he obtained when he took birth as the son of Aditi and the seer Kaśyapa in what is known as the *vāmanāvatāra*. This popular story is repeated throughout the literature. See, for example, *ŚatBr* 1.2.5.1–9; *VayuP* 2.36.74–86; and *MBh* 3.270; 3.313; 12.343; etc. See O'Flaherty 1975, pp. 328–29. See also 6.40.43; 6.47.119; 6.53.25; 6.59.7; 6.105.24; and notes. See, too, 1.28.2 and notes. Ct glosses, "You were the mighty son, characterized by divine knowledge and action (*divyajñānakriyālakṣaṇavīryavān putro 'bhūs tvam*)." Ck understands *vīryavān*, "mighty," similarly. He additionally notes that we should now understand that the state of being Viṣṇu consists of possessing the form of Upendra (*upendrarūpaviṣṇutvam*).

"the increaser of your brothers' delight" *bhrātṛṇāṃ harṣavardhanaḥ*: D10,11,T1, and GPP, NSP, Gita Press, KK, and VSP read *vīryavardhanaḥ*, "increaser of the might," for *harṣavardhanaḥ*, "increaser of the delight." On this variant, the commentators continue their explanation of the passage. They are in general agreement that the reference here is not to Rāma's brothers but to Viṣṇu's divine brothers, the other sons of Aditi, viz., the gods, Indra, etc. (*aditiputrendrādīnām*—so Ct; Ck, Cg, and Cr similarly).

"you render assistance to the worlds" *lokasāhyāya kalpase*: Literally, "you arrange for the assistance of the worlds." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *teṣāṃ sāhyāya kalpase*, lending the passage the sense "you render assistance to them." The word *teṣām*, "to them," refers, of course, to the brothers (*teṣāṃ bhrātṛṇām indrādīnāṃ sāhyāya sāhāyyāya kalpase pravartayasi*—so Cr; Ct similarly). Cg notes that the meaning here is that Viṣṇu became Upendra for the sake of the protection of the worlds (*tato lokasaṃrakṣaṇārtham upendro 'bhūr ity arthaḥ*).

"whenever the need arises" *samutpanneṣu kṛtyeṣu*: Literally, "when things that need to be done arise." Ct glosses, "at the time of this or that thing that needs to be done (*tattatkṛtyakāle*)." Cg offers, "when things that need to be done for protection arise (*rakṣaṇakāryeṣūtpanneṣu*)." Ck understands, "when things that need to be done for the world arise, that is to say, when they arise in the form of things that need to be done (*lokasya kṛtyeṣu kartavyatvena samutpanneṣu*)."

11. "When all creatures were being terrorized" *vitrāsyamānāsu prajāsu*: Literally, "when creatures are being frightened." Ñ2,D10,11, and GPP, NSP, and Gita Press read instead *ujjāsyamānāsu prajāsu*, "when creatures are being destroyed."

"foremost of living beings" *jagatāṃ vara*: D10,11,G1,2,M, and GPP and NSP read instead *jagato vara*, "foremost of the world."

"set your mind on dwelling among men" *mānuṣeṣu mano 'dadhāḥ*: Literally, "you set [your] mind among men." The phrase is elliptical, and we follow Cr, who suggests adding the infinitive "to dwell" (*vastum iti śeṣaḥ*). He understands *mānuṣeṣu* as the "worlds of man," thus lending the phrase the sense "You made up your mind to dwell among men, that is to say, among humans *or* to dwell in the worlds of men" (*tvaṃ mānuṣeṣu lokeṣu mano 'dadhā vastum iti śeṣaḥ*). Ct understands the term *mānuṣeṣu* to refer to human births, glossing, "in human births (*mānuṣabhāveṣu*)," lending the phrase the sense "you set your mind on being born as a human." Ck appears to emend the text to read the otherwise unattested *mānuṣīṣu*, "among women," for the masculine *mānuṣeṣu*. He then glosses: "You set your mind on women, that is to say, on birth in [human] mothers (*mānuṣiṣu mātṛbhāve mano 'dadhāḥ*)." This is, no doubt, a reference to Viṣṇu's incarnating himself fractionally in the wombs of the three wives of Daśaratha.

12. "At that time" *purā*: Literally, "Earlier."

"you yourself set the limit of your sojourn" *kṛtvā vāsasya niyatiṃ svayam evātmanaḥ*: Literally, "[you] having made a restriction of your own dwelling." The verse has no finite verb, and we therefore rendered the gerund *kṛtvā*, "having done," as if were finite. Ñ2,V2,3,B2,3,D10,11, and GPP, NSP, and Gita Press read the synonymous *niyamam* for *niyatim*, "restriction." V2,D6,7,10,l1,T1,2,4,G2,3,M1,4,5,7–10, and GPP, NSP, Gita Press, KK, and VSP read the instrumental *ātmanā* for the genitive *ātmanaḥ*. The reading *ātmanā*, which must be taken in the sense of "by yourself," appears to be redundant in light of the preceding term *svayam*, "yourself." Cg alone attempts to avoid the redundancy, glossing *ātmanā* as "independently." He thus understands the sequence to mean "yourself by yourself, that is to say, independently (*ātmanā svātantryeṇa svayam eva*)."

"at ten thousand years and ten hundred" *daśavarṣasahasrāṇi daśavarṣaśatāni ca*: Literally, "for ten thousand years and ten hundred years." Most of the commentators here, as elsewhere, are content with this duration of Rāma's reign as first stated in the epic at 1.1.76. Cr, however, repeats his earlier position, that Rāma, in fact, ruled for thirty-three thousand years. (*daśavarṣasahasrāṇi triṃśatsahasrasaṃkhyākavarṣāṇi daśavarṣāṇi trisahasrasaṃkhyākavarṣāṇi ca.*) For Cr's rationale for his unique calculation, see notes to 6.116.82,90; 7.89.5; and 7.92.16. Compare 1.1.76 and notes.

13. "You became a son through your own intention" *sa tvaṃ manomayaḥ putraḥ*: Literally, "you are a son, consisting of mind." The meaning of the term *manomayaḥ* here is obscure. We follow Cv, Ck, Cg, and Ct, who understand the term *manaḥ*, "mind," here to refer to the will or volition on Viṣṇu's part to be born as the son of a human. Ct explains: "Among men you, consisting of mind, that is to say, consisting of your own volition, that is to say, that it is through your own volition alone that you were born as someone's son (*sa tvaṃ mānuṣeṣu manomayaḥ svasaṃkalpamayaḥ svasaṃkalpād eva kasyacit putro jātaḥ*)." Cg glosses, "having the nature of the son of Daśaratha produced through will *or* desire (*ichhākṛtadaśarathaputrabhāvaḥ*)." Cv understands that Viṣṇu formed this intention to be born as a son of a human when he was earlier in the form of the *vāmanāvatāra*

(*sa tvam upendro bhūtvā vāmanas tva[ṃ] manomayaḥ putrasaṃkalpamayo mānuṣasya putro 'yam iti manasā saṃkalpya jāta ity arthaḥ*). Cr glosses: "He, that is to say, you, having fixed the term of your residence, are Daśaratha's eternal son, who is beyond the scope of ordinary minds *or* thought (*sa kṛtavāsaniyamo manomayaḥ prākṛtamanasām aviṣayaḥ putro daśarathanityasūnus tvam*)." Ck quotes a number of *upaniṣads* and other texts to convey the basic idea that Viṣṇu/Rāma, through a series of evolutionary processes, is the son of Hiraṇyagarbha. Shastri (1959, vol. 3, p. 627) and Gita Press (1998, vol. 2, p. 930) both render the term *manomayaḥ* as "mind-born," which suggests that they understand it in the sense in which some figures in epic and purāṇic texts are conceived directly through the mental or spiritual energy of their fathers and thus are sometimes referred to as *mānasaputras*. But this interpretation is at odds with the description of the conception of Rāma and his brothers at *Bālakāṇḍa* 15.9–28.

"and your life span here among men is now completed" *pūrṇāyur mānuṣeṣv iha*: Literally, "one of a full *or* completed life span here among man." Ct explains: "The meaning is 'There has been the completion of the life span that you intended' (*tvatsaṃkalpitāyuṣaḥ pūrṇatvam ity arthaḥ*)." Cg and Cr understand similarly.

"foremost among the best of men" *naravaraśreṣṭha*: M3 and KK and VSP read instead [*a*]*yaṃ te naraśreṣṭha*, lending the phrase the sense "this is your [time (*kālaḥ*)], best of men."

"Kāla has approached you" *kālaḥ . . . samīpam upavartitum*: Literally, "Kāla in order to approach the proximity." This phrase, too, is elliptical and obscure in its precise meaning. It is additionally ambiguous because of the fact that one can take the term *kāla* here as the name of the divine messenger of Brahmā, who is reciting Brahmā's words, or in its sense of time, as in the time for Rāma to end his incarnation. Ct understands Brahmā to be saying: "this Kāla, having come into your presence in order to approach, that is to say, in order to inform you; the words 'has been sent' must be supplied (*ayaṃ kālas te samīpam upagatyopavartituṃ vijñāpayituṃ preṣita iti śeṣaḥ*)." Ck understands similarly. Cr understands the phrase to be uttered by Kāla in reference to himself. He glosses: "'In order to approach' means 'in order to remind [you].' I, Kāla, a particular form of time, obedient to your command [have been sent] into your presence; the words 'I have been sent by Brahmā' are to be added. (*anuvartituṃ* [*sic*] *saṃsmārayitum ity arthaḥ. samīpaṃ tvatsaṃnidhiṃ kālas tvadājñānusārī samayaviśeṣo brahmaṇā preṣito 'ham asmīty śeṣaḥ.*)" Cg, who reads the variant (*kālo 'yaṃ te naraśreṣṭha*—see note above), understands that the words are part of Brahmā's message. He glosses: "Therefore, this is *kāla*, that is to say, the time [for you] to approach, that is to say, to reach my presence (*ato matsamīpam upavartituṃ prāptum ayaṃ kālaḥ samayaḥ*)." Cg's interpretation is also that of all the translators consulted who share this reading with the exception of Dutt (1894, p. 1921), who follows Ck and Ct. He renders, "and this is the proper time to inform thee of it." Lahore (7.110.13) and Gorresio (7.111.13) read: *kālas te deva devānāṃ samīpe parivartitum*, "This is your time, O god, to return to the presence of the gods." Gorresio (1870, p. 298) renders, "*Or egli è tempo che tu, o Deva, ritorni a conversar coi Devi.*" It is possible that this reading has influenced Roussel's (1903, vol. 3, p. 638) understanding of the passage. He translates, "*C'est l'heure, ô le premier des hommes d'élite, de revenir près* (*de nous*)." This, in turn, has doubtless influenced at least Shastri (1959, vol. 3, p. 627), who offers, "it is the hour, O Foremost of Men, to return to us" and Benoît (1999, p. 1424), who renders, "*Il est l'heure de revenir parmi nous, meilleur des hommes.*"

14. "to serve" *upāsitum*: Ck, Cg, and Ct all gloss, "to protect (*rakṣitum*)," which in the epic idiom may also be taken to mean "to govern *or* rule."

"please remain . . . Thus spoke" *vasa . . . bhadraṃ te evam āha*: Literally, "dwell . . . auspiciousness to you. Thus he said." The idiomatic phrase *bhadraṃ te* or *bhadraṃ vaḥ* is commonly used in the epic to add politeness to imperatives. See 6.6.4 and notes. See also Tubb 2006. Compare the usage of the phrase at verse 18 below and notes. KK and

VSP read *ta evam* for *te evam* with the correct *sandhi*. This variant is not noted in the critical apparatus.

"Grandfather Brahmā" *pitāmahaḥ*: Literally, "the grandfather."

15. "On the other hand, if you desire to regain the world of the gods" *athavā vijigīṣā te suralokāya*: Literally, "Or there being a desire for victory on your part for the world of the gods." Ct glosses, "If there is a desire to protect the world of the gods (*suralokaṃ pālayituṃ yadīcchā*)." Cr explains the verse as follows: "Now then, if your self-imposed time limit is not to be abandoned, he [Brahmā] says: 'Or, in case there is a desire to gain the world of Sāketa, that is the meaning. If there is a desire on your part to see the world of the gods, then may the gods have a protector in [lit., "by"] Viṣṇu.' By this it is suggested that Brahmā's request is 'You should go to Sāketa by way of heaven.' (*nanu svakṛtaniyamaṃ na hāsyam ity ata āha—athaveti. athavā sāketalokajigamīṣāyām ity arthaḥ suralokāya suralokaṃ draṣṭuṃ yadi te vijigīṣā tadā viṣṇunā saha devāḥ sanāthā bhavantv etena svargamārgeṇaiva sāketo gantavya iti brahmaṇaḥ prārthanā vyañjitā.*)" Cf. Cr's comments on verse 18 below.

"then let the gods, having a protector in Viṣṇu, be free from anxiety" *sanāthā viṣṇunā devā bhavantu vigatajvarāḥ*: Literally, "With Viṣṇu, may the gods, with a protector, be free from anxiety." The idea, as noted by Cg, is that once Rāma regains his form as Viṣṇu, the gods, with him as their protector, must become free from all anxiety. The meaning, according to Cg, is that it is Viṣṇu's arrival alone that would be a cause for the happiness of all the gods. (*viṣṇunā punar viṣṇutvaṃ prāptena tvayā devāḥ sanāthāḥ santo vigatajvarā bhavantu. bhavadāgamanam eva samastadevasukhakaraṃ syād iti bhāvaḥ.*) Roussel (1903, vol. 3, p. 638), we believe, has mistakenly interpreted *sanāthāḥ . . . devāḥ*, "the gods have a protector," as meaning "*les Devas avec leurs conducteurs.*" In this he has been followed by Shastri (1959, vol. 3, p. 627), who renders, "they with their leaders."

16. "the words that Grandfather Brahmā had spoken just as they were reported by Kāla . . ." *pitāmahenoktaṃ vākyaṃ kālasamīritam*: Literally, "the speech spoken by the grandfather, [which had been] uttered by Kāla." Ck understands the report to be made by Rudra in the form of the fire of time (*kālāgni*), who has taken the form of a messenger (*dūtarūpakālāgnirudrasamīritam*).

"smiling" *prahasan*: Ck, Cg, and Ct offer various explanations for Rāma's amusement. According to Ck, Rāma is smiling out of satisfaction at the thought that Grandfather Brahmā, the creator of everything, is acting so respectfully toward him (*aho mayy evaṃ bahumānaṃ pitāmahasya sarvakartur iti saṃtoṣāt parihāsaḥ*). Cg believes it is a smile or laughter at Brahmā's speech on the part of him [Rāma], who is motivated only by himself (*svayam evodyuktasya pitāmahoktyā prahāsaḥ*). Ct believes that Rāma smiles at the thought "I myself will not abandon the deadline I have set. This worry on the part of Grandfather is in vain. (*aham eva svakṛtamaryādāṃ na tyakṣyāmi. vṛthāyaṃ saṃbhramaḥ pitāmahasyeti hāsaḥ.*)"

"to him, the destroyer of all" *sarvasaṃhāram*: Literally, "to the destroyer of all." Cg understands the destroyer of all to be Rudra, while Ct and Cr identify this figure as Kāla.

17. "I have heard the extremely marvelous words of the God of gods." *śrutaṃ me devadevasya vākyaṃ paramam adbhutam*: Literally, "The supremely marvelous speech of the God of gods has been heard by me." Ś,B2,D7,8,10–12,T1,2,G,M1–4,7,8,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read the gerund *śrutvā*, "having heard," for the participle (*bhūte kṛdanta*) *śrutam*, "it is heard." This slightly complicates the syntax, and Cr attempts to rationalize it by taking *me* as a genitive enclitic with *prītiḥ*, "delight," in *pāda* c (*sā me prītiḥ . . .*). Ct believes that Rāma finds Brahmā's words to be so excellent because they illuminate his own intentions (*paramaṃ madabhiprāyaprakāśakatvāt*). Ct understands the compound *devadevasya* to mean "of him who is to be worshiped by all the gods (*sarvadevopāsyasya*)." Cr similarly glosses, "of him who is to be worshiped by the gods (*devānāṃ pūjyasya*)."

"Your arrival has produced . . . delight" *prītiḥ . . . jātā tavāgamanasaṃbhavā*: Literally, "delight produced by your arrival [has been] born." Cr notes that by stating his delight, Rāma is suggesting that he shares [Brahmā's] desire [that he return] (*prītir jātety anena mamāpi tadīpsitam iti sūcitam*).

Following verse 17, D6,7,10,11,T,G,M2–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1418*]: "For I was born in order to accomplish the purpose of the three worlds[1] (*trayāṇām api lokānāṃ kāryārthaṃ mama saṃbhavaḥ*)."

[1] "For I was born in order to accomplish the purpose of the three worlds." *trayāṇām api lokānāṃ kāryārthaṃ mama saṃbhavaḥ*: Literally, "My birth is for the purpose of what is to be done for [lit., 'of'] the three worlds." Ck and Ct again stress that Viṣṇu's birth as Rāma occurred through his own volition (*mama svecchāmulaḥ saṃbhavaḥ*—so Ct; Ck similarly). Ct, in a nod to the idea that Rāma was not, perhaps, fully aware of his divinity, notes that Rāma is implying that he is like an actor in taking on various roles, who acts according to those roles, and identifies with that role [lit., 'so understands himself to be just like that'] (*yadvā tattadveṣadhāry api naṭas tattadveṣānurūpaṃ vyavaharann apy ātmānaṃ jānāty eva tadvat so 'ham*). See notes to 6.35.9. Ck once again insists that Rāma, and by extension Viṣṇu, is actually a subordinate form of Brahmā. He interprets Rāma as saying: "My self-willed birth is from Brahmā, the eldest and Lord of all; that is to say, my incarnation has an inherent dependence upon Virāṭ (*mama sarvajyeṣṭhasya sarveśvarasya brahmaṇaḥ svecchāmulaḥ saṃbhavaḥ svakavirāḍavalambano 'vatāra iti.*)."

18. "Bless you." *bhadraṃ te*: Cf. verse 14 and notes above.

"I shall return from whence I have come." *gamiṣyāmi yata evāham āgataḥ*: Ct understands the reference to be to the world from which Viṣṇu descended in his *avatāra* (*yato yasmāl lokād ihāgatas tam eva gamiṣyāmi*). Cg similarly understands that Rāma will return to the place from whence he came (*yata evāham āgatas tad eva sthānaṃ gamiṣyāmi*). Cr argues that by using the formula "*bhadraṃ te* (bless you)," Rāma is suggesting that he will return from whence he has come (i.e., to Sāketa) by way of Brahmā's world (*yato 'ham āgatas tatra gamiṣyāmi te 'pi bhadram astv ity anena tvallokamārgeṇaiva gamiṣyāmīti sūcitam*). Cf. Cr's comments on verse 15 above. Ck understands: "Whence I have come, that is to say, from which previous state of existence, and by which path I have come, by that very same path I will return to that very same previous existence [reading *pūrvasaṃbhavam* for *pūrvasaṃbhāvam*] of mine (*so 'haṃ yata evāgato yasmād eva svīyāt pūrvasaṃbhavād yenaiva mārgeṇāgatas tenaiva mārgeṇa tam eva māmakaṃ pūrvaṃ saṃbhāvaṃ* [*sic*] *gamiṣyāmi*)." Cs offers two alternative explanations. The first is essentially that of Ct, while in the second he understands the reference to be to that primordial being as a portion of whom Rāma incarnated and to which he will return. Cs illustrates this idea by quoting the *Śāntipāṭha* that is sometimes prefaced to the *Īśopaniṣad* in which it is stated that when a fullness is subtracted from the fullness [of the Supreme Being], the fullness of the original is not diminished. (*yato yasmād aham āgatas taṃ lokaṃ praty eva gamiṣyāmi. yato yadaṃśād āgato 'vatīrṇas taṃ gamiṣyāmīti vā. pūrṇam adaḥ pūrṇam idaṃ pūrṇāt pūrṇam udacyate. pūrṇasya pūrṇam ādāya pūrṇam evāvaśiṣyata ityādeḥ.*) See, too, notes to 7.100.10.

"You have come here in accordance with my heart's desire." *hṛdgato hy asi saṃprāptaḥ*: Literally, "For you, who have gone to [my] heart, have come." Ct and Cr both explicitly understand the phrase to refer to Kāla. Thus Ct says, "O Kāla in the form of the destroyer, you have arrived as one who has gone to my heart (*he saṃhārarūpakāla tvaṃ me hṛdgata eva prāpto 'si*)." Cr understands the verse as a reply to Kāla and says, " 'Gone to *or* in the heart' means 'thought of [by Rāma] by *or* in the heart,' thus you have come. (*kālaṃ praty āha—hṛd iti. hṛdi gato hṛdayena cintita evaṃ tvaṃ saṃprāptaḥ.*)" Cg reads the phrase as impersonal. He says, "[What was] in my heart has arrived. The meaning is 'Grandfather

Brahmā has sent what was in my heart.' (*hṛdgato mama saṃprāptaḥ. mama hṛdi yad vartate tad eva pitāmahena preṣitam ity arthaḥ.*)" Ck understands the reference here to be not to Kāla or to the abstract idea in Rāma's heart but rather to Rāma's underlying pure state of being in the form of Hiraṇyagarbha. That state is in Rāma's heart through his desire to return to it. That state, Ck continues, is desired by the blessed Lord Brahmā, that is to say, cherished in the heart, and thus is the cause of Rāma's acquisition of that [state] and that [state] Rāma has already fully attained, that is to say, he has fully attained it in accordance with [Rāma's] own desire. (*hṛdgata ityādi. yo bhāvo mama śuddhabrahmātmakaśrīhiraṇyagarbhatārūpo jigamīṣitatayā hṛdgato yaś ca tatprāptihetur bhagavatpitāmahākāṅkṣito hṛdya*[*ḥ*?] *sa tu mayā suprāptaḥ svecchānurūpaṃ samyakprāptavān asmi.*) Ct notes an otherwise unattested variant reading, which he appears to have derived from Ck. This reading has the third person singular *asti*, "he, she *or* it is," for our second person singular *asi*, "you are." Ct remarks that if we accept this reading, we must understand, as does Ck, the reference to be to that desired state, which is the pure essence of Brahmā, which Rāma is to attain because of the necessity of obtaining it. (*hṛdgato 'sti samprāpta iti pāṭhe. yo bhāvo mama hṛdgataḥ śuddhabrahmātmakaḥ prāptavyatvena sa me prāpta evāsti.*)

"I have no hesitation in this regard." *na me 'sty atra vicāraṇā*: Ś1,2,Ñ1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *na me tatra vicāraṇā*. Cg, Ct, and Cr all agree that the reference here is to Rāma's departure [from the earth] (*atra gamane viṣaye me vicāraṇā nāsti*—so Cg; Ck and Ct similarly). Ct, however, with the variant noted above, observes that, given that reading, Rāma has no hesitation concerning the necessity of his returning to his primordial state as Brahmā (*śuddhabrahmātmakaḥ prāptavyatvena sa me prāpta evāsti tatra na me vicāraṇā*).

19. "who are my obedient subjects" *vaśavartinām*: Literally, "of those who act according to [my] will." Ś,B1,4,D1–4,6,8,10,12,T1,2,G1,M1–4,6,9,10, and Lahore, Gorresio, Gita Press, KK, and VSP read instead the instrumental singular *vaśavartinā*, in which case it modifies the pronoun *mayā*, "by me," i.e., by Rāma. Cg explains, "by me, who am obedient to the wishes of the gods because of my dependence on my devotees (*devānāṃ vaśavartinā bhaktaparatantreṇa mayā*)." Ct notes this reading as a variant and understands the reference to be to Rāma's obedience to Brahmā with regard to the needs of the gods, to which he, Rāma, must attend. He notes that the idea here is that Rāma, that is to say, Viṣṇu, must act in accordance with his own granting of the boon, which he granted [to the gods] during the period of his asceticism, concerning the protection of creatures. (*vaśavartineti tṛtīyāntapāṭhe devānāṃ sarvakṛtyeṣu pitāmahasya vaśavartinā sthātavyam ity arthaḥ. prajārakṣaṇoddeśyakatapaḥkālikamadvarapradānād iti bhāvaḥ.*)

"at the end of everything" *sarvasaṃhāre*: Literally, "at the destruction of all." Cv glosses, "at the time of ending (*avasānakāle*)." Presumably the reference is to the end of Rāma's earthly sojourn. Ck observes that the locative ending here is due to irregularity and the requirements of the meter (*sarvasaṃhāre vyatyayāc chandovaśāc ca saptamī*). Presumably he wants us to understand *sarvasaṃhāre* in the sense of the vocative variant. D7,10,G2,M1,3,5, and GPP, NSP, Gita Press, KK, and VSP read instead the vocative singular *sarvasaṃhāra*, "O destroyer of all," which would then refer to Kāla.

"Grandfather Brahmā" *pitāmahaḥ*: Literally, "the grandfather."

Sarga 95

1. "As the two were conversing in this fashion" *tathā tayoḥ kathayatoḥ*: The reference is, of course, to the conversation between Kāla and Rāma. D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read the synonymous *tathā tayoḥ saṃvadatoḥ*. Cs identifies the two as Hari and Hara, normally epithets of Viṣṇu and Śiva, respectively. Here,

however, he is probably using the term *hara*, "the destroyer," as a kenning for Kāla and *hari* for Rāma (*saṃvadator hariharayoḥ*).

"Durvāsas arrived" *durvāsāḥ . . . upāgamat*: Ck and Ct believe that the seer's arrival was prompted by the Lord [Viṣṇu or Brahmā] in the form of Kāla (*kālātmakabhagavatpreraṇayā durvāsasa āgamanam*—so Ct; Ck similarly).

2. "And" *ca*: Ñ2,D6,7,10,11,T1,2,G,M3,5,7,8, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *tu*.

"Show me in to Rāma at once, lest my purpose be thwarted." *rāmaṃ darśaya me śīghraṃ purā me 'rtho 'tivartate*: Literally, "Cause me to see Rāma quickly before my purpose passes away."

3. "he respectfully saluted" *abhivādya*: Literally, "having respectfully saluted." See notes to 6.61.24.

"that great seer" *mahātmānam*: Literally, "the great [one]."

4. "And" *vā*: D6,7,10,11,T4, and GPP, NSP, and KK read instead *hi*, "indeed."

"What can I do for you?" *kiṃ kāryam*: Literally, "what is to be done?"

"Otherwise, please wait" *vā pratīkṣatām*: D6,7,10,11, and GPP, NSP, and Gita Press read instead the synonymous *paripālyatām*, while KK and VSP read the equally synonymous *pratipālyatām*.

5. "that tiger among seers" *ṛṣiśārdūlaḥ*: The word *ṛṣi-* is marked as uncertain by the editors of the critical edition.

"choking with rage" *krodhena kaluṣīkṛtaḥ*: Literally, "rendered hoarse by rage."

6–7. "Saumitri" *saumitre . . . saumitre*: Literally, "Saumitri, Saumitri." We have collapsed the two vocatives.

"Otherwise I shall curse" *śapiṣye*: Literally, "I shall curse." We have added the word "otherwise" for the sake of the logical sequence. The lack of any statement of a motive for a curse, no doubt, accounts for the insertion of 1422* (see below).

Following 6ab ("Saumitri, you must announce me to Rāma this instant [*asmin kṣaṇe māṃ saumitre rāmāya prativedaya*]"), M3, and GPP (in brackets between 6.105.6a and 6b), Gita Press, KK, and VSP insert a passage of one line [1422*]: "If you do not announce[1] me this instant, Saumitri (*asmin kṣaṇe māṃ saumitre na nivedayase*)."

[1] "you do . . . announce" *nivedayase*: GPP reads *nivedayate* for *nivedayase*, which must be read as a polite third person, "you, sir, announce."

8. "When Lakṣmaṇa had heard" *śrutvā*: Literally, "Having heard."

"those terrifying words" *ghoramasaṃkāśaṃ vākyam*: Literally, "the speech that had a terrible appearance."

"of the great seer" *mahātmanaḥ*: Literally, "of the great [one]."

"their import" *niścayam*: Literally, "[their] fixed intention *or* purpose."

9. "he announced the seer" *nyavedayat*: Literally, "he announced."

10. "quickly rushing out" *niṣpatya tvaritam*: Literally, "having rushed out quickly." Ñ1,V1,D7,10,11, and GPP, NSP, and Gita Press read instead *niḥsṛtya*, "having gone out," for *niṣpatya*, "having rushed out," while KK, apparently through a typographical error, reads *nisṛtya*, for which there is no lexical support. Ñ1,B1,3,D1–7,9–11,M5,6, and GPP, NSP, and Gita Press read the nominative singular *tvaritaḥ* for the adverbial *tvaritam*, making the adjective "hastening" modify Rāma.

"met Atri's son" *atreḥ putraṃ dadarśa ha*: Literally, "he saw the son of Atri." Atri's son is Durvāsas.

11. "Respectfully saluting the great seer" *abhivādya mahātmānam*: Literally, "Having respectfully saluted the great [one]." See notes to verse 3 above.

"What may I do for you?" *kiṃ kāryam*: Literally, "What is to be done?"

12. "powerful" *prabhuḥ*: T1,2,M2,3, and KK and VSP read instead the accusative singular *prabhum*, which would then modify Rāma, yielding the sense "lord Rāma."

13. "Rāghava, I have completed a fast of one thousand years" *varṣasahasrasya samāptir mama rāghava*: Literally, "Of me there is a completion of a thousand years, O Rāghava." The text does not specifically indicate what the sage has been doing for one thousand years, but, as the context and the commentators make clear, he has been fasting for that period. Ck, Cg, and Ct gloss, "of me, who have taken a thousand-year vow of not eating (*anaśananiyamaparigṛhītavarṣasahasrasyety arthaḥ*)." Cr and Cs understand similarly. M3 and KK and VSP attempt to make the verse more explicit and read *tapaso mama*, "of my [thousand-year] austerity" for *mama rāghava*, "of me, O Rāghava,"

"some freshly prepared food from you" *bhojanam . . . yathāsiddhaṃ tava*: Literally, "food of yours such as is ready *or* prepared." Ck, Cg, and Ct all gloss the compound *yathāsiddham* as "as is suitable *or* at hand (*yathopapannam*)." Cs understands the compound to refer to food that neither has been previously prepared nor is yet to be prepared, but fresh food made that very instant. In support of this he quotes a saying of Madhvācārya (*MBhTN* 9.50) that one should offer neither that which has previously been prepared nor that which is yet to be prepared (*yathāsiddhaṃ na prāñ netaḥparaṃ sādhyaṃ kiṃtu sādyaskam. siddhaṃ na deyam uta sādhyam iti śrīmadukteḥ.*)

14. "Rāma" *rāmaḥ*: D6,7,10,11,M5, and GPP, NSP, Gita Press, KK, and VSP read instead *rājā*, "the king."

"he was filled with great delight" *harṣeṇa mahatānvitaḥ*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāghavaḥ prītamānasaḥ*, "Rāghava, of pleased mind." This variant equals 16b of the critical text. Ck, Cg, and Ct all understand that Rāma is pleased because he has averted the wrath of the sage (*munikopaḥ pratihṛta iti prāptasaṃtoṣa ity arthaḥ*—so Ck and Cg; Ct similarly). See notes to verse 16 below.

"he brought" *upāharat*: Cs understands that Rāma brings the food prepared that very instant with his own hands and supports this view by reverting to the quote from the passage at *Mahābhāratatātparyanirṇaya* 9.50 mentioned above. Thus he says: "He brought with his own hands food that was freshly prepared, that is, prepared that very instant, as was explained previously. This is in accordance with the words of Śrīmat [Madhvācārya—*MBhTN* 9.50]: 'From his own hand, Rāma gave ample food of four kinds, which was similar to the nectar of immortality and which had been prepared the moment that [the sage] had spoken. The sage, having received that, ate it and was satisfied.' (*tat kṣaṇe yathāsiddhaṃ taduktarītyā siddham. upāharat svahastataḥ. asya vāksamayajātam uru svahastāt. annaṃ caturguṇam adād amṛtopamānaṃ rāmas tad āpya bubhuje 'tha muniḥ sutuṣṭa iti śrīmadukteḥ.*)"

"some freshly prepared food" *bhojanam . . . yathāsiddham*: Literally, "food such as is ready *or* prepared." See notes to verse 13 above.

16. "When he had departed, Rāghava of immense blazing energy was first delighted at heart, but then, when he recalled" *tasmin gate mahātejā rāghavaḥ prītamānasaḥ / saṃsmṛtya . . . tataḥ*: Literally, "When he had gone, Rāghava of great blazing energy [was] one whose mind was pleased. Then, having recalled . . ." See notes to verse 14 for the commentators' understanding of the compound *prītamānasaḥ*, "delighted at heart *or* of pleased mind." GPP (in brackets), Gita Press, KK, and VSP read for 16ab (*tasmin gate mahātejā rāghavaḥ prītamānasaḥ*) a passage of one line [1427*]: "When that foremost of sages had gone to his ashram, the elder brother of Lakṣmaṇa . . . (*tasmin gate munivare svāśramaṃ lakṣmaṇāgrajaḥ*). "

"Kāla's words" *kālavākyāni*: As most of the commentators note, the words referred to are those of Kāla when he announced that anyone who interrupted his private conversation with Rāma should be put to death (see 7.93.13). Thus Ct explains, "The words of Kāla are those that referred to the death of anyone who heard or witnessed the private con-

versation between himself and Rāma [lit., 'of us two'] (*kālavākyāni mantraśrotur āvayor draṣṭuś ca vadhaviṣayakāni*)." Ck and Cm understand similarly. Cr similarly glosses, "those words to the effect that whoever sees shall cease to live (*yaḥ paśyati sa na bhaviṣyatītyādi vacanāni*)." Cs offers several interpretations. First he notes that these are the words indicating that any fool who should intrude upon his private conversation with Rāma should be dispatched to death. He then notes that Rāma became despondent at the thought that, on the one hand, an entry into the inner apartments on the part of even a close relative who had entered in a dire exigency should be allowed to stand without execution [according to his promise to Kāla] and, on the other, that such an execution is not sanctioned by law. Cs continues, observing that anyone who reflects on a terrible thing he had previously said becomes accordingly afflicted with grief. Cs next proposes that we might understand Kāla's words to be those regarding Rāma's return to his own proper world, i.e., Sāketa. In order to do this he exploits the *sandhi* to allow for the reading of either *tato duḥkham*, "then grief," or *tato 'duḥkham*, "then non-grief (i.e., 'happiness')." Thus Rāma, having recalled Kāla's words concerning his departure for his [i.e. Rāma's] own world, then experienced happiness. Alternatively, the meaning could be that, having remembered that terrible thing in the form of the execution of his brother, he became afflicted with grief. (*kālavākyāni dvandve kaścid avipaścid āyātaś cet paścimāṃ daśāṃ yāpanīya ityādīni. atyantabandhunotkaṭasaṃkaṭaniveṣṭenāntaḥpraviṣṭaṃ vinā māraṇaṃ na stheyaṃ na ca māraṇaṃ vihitam iti duḥkham upāgamat. yaḥ kaścid yathā ghoradarśanaṃ kiṃcit prācyudañcitaṃ vicitya yathā duḥkhena saṃtapto bhavati tathā. kālavākyāni svalokagamanaviṣayāṇi. saṃsmṛtya tatas tadanantaram aduḥkhaṃ sukham upāgamat. tad ghoradarśanaṃ bhrātṛmāraṇarūpaṃ smṛtvā duḥkhena ca saṃtapto 'bhūd iti vārthaḥ.*)

"he was stricken with grief" *duḥkham upeyivān*: Literally, "he approached grief." V2, B1,D6,7,10,11,T3,4,G2,M2,4,5,7–9, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *upāgamat*, "he approached," for the perfect participle *upeyivān*, "he went to."

17. "When he remembered that thing which was too dreadful to contemplate" *duḥkhena ca susaṃtaptaḥ smṛtvā tad ghoradarśanam*: Literally, "having remembered that which had a terrible appearance, he was highly afflicted with sorrow." Cs reads this line with the critical edition's 16cd (*saṃsmṛtya kālavākyāni tato duḥkham upāgamat*, "when he recalled Kāla's words, he was stricken with grief"). See notes to verse 16 for his interpretation of the passage.

"his face downcast and his mind distressed" *avāṅmukho dīnamanāḥ*: On the use of these two adjectives together, see notes to 7.43.11.

18. "reflecting in his mind on Kāla's words" *buddhyā viniścitya kālavākyāni*: Literally, "having deliberated on Kāla's words with [his] intellect." The commentators generally understand that Rāma is reflecting upon the implications of Kāla's words. Cg, for example, understands: "Rāma, having reflected in his mind on the words of Kāla, that is to say, having determined, 'the time of the complete destruction of me, together with the host of my brothers, sons, and servants, has come, that is to say, is proper (*kālavākyāni buddhyā viniścitya sabhrātṛputrabhṛtyavargasya mama sarvopasaṃhārakālaḥ prāpta ucita eveti niścitya*—so Cg; Ck and Ct similarly)." It is odd that Cg should include Rāma's sons among those whose time is at an end, since, as we saw in the preceding *sargas* (91—Lakṣmaṇa's sons and 92—Bharata's sons) and will see in the following *sargas* (97—Rāma's sons), the sons of Rāma and his brothers live on to rule their respective kingdoms. Ck and Ct omit the reference to the sons from their similar explanations.

"All this must pass away." *naitad astīti*: Literally, "This does not exist." Compare *MBh* 2.50.58, 3.12.38, 5.135.26, 5.191.2, 12.19.23, etc. The commentators understand the phrase to mean that in general all of Rāma's brothers, servants, and other members of his retinue will cease to exist (*sāmānyato naitad astīty etan mama bhrātṛbhṛtyādiparikarajātaṃ*

sarvam api nāstīti—so Ck and Cg; Ct similarly). Cr glosses: "All this does not exist, that is, it will not remain here (*etat sarvaṃ nāstīha sthāsyatīti*)." Roussel (1903, vol. 3, p. 640) understands the phrase to mean "*Tout est perdu*!" In this he is followed by Shastri (1959, vol. 3, p. 628), who renders, "All is lost!" Raghunathan (1982, vol. 3, p. 619) similarly offers, "Raghava decided that everything was going to be lost." We believe these renderings are somewhat inappropriate, as they are suggestive of despair in the face of calamity, which is far from the tenor of the text here.

"that greatly illustrious prince" *mahāyaśāḥ*: Literally, "the one of great renown."

Sarga 96

1. "despondent, with his face downcast" *avāṅmukham . . . dīnam*: See notes to 7.46.10.

"like the moon in eclipse" *somam ivāplutam*: Literally, "Like Soma overcast *or* distressed." We agree with Ck, Cg, Ct, and Cr that the reference is to the moon when in eclipse or, as they put it, "seized by Rāhu (*rāhugrastaḥ*—so Ck, Cg, and Ct; Cr similarly)."

"remaining cheerful" *hṛṣṭaḥ*: Literally, "excited *or* happy." Ck, Cg, and Ct understand: "The meaning is that Lakṣmaṇa is not despondent because he already understood through the words of Sumantra that he would be abandoned by Rāma (*sumantravākyataḥ pūrvam eva rāmeṇa svapārityāgasyāvagatatvād aviṣāda ity arthaḥ*—so Cg; Ck and Ct similarly)." See 7.49.11 and notes.

2. "great-armed warrior" *mahābāho*: Literally, "great-armed [one]."

"the course of destiny" *kālasya gatīr īdṛśī*: Literally, "such [is] the path of *kāla*." The word *kāla* here can refer to either "time" or "destiny."

"that has been determined by our previous actions" *pūrvanirmāṇabaddhā*: Literally, "[is] bound by former works." Ck, Cg, and Ct understand the phrase to mean "by previous works, that is to say, by actions belonging to a prior existence; bound, that is to say, determined (*pūrvanirmāṇena prāgbhavīyakarmaṇā baddhā kalpitā*—so Cg and Ct; Ck similarly)." They then specify the nature of the course of destiny by quoting the second half of a well-known and widely distributed gnomic verse, "All unions end in separation, and all life ends in death." They cite this verse as belonging to the *Upadiṣṭanyāyavatī* (*īdṛśī saṃyogā viprayogāntā maraṇāntaṃ ca jīvitam ity upadiṣṭanyāyavatīty arthaḥ*). This verse is quite popular and is found throughout the literature, including elsewhere in the *Uttarakāṇḍa* (see 7.51.10 and notes).

3. "You must keep your promise" *pratijñāṃ paripālaya*: The promise that Lakṣmaṇa is referring to here is Rāma's promise to Kāla at 7.93.12–15 that he would put to death anyone who interrupted their private meeting, which Lakṣmaṇa does at 7.95.9 when he announces the arrival of the seer Durvāsas. See 7.98.3–6 and notes, where, according to the commentators, the promise referred to is Rāma's promise to Kāla to depart for the Brahmaloka.

"without misgiving" *viśrabdhaḥ*: Literally, "confident."

"gentle brother" *saumya*: Literally, "gentle [one]."

"who do not keep their promises" *hīnapratijñāḥ*: Literally, "those by whom promises are forsaken." Cs believes that Lakṣmaṇa utters these words out of the fear that Rāma may falsify his promise because of his excessive affection for his [brother] (*tavātipremadhāmatvān moghā bhavatu pratijñety ato vijñāpayati hīnapratijñā iti*).

"go to hell" *prayānti narakam*: Literally, "they go to hell." Cr is evidently concerned at even the suggestion that Rāma might go to hell. He observes that what is suggested here is that if the common people should perceive that a great man like Rāma should fail to keep his promise, he would be setting an example that they would follow. This, in turn, would lead to an inauspicious outcome for them [e.g., going to hell]. (*etena tvatkartṛka-*

pratijñāyā hānau mahājano yena gataḥ sa panthā ityādirītyā prākṛtānām api pratijñāyā hānau teṣāṃ kalyāṇābhāvaḥ prasajjed iti dhvanitam.)

4. "if you hold me in your favor" *yady anugrāhyatā mayi*: Literally, "if with respect to me there is the state of being the object of [your] favor."

"uphold righteousness" *dharmaṃ vardhaya*: Literally, "you must cause *dharma* to increase." Cs notes that the *dharma* referred to here is that which arises from the keeping of promises. Cs further notes that the real meaning of this is that Lakṣmaṇa is urging Rāma to garner renown in the world as one who, in order to protect a promise he has made, killed even his own younger brother. (*dharmaṃ pratijñāpālanāyātaṃ vardhaya. loke svānujam api kṛtapratijñāparipālanakṛte 'vadhīd rāma iti kīrtim upārjayeti bhāvaḥ.*)

5–6. "the lord of men" *narādhipaḥ*: D6,7,10,11,T,G3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sa rāghavaḥ*, "he, Rāghava."

"his senses reeling" *pracalitendriyaḥ*: Literally, "whose senses were agitated *or* bewildered." We agree with all the translators who share this reading that the term refers to Rāma's disordered mental state at the thought of having to execute his brother. This sense of the term appears to be glossed by V2,B1,4, and the text of Gorresio (7.112.5), which read *saṃkṣubhitendriyaḥ*, "whose senses were violently agitated." Compare Lahore (7.112.5), which reads *prajvalitendriyaḥ*, "whose senses were burning *or* blazing." Ck, Cg, Cm, and Ct, however, interpret the compound quite differently. They take the participle *pracalita* in its sense of "set in motion" and thus understand the compound to mean that after his period of despondent silence, noted at 7.95.17–18 and verse 1 above, Rāma resumes the action of his senses, such as speech, etc. (*tyaktāvāṅmukhamaunatayā pravṛttavāgādīndriyaḥ*—so Ck, Cg, and Cm; Ct similarly).

"*purohita*" *purodhasam*: The term is a synonym for the more common *purohita*, which refers to the chief spiritual functionary of a royal court. As before, the term would refer, in Rāma's case, to Vasiṣṭha. D6,7,10,11,T,G2,3,M4, and GPP and NSP read instead the accusative plural *purodhasaḥ*, which is peculiar, as nowhere do we see a king having more that one such functionary. See notes to 7.33.7.

"the promise made to the ascetic" *pratijñāṃ tāpasasya*: Literally, "the promise of the ascetic." The reference here is, of course, not to the ascetic Durvāsas but rather to Kāla, who had come in the guise of an ascetic and to whom Rāma had promised the death of anyone who interrupted their private meeting. See 7.93.12–15.

"just as it had all taken place" *yathāvṛttam*: Literally, "just as it occurred." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tadā vṛttam*, "what had taken place then."

7. "they kept still" *samāsata*: Literally, "they sat together *or* they were despondent." Ct and Cr, the only commentators to remark on this reading, understand it to mean that the counselors, etc., remained silent (*tūṣṇīṃ sthitāḥ*). The critical reading, of which the final two syllables are marked as uncertain by the editors of the critical edition, is poorly attested, occurring only in D10,11, and GPP, NSP, Gita Press, KK, and VSP. Ś,Ñ,V,B,D1–5,8,9,12,T3,4,M6, and Lahore and Gorresio read instead *sanaigamāḥ*, "together with the *naigamas*." The polysemic term *naigama* can refer to townsmen, merchants, or vedic scholars. For a discussion of this term, see notes to 7.55.5. See, too, 7.97.1 and notes, where *naigamas* are said to be present, along with the *purohita* and the counselors. Gorresio (1870, p. 300) renders, "*coi principali cittadini*." D6,T1,2,G3,M3,10 read instead *sahānugāḥ*, "together with their attendants *or* followers." D7,G2,M1,2,4,5,7–9 read instead *samāgaman*, "they assembled." G1 reads *samāviśan*, "they sat down." One is at a loss to explain the editors' choice.

8. "All this was foreseen" *dṛṣṭam etat*: Literally, "This was seen." Ct notes that we should supply the phrase "by me through the power of asceticism." He further notes in a reference to *sarga* 50 that Vasiṣṭha had also heard about this from the lips of Durvāsas,

who was questioned by Daśaratha when the latter had come to see Vasiṣṭha in his ashram. (*mayā tapobaleneti śeṣaḥ. māṃ draṣṭum āgatena tvatpitrā pṛṣṭasya madāśramasthadurvāsaso mukhāc ceti.*) See 7.50 and notes. Cr, on the other hand, understands that in his statement Vasiṣṭha is claiming that he foresaw the death of Rāma, that is to say, his departure for Sāketa and his separation from Lakṣmaṇa during the previous births of Rāma. This, Cr argues, suggests that Rāma's *līlā* occurs repeatedly through all of time. (*etad evaṃprakārakaṃ te kṣayaṃ kṣayaḥ sāketagamanaṃ lakṣmaṇena viyogaś ca mayā dṛṣṭaṃ prādurbhāvāntareṣv iti śeṣaḥ. etenaivaṃ tava līlā sārvakāliky eveti sūcitam.*)

"terrifying" *lomaharṣaṇam*: Literally, "causing the hairs of the body to bristle." Ñ1, 3,D1,3–7,9–11,S (except G1) read instead the synonymous *romaharṣaṇam*. The reason for the choice of the northern reading over the southern is obscure.

9. "Destiny is all-powerful." *balavān kālaḥ*: Literally, "*kālā*, time, *or* destiny is strong." Cr understands *kāla* here to mean "the instructions *or* order that Rāma gave, which is powerful in the sense that it is unalterable (*kālas tvatkṛtopadeśo balavān anyathā na bhavatīty arthaḥ*)."

"You must not falsify your promises." *mā pratijñāṃ vṛthā kṛthāḥ*: Literally, "Do not falsely make promises." Ct notes that the keeping of a promise constitutes righteousness, especially in the case of a kshatriya (*tyajed ityādinā pratijñāpālanaṃ dharmaḥ kṣatriyasya viśeṣata iti sūcitam*).

"For when a promise proves false" *vinaṣṭāyāṃ pratijñāyām*: Literally, "When a promise is destroyed." D6,7,10,11, and GPP, NSP, and Gita Press read instead *pratijñāyāṃ hi naṣṭāyām*, "For when a promise is destroyed."

"righteousness itself is undermined" *dharmo hi vilayaṃ vrajet*: Literally, "*dharma*, indeed, would go to dissolution." Cr notes that the problem with making a false promise is that *dharma*, which sets the boundaries of worldly conduct, is thereby destroyed (*vṛthākaraṇe doṣam āha dharmo lokamaryādā vilayaṃ vidhvaṃsaṃ vrajet*). KK and VSP read instead *dharmo 'pi ca layaṃ vrajet*, which would lend the phrase the sense "and even *dharma* would go to dissolution."

10. "would be destroyed" *vinaśyeta*: V1,3,D7,10,11,T3,4,M3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *vinaśyet tu*, "and it [i.e., the triple world] would be destroyed," substituting the *parasmaipada* for the *ātmanepada* verbal form.

11. "for the sake of the protection of the triple world" *trailokyasyābhipālanāt*: Literally, "because of the protection of the triple world." Cv and Cg note the causal use of the ablative in the [dative] sense of "for the sake of." (*hetau pañcamī. abhipālanārtham ity arthaḥ*—so Cv and Cg; Ct and Cr similarly.) Among the translators consulted, only Raghunathan (1982, vol. 3, p. 619) follows this interpretation, rendering, "you should in order to safeguard the three worlds . . ."

"you must . . . provide for the welfare of the universe" *jagatsvasthaṃ kuruṣva*: Literally, "make the well-being of the world *or* make the world well." Cr reads the phrase differently. He understands, "You must make the world [i.e., all creatures] well, that is to say, fixed each in its own proper *dharma* (*tvaṃ jagat svasthaṃ svasvadharme sthitaṃ kuruṣva*)."

"this very day . . . through the execution of Lakṣmaṇa" *lakṣmaṇasya vadhenādya*: Cv, the only commentator to read with the critical edition, understands, "through execution in the form of abandonment (*vadhena tyāgarūpeṇa*)." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *lakṣmaṇena vinā cādya*, "and this very day without *or* deprived of Lakṣmaṇa."

13. "transgression of righteousness" *dharmaviparyayaḥ*: Literally, "inversion *or* perversion of *dharma*."

"both" *ubhayam*: D10,11,M3, and GPP, NSP, and Gita Press read instead *hy ubhayam*, "for both." KK and VSP read instead *tūbhayam*, "and both."

14. "Lakṣmaṇa . . . swiftly" *lakṣmaṇas tvaritaḥ*: Literally, "swift Lakṣmaṇa." The nominative ending is marked as uncertain by the editors of the critical edition. B4,T1,2,G1,3,M2,3,6,10, and KK, VSP, and Gita Press read instead the accusative singular *tvaritam*, which would then be read as an adverb, "swiftly."

"his eyes clouded with tears" *bāṣpavyākulitekṣaṇaḥ*: Ñ2,D2,9–11,T3,4,M7, and GPP, NSP, Gita Press, KK, and VSP read instead *bāṣpavyākulitendriyaḥ*, "his senses overwhelmed with tears." Ct understands that Lakṣmaṇa weeps only because he cannot endure separation from Rāma and not out of any fear of the destruction of his own body (*bāṣpavyākulitendriyo rāmaviyogāsahiṣṇutayā na tu svaśarīrahānibhayeneti bhāvaḥ*).

"departed . . . But he did not return to his home." *prāyāt svagṛhaṃ na viveśa*: Literally, "he set forth, he did not enter his own house." Ct understands that we are to supply "to the bank of the Sarayū [River]" as Lakṣmaṇa's destination. (*prāyāt. sarayūtīram iti śeṣaḥ.*) Cr, in keeping with his consistent reading of the *kāṇḍa*, argues that we need to take the word *svagṛha*, "his own house," according to the maxim of the crow's eyeball, in two senses. The first of these refers to the heavenly city of Sāketa and the second to the earthly city of Ayodhyā. He explains: "Lakṣmaṇa departed for his own home, that is to say, the unmanifest city of Sāketa, but did not enter his own home, that is to say, his home in the manifest city of Ayodhyā. In accordance with the maxim of the crow's eyeball, the term *svagṛha* is to be employed with both [verbs] through the repetition of the word [*svagṛham*]. (*lakṣmaṇaḥ svagṛham aprakaṭasāketaṃ prāyāt svagṛhaṃ prakaṭībhūtāyodhyāveśma na viveśa kākākṣigolakanyāyena śabdāvṛttyā svagṛhaśabda ubhayānvayī.*)"

15. "he ritually sipped its water" *upasprśya*: Literally, "having sipped, touched, *or* bathed." Cr glosses the term in its commonly used meaning of "ritual purification through sipping *or* rinsing the mouth with water (*ācamya*—so Cr)." This is the interpretation taken by Gorresio (1870, p. 301), who renders, "*purificatosi con acqua la bocca*," and Dutt (1894, p. 1924) who translates, "rinsed his mouth." Other translators understand the term in its sense of ritual bathing. Thus Roussel (1903, vol. 3, p. 641) offers, "*y fit ses ablutions*." In this he is followed by Shastri (1959, vol. 3, p. 629), who renders, "performed his ablutions." Raghunathan (1982, vol. 3, p. 620), translates, "Purifying himself by bathing in it" [i.e., the Sarayū], while Gita Press (1998, vol. 2, p. 933) offers, "he performed ablutions." Benoît (1999, p. 1426) alone understands the verb in its sense of "to touch," rendering, "*toucha l'eau*." See 7.26.42 and notes.

"he closed off his senses" *nigṛhya sarvasrotāṃsi*: Literally, "having closed all [his] channels." The term *srotas*, literally, "channel," here can mean either "the sense organs" or "the bodily orifices." We follow Ck and Cg, who gloss, "all the senses (*sarvendriyāṇi*)." Ct and Cr similarly gloss, "all the apertures of the sense organs (*sarvendriyadvārāṇi*)." The translators are divided. Gorresio (1870, pp. 301–2) renders, "*rattenendo tutti gli organi de' suoi sensi*." Shastri (1959, vol. 3, p. 629) translates, "closing the doors of the senses," and Raghunathan (1982, vol. 3, p. 620) offers, "stopped the activity of his senses," while Gita Press (1998, vol. 2, p. 933) understands, "restraining all senses." Dutt (1894, p. 1924), however, takes the term *śrotas* in its broader sense of bodily orifices, rendering, "having obstructed all passages," as does Roussel (1903, vol. 3, p. 641), who offers, "*ferma tous les orifices* (*de son corps*)." In this he is followed by Benoît (1999, p. 1426), who translates, "*ferma tous les orifices de son corps*."

"he . . . held his breath" *niḥśvāsaṃ na mumoca*: Literally, "he did not release [his] exhalation." See the discussion in the notes to 7.99.3. For other "yogic deaths," see, for instance, *KumāSaṃ* 1.21. D6,10,11,T1,2,G,M1–5,7,9, and KK and VSP read *niśvāsam*, "inhalation," for *niḥśvāsam*, "exhalation."

16. "showered" *avakiran*: Note the absence of the augment. V2,B2,D10,11,G1,2,M1–5, 7–9, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous but grammatically correct *abhyakiran*.

"absorbed in *yoga*" *yuktam*: Literally, "concentrated." Ck, Cg, and Ct all gloss, "engaged in *yoga* (*yogayuktam*)." Ck expands, in keeping with his Brahmaite theology, "absorbed in meditation on [lit., 'of'] Brahmā because of being a portion of [him] (*yogayuktaṃ brahmaṇo 'ṃśabhūtatvadhyānayuktam*)." Cr understands, "concentrating his mind on his own unmanifest Ayodhyā [i.e., Sāketa] (*svāprakaṭāyodhyāyāṃ kṛtamanaskam*)."

"not breathing" *anucchvasantam*: D6,10,11,G1,2,2,3,6, and KK and VSP read instead *aniśvasantam*, "not inhaling," while GPP, VSP, and Gita Press read instead *aniḥśvasantam*, "not exhaling."

17. "in such a way that no man witnessed it" *adṛśyaṃ sarvamanujaiḥ*: Literally, "not to be seen by all men." As Ct notes, the term *adṛśyam*, "not to be seen," here can be taken either as an adjective modifying Lakṣmaṇa, who, Ct suggests, became invisible through the power of *yoga*, or as an adverb qualifying the action of Indra in taking Lakṣmaṇa and entering the highest heaven. (*adṛśyaṃ yogabalād antardhānam upagatam. yadvādṛśyaṃ yathā tathā saśarīraṃ lakṣmaṇaṃ pragṛhya śakras tridivaṃ saṃviveśa.*) Ck, Cg, and Cs all take the term in the second sense, as do we.

"Śakra . . . entered heaven" *śakro divaṃ saṃpraviveśa*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śakras tridivaṃ saṃviveśa*, "Śakra entered the highest heaven."

"still in his earthly body" *saśarīram*: Literally, "with a body." The term alludes to the issue of who may or may not enter the realm of heaven in his or her earthly body. Normally, this is a power accorded to only the most noble and spiritually advanced individuals, for example, Arjuna (*MBh* 3.43ff.) and Yudhiṣṭhira (*MBh* 18.1ff.) in the *Mahābhārata*, Dilīpa in the *Raghuvaṃśa* (1.75), etc. Probably the most extended discourse on this issue is that found in the legend of Triśaṅku, as narrated at *Bālakāṇḍa* 56–59, esp. *sarga* 59. There, the Ikṣvāku king, who aspires to such a bodily ascension, is denied by his *guru* and cursed to become a *caṇḍāla*. Viśvāmitra's efforts to accomplish the degraded king's ascension through a sacrifice are resisted by the gods. Compare 7.67.1–4 and notes, where the *śūdra* Śambūka, who is performing austerities in order to attain heaven in his earthly body, is beheaded by Rāma.

Ct understands that in Lakṣmaṇa's case the form of his heavenly body is exactly the same as that of his human body. In other words, he continues, what is suggested here is that there has been neither a loss of the former body nor the taking on of another one. This, in turn, suggests that Lakṣmaṇa's birth occurred in exactly the same way. (*anena manuṣyaśarīrasaṃsthānam eva devaśarīrasaṃsthānaṃ prāptam. na tu pūrvaśarīraparityāgaḥ śarīrāntaraparigrahaś ceti sūcitam. etena janmāpi tathaiveti ca sūcitam.*) See note to 6.107.7, where the commentators discuss the difference between Daśaratha's heavenly and earthly bodies. Cs understands that it is through the grace of Rāma as well as the intensity of [Lakṣmaṇa's] meditation on him [Rāma] that his, i.e., Lakṣmaṇa's, body came to be adorned with an array of one thousand hoods. (*saśarīraṃ rāmānugraheṇaitaddhyānapāṭavena tad eva śarīraṃ sahasraphaṇāvalimaṇḍitam abhūt.*) The idea is that Lakṣmaṇa returned to his divine form as the primordial serpent lord, Śeṣa. Cs further states that Śakra, after having taken Lakṣmaṇa, along with his body, entered the highest heaven, which lay along his way. In substantiation of this, Cs quotes his version of *Padmapurāṇa* (= [VSP] 6[*Uttarakhaṇḍa*].244.48), which states: "Having abandoned his human condition, he took on his previous form." Cs further quotes Śrīmat's [i.e., Madhva's] *Mahābhāratatātparyanirṇaya* 9.59, which states: "He became Śeṣa, the great-hooded serpent." (*tatsahitaṃ lakṣmaṇaṃ pratigṛhya tridivaṃ praviveśa mārgatayā. saṃtyajya mānuṣaṃ bhāvaṃ pūrvabhāvaṃ svakaṃ yayāv ity eva pādmokteḥ. śrīmantaś cāsīc cheṣamahāphaṇītyādy evāhuḥ.*) The corresponding passage found in the Ānandāśrama Sanskrit Series version of the *Padmapurāṇa* ([ĀnSS] 6[*Uttarakhaṇḍa*].271.84cd) reads: *utsṛjya mānuṣaṃ rūpaṃ svāṃ tanuṃ praviveśa ha* ("Having abandoned his earthly

form, he entered his own body"). The Veṅkateśvara Steam Press edition of the *Padmapurāṇa* reads a slight variant (= *PadmaP* 6[*Uttarakhaṇḍa*].244.48): *visṛjya mānuṣaṃ rūpaṃ praviveśa svakāṃ tanum* ("Having abandoned his earthly form, he entered his own body"). Compare the similar description of the return of Rāma and his entourage to their heavenly forms at 7.100.7–24 and notes.

18. "together with the seers . . . worshiped" [*a*]*pūjayan* [*sic*] *ṛṣibhiḥ saha*: Ñ2,V2,B1,M3, and KK and VSP read instead [*a*]*pūjayan samaharṣayaḥ*, "they, along with the great seers, worshiped," while D6,7,10,11,T2,G3, and GPP, NSP, and Gita Press read instead *pūjayanti sma rāghavam*, "they worshiped Rāghava."

"thrilled and delighted" *hṛṣṭāḥ pramuditāḥ*: Literally, "thrilled, delighted." Cs distinguishes the two terms, glossing the first as "covered with abundant horripilation," and the second as "extremely delighted" (*hṛṣṭāḥ saromapulakakulakāḥ. pramuditāḥ saṃtuṣṭāḥ*). Ñ1,V1,D1–5,9,T,G3,M3, and KK and VSP read instead *dṛṣṭvā*, "having seen," for *hṛṣṭāḥ*, "thrilled."

"who had returned to his state as the fourth part of Viṣṇu" *viṣṇoś caturbhāgam āgatam*: Literally, "had come to the fourth part of Viṣṇu." The question of the portions of Viṣṇu stirs up some theological discussion on the part of the commentators. Interestingly none of them brings up the passages in the *Bālakāṇḍa* in which the portions of Viṣṇu as represented by the sons of Daśaratha are ascribed to the differing portions of *pāyasa*, infused with Viṣṇu's essence, that are consumed by their mothers. For a discussion of this, see 1.15.25–27 and notes and 1.17.6–9 and notes. Ck explains as follows: "[The word] *caturbhāga* means the fourth part. Virāṭ Viṣṇu, who rests upon Śeṣa, in his inherent form, is possessed of four portions through his consisting also of Śeṣa, Suparṇa, and Viṣvaksena. And in his incarnations, as has been previously explained [by Ck], [Viṣṇu] acquired Lakṣmaṇa, who was his portion Śeṣa, belonging to the incarnated Lord Brahmā, through his preeminence. Because of this, as a result of his [Lakṣmaṇa's] eternal connection with the form of the Lord who rests on Śeṣa, that union persists even in the incarnation. It is this meaning that is intended in the *Yuddhakāṇḍa*, where Suparṇa says, 'I am your companion and you will come to know this for yourself.' He [Suparṇa] is Bharata. (*caturtho bhāgaś caturbhāgas taṃ śeṣasuparṇaviṣvaksenātmanā śeṣasāyī virāḍ viṣṇuḥ svamūrtyā saha caturvibhāgavān avatāreṣu prāguktarītyā tatprādhānyenāvatīrṇasya bhagavato brahmaṇaḥ śeṣāṃśabhūtaṃ lakṣmaṇaṃ prāpyety arthaḥ. anena śeṣaśāyimūrter nityasaṃbandhād avatāre 'pi tadā tatsāhityam. imam evārtham abhipretya yuddhakāṇḍe suparṇenābhihitaṃ tavāhaṃ sakhā bhavāmi svayam eva vetsyasīty asāv eva bharataḥ.*)" Compare Garuḍa's actual words at 6.40.46, *ahaṃ sakhā te kākutstha priyaḥ prāṇo bahiścaraḥ / garutmān iha samprāpto yuvayoḥ sāhyakāraṇāt //* ("I am Garutmān, Kākutstha, your dear comrade, your second life breath outside your body. I have come here to the aid of you both"). See 6.40.46 and notes. See, too, notes to 7.11.100.

Ct quotes a version of Ck as above, which includes identifications of the specific portions of Viṣṇu that incarnate as his brothers. He then notes that Ck's analysis contradicts the version of the *Padmapurāṇa*. Ct says: "[The word] *caturbhāga* means the fourth part. In this regard Kataka (Ck) says: 'Virāṭ Viṣṇu, who rests upon Śeṣa, in his inherent form, is possessed of four portions through his consisting also of Śeṣa, Suparṇa, and Viṣvaksena. In regard to this, the portion of Śeṣa is Lakṣmaṇa, the portion of Garuḍa is Bharata, and the portion of Viṣvaksena is Śatrughna.' But this contradicts *Padmapurāṇa* [(ĀnSS) 6(*Uttarakhaṇḍa*).269.94–95]. For there, it was earlier shown that Bharata and Śatrughna are endowed with the portions of [Viṣṇu's] conch and discus [respectively]. And Garuḍa's coming to Rāma's side in his own inherent form is stated in the *Yuddhakāṇḍa* [6.40.36–59], and this, too, is in contradiction [with what Kataka (Ck) says]. (*caturbhāgaṃ caturthaṃ bhāgam. atra katakaḥ śeṣasuparṇaviṣvaksenaiḥ śeṣasāyī viṣṇuḥ svamūrtyā caturbhāgavān. tatra śeṣāṃśo lakṣmaṇo garuḍāṃśo bharato viṣvaksenāṃśaḥ śatrughna*

iti. idaṃ pādmaviruddham. tatra hi bharataśatrughnau śaṅkhacakrāṃśāv ity uktam iti prāgdarśitam. garuḍasya svarūpeṇaiva rāmasavidha āgamanam uktaṃ yuddhakāṇḍe tena viruddhaṃ ca.)"

Cg's explanation is similar to Ck's. Cg makes the same identifications of the portions of Viṣṇu as does Ck, noting only that this is an esoteric doctrine. It is, however, because of this, he continues, that in various *purāṇas* Lakṣmaṇa is well known as an incarnation of Śeṣa. Thus, he concludes, it is to be understood that the Lord of all divides himself into four divisions consisting of Ananta, Garuḍa, Viṣvaksena, and Viṣṇu. (*caturtho bhāgaś caturbhāgaḥ. śeṣasuparṇaviṣvaksenaviṣṇurūpeṇa caturvibhāgo viṣṇus tatra śeṣarūpaś caturthāṃśo lakṣmaṇaḥ. suparṇabhūto bharataḥ. viṣvaksenarūpaḥ śatrughna iti rahasyārthaḥ. ata eva purāṇāntareṣu śeṣāvatāro lakṣmaṇa iti prasiddhiḥ. anantagaruḍaviṣvaksena viṣṇurūpeṇātmānaṃ caturdhā vyūhya vartate sarveśvara iti jñeyam.*)

Cr explains: "The meaning is 'The four portions of Viṣṇu, the Lord of the Milk Ocean, constitute the totality of his portions.' (*viṣṇoḥ kṣīrābdhīśasya catvāro bhāgāḥ sarvāṃśā ity arthaḥ.*)"

Cs, quoting a version of Ck, understands that the fourth part consists of Saṃkarṣaṇa, who has entered into Lakṣmaṇa. His analysis is reminiscent of the Pāñcarātra's system, according to which Viṣṇu (Vāsudeva) enters the world through his four *vyūhas,* or emanations. He says: "The fourth part has the form of Saṃkarṣaṇa, who has entered into Lakṣmaṇa. Pradyumna and Aniruddha, who have the forms of the discus and conch, are his beloved Bharata and Śatrughna. As it says in the *Padmapurāṇa*, 'Therefore I will be born to you after dividing myself into four parts. I shall be born together with my couch [i.e., Śeṣa], my wife [i.e., Lakṣmī], and my attributes [i.e., the conch and discus]. On the subsequent day, Bharata, who is in essence [the conch] Pāñcajanya, was born to Kaikeyī. Somewhat later, Lakṣmaṇa, who was in essence [the serpent] Ananta, was born to Sumitrā. And, my dear, so was Śatrughna, who was in essence [the discus] Sudarśana. The [last] two were born at the same time. And so both Bharata and Śatrughna were [respectively] the conch and discus,' etc. It is to be understood that Kataka, explaining [these portions] with [the passage beginning] 'Śeṣa, Suparṇa, and Viṣvaksena,' and having set [them] forth is not in contradiction with this. (*caturbhāgaṃ caturthaṃ bhāgaṃ lakṣmaṇāviṣṭasaṃkarṣaṇarūpam. cakraśaṅkharūpau pradyumnāniruddhāv iṣṭau bharataśatrughnau. yathoktaṃ pādme tasmāt tava janiṣye 'haṃ māṃ vibhajya caturvidham. janiṣye 'haṃ saparyaṅkaḥ sapatnīkaḥ sahāyudhaḥ. anyedyuḥ pāñcajanyātmā kaikeyyāṃ bharato 'bhavat. tadanyedyuḥ sumitrāyām anantātmā ca lakṣmaṇaḥ. sudarśanātmā śatrughno dvau jātau yugapat priye. ubhau bharataśatrughnau śaṅkhacakrau babhūvatur ityādi. śeṣasuparṇaviṣvaksenair iti vyākurvan katakaḥ saṃpādyaitadavirodha iti bodhyam.*)" Compare *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).269.53, 80–82, 93–95. According to Raghavan (1973, pp. 47 and 64), only the *Nāradīya Mahāpurāṇa* and the *Viṣṇudharmottarapurāṇa* make the correlation between the *caturvyūhas* and the four brothers (Nārāyaṇa = Rāma; Pradyumna = Bharata; Śatrughna = Aniruddha; and Lakṣmaṇa = Saṃkarṣaṇa). See notes to 7.61.28.

Sarga 97

1. "his *purohita*" *purodhasam*: Literally, "the *purodhas*." The term is synonymous with *purohitaḥ*. D7,10,11,M1, and GPP, NSP, and Gita Press read instead the accusative plural, *purodhasaḥ*. See note to 7.96.5.

"the people of the city" *naigamān*: We understand this polysemic term in its generic sense of "people of the city *or* country." Cr, the only commentator to remark on the term,

takes it in its sense of merchants (*vaṇijaḥ*). For a discussion of this term, see notes to 7.55.5.

2. "here in Ayodhyā" *ayodhyāyām*: Literally, "in Ayodhyā." The *-yām* of the locative *ayodhyāyām* is marked as uncertain by the editors of the critical edition. Ś,D5–12, T1,2,G1,3,M1,3,6,10, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the genitive singular *ayodhyāyāḥ*, which then construes with *patim* in the sense of "as lord of Ayodhyā."

"I will depart for the forest" *yāsyāmy ahaṃ vanam*: Ck, Cg, and Ct all indicate that we should supply the phrase "in accordance with the traditional practice of departing from this life (*mahāprasthānavidhineti śeṣaḥ*)." Cr glosses, "I will go to the pleasure grove in the unmanifest Sāketa (*ahaṃ vanam aprakaṭasākete pramodāṭavīṃ yāsyāmi*)."

3. "the requisite materials" *saṃbhārān*: As Ck, Cg, and Ct note, the reference is to the materials for Bharata's consecration (*bharatābhiṣekārthān*—so Ct; Ck and Cg similarly).

"so that there may be no loss of time" *mā bhūt kālātyayo yathā*: T1,2,4,G3,M3, and KK and VSP read instead *mā bhūt kālasya paryayaḥ*, "let there be no lapse of time."

4. "became as if lifeless" *gatasattvā ivābhavan*: Literally, "they became like those whose life *or* consciousness has departed."

5. "stunned" *visaṃjñaḥ*: Literally, "unconscious." Since Bharata responds immediately to Rāma's words, we assume that, like the others present, he is merely stunned and not literally unconscious.

"Rāma's words" *rāmasya bhāṣitam*: Literally, "Rāma's speech." B3,D5–7,10,11, and GPP, NSP, and Gita Press read instead *rāghavabhāṣitam*, "Rāghava's speech."

"he rejected" *vigarhayāmāsa*: Literally, "he reviled *or* condemned."

"and said this to Rāghava" *rāghavaṃ cedam abravīt*: Ś,Ñ,V1,3,B2,4,D,T2,3, and GPP, NSP, and Gita Press read instead *vacanaṃ cedam abravīt*, "and he spoke this speech."

6. "I swear . . . by truth itself" *satyena hi śape*: Literally, "For I swear by truth." Ś,Ñ, V1,3,B2–4,D1–5,8–12,M6, and Lahore, Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *satyenāhaṃ śape*, "I swear by truth."

* "and by the heavenly world as well, that . . . I do not desire kingship" *svargalokena caiva hi / na kāmaye yathā rājyam*: The verse is ambiguous, and its ambiguity is enhanced by the question as to whether, as in the critical edition, the reading is *svargaloke na* or *svargalokena*. The reading as it is printed in the critical edition would lend the passage the sense "I swear by truth, O King, and not, indeed, in the world of heaven, that I do not desire the kingship without you, delight of the Raghus." We, like Lahore (7.112.6) and Gorresio (7.113.6), prefer the latter reading [*svargalokena*] as it seems to better support the parallelism of *pādas* a and b and dispenses with the former's need to resolve the second negative particle *na* by reading the verb *kāmaye*, "I desire," twice and providing, as do some of commentators, a second object in the form of *sukhabhogam*, "the enjoyment of pleasures." Moreover, given the nature of Sanskrit manuscripts, it is not possible to tell definitively where the words should be broken. The idea here is, we believe, that Bharata is swearing by, that is to say, offering to forego both his prized reputation for truthfulness and the heavenly world, which he would attain through his virtue. This interpretation is followed by Gorresio (1870, p. 302), who renders, "*Io giuro sulla mia fede e per lo cielo*," and Raghunathan (1982, vol. 3, p. 620), who offers, "I swear in the name of truth and all my prospects of heaven."

Cr is the only commentator who appears to follow this reading. He explains: "Without you, I do not properly desire the kingdom and I swear this by truth and by heaven, that is to say, that particular type of pleasure. The meaning here is that, in this matter, I take an oath by truth, etc. (*tvāṃ vinā rājyam ahaṃ yathāvan na kāmaye satyena svargeṇa sukhaviśeṣeṇa ca śape. atrārthe satyādiśapathaṃ karomīty arthaḥ.*)"

Shastri (1959, vol. 3, p. 630) clearly reads the locative *svarge*, rendering, "I swear in truth, O King, without thee I do not wish to reign, even in Svarga." The idea here is attractive, but is, however, unsustainable in light of the fact that, as noted above, it leaves an extra *na* unaccounted for. Dutt (1894, p. 1925) seems to have had a similar understanding of the verse, which he renders as the somewhat opaque "O King, I swear by truth, that far from kingdom [*sic*] I do not wish to live in heaven even without thee."

KK and VSP both break the sequence, as does the critical edition, i.e., *svargaloke na*. In this they appear to be following the lead of Cg, who glosses the passage as follows: "Without you, I do not desire the enjoyment of pleasures in the heavenly word that is to be obtained. The words 'enjoyment of pleasures' need to be supplied. Also, without you, I do not desire the kingdom, that is to say, the kingdom of Ayodhyā, which would be obtained according to succession, according to your command. (*tvāṃ vinā prāpye svargaloke na ca kāmaye. sukhabhogam iti śeṣaḥ. tathā tvāṃ vinā yathā rājyaṃ tvadājñayā yathānukramaprāptaṃ ayodhyārājyaṃ na ca kāmaye.*)" Ck interprets similarly, although he reads *prāpyena svargalokena*, "[I swear] by the heavenly world, which is to be obtained."

D10,11, and GPP, NSP, and Gita Press read *svargabhogena*, "by the enjoyment of heaven," for *svargalokena*, "by the heavenly world." Ct interprets: "Without you, that is to say, in such a way, I do not desire that kingdom, that is to say, the kingdom of Ayodhyā, which would be obtained by your command, according to succession. And without you, I do not desire the enjoyment of pleasure by means of the enjoyment of heaven, which is to be obtained. The words 'enjoyment of pleasure' must be supplied. (*tvāṃ vinā yathā rājyaṃ ca tvadājñayā yathānukramaprāptaṃ ayodhyārājyaṃ na kāmaye. tvāṃ vinā prāpyena svargabhogena ca na kāmaye. sukhabhogam iti śeṣaḥ.*)"

7. "you must consecrate" *abhiṣiñca*: Ñ2,D10,11, and GPP, NSP, and Gita Press read instead the elliptical gerund *abhiṣicya*, "having consecrated." Cr, alone among the commentators, takes note of the defective syntax resulting from this reading, instructing us to supply the imperative "go." He thus understands, "After consecrating Lava and Kuśa, you may depart (*kuśam . . . lavaṃ cābhiṣicya gaccheti śeṣaḥ*)."

"these two bards" *imau kuśīlavau*: The *ī* of *kuśīlava* is marked as uncertain by the editors of the critical edition. Ś,D5,8,T1,3,G1,3,M3, and KK and VSP read instead *kuśalavau*, "Kuśa and Lava." Cs, who reads with the critical edition, glosses, "*kuśīlavau*, that is to say, those two singers. Or these are their respective names, Kuśa and Lava (*kuśīlavau gāyakau. kuśalavapratināmanī vā*)." On the term *kuśīlavau*, see 7.58.4 and 1.4.3 and notes. See, too, Dayal (2009, 2011) and also Thapar (2013, p. 228), who discusses the problems of status and class that are associated with the term and with bards in general. See also 7.85.14; 7.86.2; 7.88.4; 7.97.7,16–19; and notes. See, too, 1.4.4,15,22,26 and notes.

"valorous Kuśa in the kingdom of Kosala and Lava in the northern kingdom" *kosaleṣu kuśaṃ vīram uttareṣu tathā lavam*: 7cd = 17cd. As Cr explains, "We are to take the term *kosaleṣu* to refer to the region of Southern Kosala, while by the term *uttareṣu* we are to understand the kingdom of Northern Kosala. (*kośaleṣu* [v.l.] *dakṣiṇakośaladeśeṣu kuśam uttarakośaleṣu lavam.*)" Ck, Cg, and Ct gloss only the latter term as "Northern Kosala (*uttareṣu kosaleṣu*—so Ck and Cg; Ct similarly)."

8. "And" *tu*: V2,3,B1,3,D6,10,11,G1,2,M2,7,8, and GPP, NSP, and Gita Press read instead the synonymous *ca*.

"without delay, let them report . . . for heaven" *svargāyākhyāntu mā ciram*: D10,11, and GPP, NSP, and Gita Press read instead *śīghram ākhyātu mā ciram*, lending the phrase the sense "in order to quickly report [our departure] without delay." Cm, Ct, and Cr understand *ākhyātu* as an irregular infinitive in which the final nasal has been lost (*ākhyātu mā ciram ity atra tumo 'nusvāralopa ārṣaḥ*—so Ct; Cm and Cr similarly). Cs

breaks up the sequence differently. He sees a correctly formed infinitive *ākhyātum* plus the particle *ā*, which he takes here to be an intensifier, followed by *aciram*, "not long." He glosses this as "very quickly." He thus understands, "Let them go extremely quickly in order to report our departure." Cs further addresses Ct's argument about the irregular infinitive, noting that such a breakup of the words does not occur in normal speech and that we are to understand that Ct is in error. (*idam asmākaṃ gamanam ākhyātuṃ gacchantu. ā aciram atiśīghram. ākhyātu mā ciram ity atra tumo 'nusvāralopa ārṣa iti vyākurvan nāgojibhaṭṭo mā ciram iti lokapravādāpratibhātapadavicchedo babhrāmeti mantavyam.*)

9. "downcast" *adhomukhān*: Literally, "having lowered faces."

10. "prostrate on the ground" *dharaṇīm . . . gatāḥ*: Literally, "gone to the earth."

11. "Acting on the advice of Vasiṣṭha" *vasiṣṭhasya . . . vacanena*: Literally, "by *or* because of the words of Vasiṣṭha."

"having bidden . . . to rise" *utthāpya*: Literally, "having caused to rise." Cr takes the verb to mean "having awakened *or* aroused (*utthāpya saṃbodhya*)," no doubt because the people were described in verse 4 above as if lifeless.

"*sarvān*" M1,3, and KK and VSP read instead the feminine accusative plural *sarvāḥ*, no doubt taking it as in agreement with *prakṛtīḥ*, "subjects."

12. "Wherever you may go . . . we shall follow after you" *gacchantam anugacchāmo yataḥ . . . gamiṣyasi*: Literally, "We shall follow [you] as you are going to wherever you will go." D7,10,11,T3,4,G1,M10, and GPP, NSP, Gita Press, KK, and VSP read the virtually synonymous *yatra*, "where," for *yataḥ*.

13. The order of verses 13–15 as found in GPP, NSP, Gita Press, KK, and VSP is different from that found in the critical edition. Verse 13 of the critical edition corresponds to GPP, NSP, Gita Press, KK, and VSP 7.107.15 with variants.

"This is our highest delight. This we regard as our highest duty. Our constant and most deeply cherished desire is set on following you." *eṣā naḥ paramā prītir eṣa dharmaḥ paro mataḥ / hṛdgatā naḥ sadā tuṣṭis tavānugamane dṛḍhā //*: Literally, "This is our highest pleasure. This is considered the highest *dharma*. This is ever the satisfaction gone to our hearts [and] firm in following you." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read this verse following verse 15 of the critical edition. D6,7 (second occurrence),10,11, and GPP, NSP, Gita Press, KK, and VSP read *eṣa naḥ paramo varaḥ* for *eṣa dharmaḥ paro mataḥ*, lending the *pāda* the sense "This is our greatest wish *or* boon." D10,11, and GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *prītiḥ*, "pleasure," for *tuṣṭiḥ*, "delight." Ñ2,V3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *nṛpa*, "O protector of men," for *dṛḍhā*, "firm."

14. This verse corresponds to GPP, NSP, Gita Press, KK, and VSP 7.107.13 with variants.

"let us . . . accompany you" *samaṃ gacchāma*: Literally, "Let us go together." G1,M3,5, and KK and VSP read instead *samāgacchāma*, "let us come together."

"the path of the virtuous" *satpatham*: The compound can also be understood, as several of the translators have done, to mean "the good path." Ct glosses, "The meaning is 'the road to heaven being traveled by you' (*tvayā gamyamānaṃ svargamārgam ity arthaḥ*)." Ck and Cg explain: "The *satpatha* is the road to the Brahmaloka. The words 'that is being traveled by you' must be supplied. (*satpathaṃ brahmalokamārgam. tvayā gamyamānam iti śeṣaḥ.*)"

15. This verse corresponds to GPP, NSP, Gita Press, KK, and VSP 7.107.14 with variants.

"Lord" *īśvara*: Ck, not unexpectedly, explains: " 'Because of [your] being Śrīhiraṇyagarbha, the sole Lord of all the worlds, who, through his own will, exists through a portion of himself, you are capable of leading all of your own devotees.' That is the meaning.

(*īśvareti sarvalokādvitīyeśvaraśrīhiraṇyagarbhatvāt svecchayā svāṃśavartī sarvalokeṣu sarvasvabhaktalokanayanasamartho 'sīty arthaḥ*)." Ct understands similarly to Ck, but in a Vaiṣṇava rather than Brahmaite vein. He says: "The meaning is 'Since you are capable of leading all of your own devotees because of your being an incarnation of the Lord' (*īśvareti bhagavadavatāratvāt sarvasvabhaktalokanayanasamartho yatas tvam ity arthaḥ*)."

16. "Recognizing their resolve" *sa teṣāṃ niścayaṃ jñātvā*: This equals 16a of the critical edition. D7,10,11, and GPP, NSP, Gita Press, KK, and VSP omit this *pāda*.

"and reflecting upon . . . destiny and" *kṛtāntaṃ ca nirīkṣya ca*: (= 16b). Literally, "and having recognized *or* considered fate, and." The first *ca*, "and," is marked as uncertain by the editors of the critical edition. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *svakṛtāntaṃ cānvavekṣya*, "and having kept in mind the end of his own destiny *or* mission," and place it following 16cd ["and the firm devotion of the townsmen (*paurāṇāṃ dṛḍhabhaktiṃ ca*)"]. On this reading Ck, Cg, and Ct gloss, "the conclusion of all that he had to do (*kartavyatāsiddhāntam*)." Cr understands similarly.

17–19. "Once Rāghava had reached this decision in this fashion, that very day" *evaṃ viniścayaṃ kṛtvā tasminn ahani rāghavaḥ*: (= 17ab) Literally, "having made a resolution in this fashion, on that day, Rāghava . . ." D2,5, and Gorresio, GPP, NSP, Gita Press, KK, and VSP omit *pāda* a ["Once he [Rāghava] had reached this decision (*evaṃ viniścayaṃ kṛtvā*)"]. GPP, NSP, Gita Press, KK, and VSP read *pāda* b ["on that day, Rāghava . . . (*tasminn ahani rāghavaḥ*)"] following their variant of 16b, "and having kept in mind the end of his own mission (*svakṛtāntaṃ cānvavekṣya*)."

Thus, GPP, NSP, Gita Press, KK, and VSP read for the critical edition's verses 16–17 only one line that equates to their variants of the critical edition's 16cd, 16b, and 17b and omit 16a and 17a (*paurāṇāṃ dṛḍhabhaktiṃ ca bāḍham ity eva so 'bravīt* [= 16cd] / *svakṛtāntaṃ cānvavekṣya tasminn ahani rāghavaḥ* [= 16b; 17b] // = GPP, NSP, Gita Press, KK, and VSP 7.108.16), lending the passage the sense "And having kept in mind the end of his own mission as well as the firm devotion of the townsmen, Rāghava said, 'Very well,' and that very day . . ."

"he consecrated" *abhiṣiñcan*: Literally, "[he] sprinkling *or* anointing." B2,D6,7,10, 11,T3,4,M7, and GPP, NSP, and Gita Press read instead the gerund *abhiṣicya*, "having consecrated."

"valorous Kuśa in the kingdom of Kosala and Lava in the northern kingdom" *kosaleṣu kuśaṃ vīram uttareṣu tathā lavam*: 17cd = 7cd. On the term *kuṣīlavau*, see note to verse 7 above. Cs points out a possible contradiction between the account of the division of the kingdom found in the *Padmapurāṇa*, where, as in this passage, Rāma's sons each rule in a separate kingdom, and an observation on the part of Śrīmat (Madhva's *MBhTN* 9.62) to the effect that Kuśa seems to have made Lava his *yuvarāja*. Cs says: "Having consecrated, he established. According to the *Padmapurāṇa* [(VSP) 6(*Uttarakhaṇḍa*).244.53; (ĀnSS) 6(*Uttarakhaṇḍa*).271.55], 'He [Rāma] established resolute Kuśa in Kuśāvatī and Lava in Śrāvantī.' We are to understand that Kuśāvatī is in the kingdom [in the southern region] of Kosala, while Śrāvantī is in a kingdom in the northern region [of Kosala]. And one should not bring up the question of how this comports with the statement of Śrīmat [Madhva]: 'And together with them the lord [established] Lava as the heir apparent.' This is because the lord [Lava] [first] having placed his kingdom under his own control, and having then united both kingdoms there, was unable to bear separation from his elder brother. And so, obedient to his [elder brother's] commands, happily *or* easily took on the duties of the *yuvarāja*. So what is the problem here? (*abhiṣicya sthāpayāmāsa. kuśāvatyāṃ kuśaṃ dhīraṃ śrāvantyāṃ [a]sthāpayal lavam iti pādmokteḥ kosaleṣv eva kuśāvaty uttareṣv eva śrāvantī ceti jñeyam. na ca 'taiḥ sākam eva ca lavaṃ yuvarājam īśa' iti śrīmaduktiḥ katham iti vācyam. tadrājyaṃ svādhīnaṃ kṛtvaikaṃ tatra prasthāp-*

yāgrajavirahāsahiṣṇutayā tanniyogavartino yauvarājyakaraṇaṃ sūpapādam iti kātra kathantā?)."

"abundant wealth" *dhanam*: Literally, "wealth."

"thirty thousand elephants" *trīṇi nāgāyutāni*: Literally, "three ten-thousands of elephants." D6,7,10,11,T3,4,G2,M2, and GPP, NSP, Gita Press, KK, and VSP read instead *nāgānām ayutāni*, "tens of thousands of elephants."

"and were surrounded by happy and prosperous people" *hṛṣṭapuṣṭajanāvṛtau*: D5–7,10,11, and GPP and NSP read instead *hṛṣṭapuṣṭajanāśrayau*, "[those two] were the refuges of happy and prosperous people." This phrase would appear to be in sharp contradiction with verses 9–15 and with the account of Rāma's *mahāprasthāna* in *sargas* 99 and 100, where it appears that the entire population of Ayodhyā and even the rural population of Kosala (7.99.17) follow their beloved Rāma to the heavenly realm. Compare, for example, 7.98.3–6, where Ayodhyā is said to have been emptied of its population (*vijanā*). So the question is who are the happy and prosperous people who Kuśa and Lava are to govern in the two Kosalas? Perhaps what was originally intended was that aside from Rāma's brothers and former allies—all of whom, like Rāma himself, were *avatāras* of gods who would of course follow their lord to the heavenly world—the general population of the city and countryside was simply meant to respectfully follow the king on his last journey as far as the nearest body of water, the Sarayū River, and then return to their homes. However, in the profundity of their devotion to Rāma, it appears that the author or authors of the closing *sargas* of the poem may have chosen to represent all the people as unable to endure separation from their Lord without consideration of the contradiction that their universal departure from the world would appear to create. We are thankful to our colleague Dr. Naina Dayal for bringing this curious issue to our attention.

Following 17b ["Once Rāghava had reached this decision in this fashion, that very day (*evaṃ viniścayaṃ kṛtvā tasminn ahani rāghavaḥ*)"], D6,T1,2,G,M2,3,6, and KK and VSP in brackets [= 7.108.16ef] insert a passage of one line [1446*]: "devoted to righteousness, he [Rāghava] established his two extremely righteous sons (*sutau prasthāpayāmāsa dharmiṣṭhau dharmavatsalau*)."

Following 18ab ["he consecrated both of those great bards, Kuśa and Lava (*abhisiñcan mahātmānāv ubhāv eva kuśīlavau*)"], D10,11 (line 1 only),T1,2,G,M2,3,5,6, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [1448*]: "Having consecrated his two valorous sons and established them in the city[1][1], gazing on them again and again, Rāghava was reminded of Sītā.[2][2] Having embraced them, the great-armed one kissed them on the head repeatedly.[3][3] (*abhiṣicya sutau vīrau supratiṣṭhāpya vai pure / punaḥ samīkṣya sītāyā rāghavaḥ smaraṇaṃ gataḥ / pariṣvajya mahābāhur mūrdhny upāghrāya cāsakṛt /*)"

[1] "Having consecrated his two valorous sons and established them in the city" *abhiṣicya sutau vīrau supratiṣṭhāpya vai pure*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead, *abhiṣiktau sutāv aṅke pratiṣṭhāpya pure tataḥ*, "Then, having placed his consecrated sons on his lap in the city . . ." Ck, Cg, and Ct understand the reference to be to Ayodhyā (*pure 'yodhyāyām*).

[2] "gazing on them again and again, Rāghava was reminded of Sītā" *punaḥ samīkṣya sītāyā rāghavaḥ smaraṇaṃ gataḥ*: Literally, "having looked again Rāghava went to the memory of Sītā." GPP, NSP, Gita Press, KK (1905), and VSP omit this line. It appears in KK (1913) as 7.108.18cd in brackets.

[3] "Having embraced them, the great-armed one kissed them on the head repeatedly." *pariṣvajya mahābāhur mūrdhny upāghrāya cāsakṛt*: This line appears in GPP in brackets, unnumbered, between verse 7.108.17 and verse 7.108.18; in Gita Press as 7.108.18cd; in

KK as 7.108.18ef; and in VSP as 7.108.18cd. Among the translators consulted, only Raghunathan (1982, vol. 3, p. 621) and Gita Press (1998, vol. 2, p. 934) translate this line.

Following verse 19, B2,D6,7,10–12,T3,4,M6, and Lahore, GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1452*]: "And so he sent off those two[1] bards, the brothers [Kuśa and Lava],[2] to their respective cities (*sve pure preṣayāmāsa bhrātarau tau kuśīlavau*)."

[1] "those two" *tau*: KK and VSP read instead *tu*, "and."
[2] "bards" *kuśīlavau*: See notes to verse 7 above.

20. "those two valiant princes and" *tu tau vīrau*: Literally, "and those two valiant [ones]." Ñ1,V1,3,B2,D1–7,9–11,T1–3,M3,4,10, and GPP, NSP, and Gita Press read *tato vīrau*, "then those two valiant ones," for *tu tau vīrau*, "and those two valiant ones," while Ñ2,V2,B1,3,4, and Gorresio, KK, and VSP read *sutau vīrau*, "the two heroic sons."

"dispatched them to their respective cities in this fashion" *prasthāpya svapure tathā*: Literally, "having sent [them] to their two cities in this way." D6,7,10,11,T3,M10, and GPP, NSP, Gita Press, KK, and VSP read *tadā*, "then," for *tathā*, "in this way." KK and VSP read *pratiṣṭhāpya pure*, "having established [them] in the city," for *prasthāpya svapure*, "having dispatched [them] to their two cities."

Sarga 98

1. "without making camp on the way" *cakrur vāsaṃ na cādhvani*: Literally, "they did not make an overnight stay on the road." D6,7,11,T1,2,G,M3, and KK and VSP read by transposition the synonymous *ca nādhvani* for *na cādhvani*, "and not on the road."

2. "Then . . . immediately" *tataḥ . . . atha*: Literally, "then . . . then." Cs, the only commentator to remark on the seeming redundancy, notes that the first term refers to the period after the messengers leave Ayodhyā and the second to the period after they meet Śatrughna. (*tato 'yodhyāto nirgamanānantaram. atha śatrughnadarśanānantaram.*) D5, M3, and KK and VSP read *te tu*, "and they," for *tataḥ*, "then."

"after three days and nights" *tribhir ahorātraiḥ*: Literally, "by three days and nights." See 7.57.1–2; 7.58.13; and notes, where it takes Śatrughna some ten days to make the journey.

"everything" *sarvam eva*: D10–12 and GPP and NSP read instead the nominative plural *sarva eva*, "they all," which then refers to the messengers.

"just as it had taken place" *yathāvṛttam*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yathātattvam*, "truthfully *or* according to truth." Cr glosses, "conforming to the truth, that is to say, not exceeding [it] (*yathārthyam anatikramya*)."

3–6. "Rāghava's promise" *pratijñāṃ rāghavasya*: As Ck, Cg, and Ct note, the reference is to Rāma's promise to the personified Kāla to depart for the Brahmaloka (*rāghavasya pratijñām iti kālapuruṣaṃ prati brahmalokagamanapratijñām ity arthaḥ*—so Ck and Cg; Ct similarly). See 7.93.13–14 and 7.96.3 and notes, where the promise referred to is Rāma's promise to kill anyone who interrupts his conversation with Kāla. The reference could also be to Rāma's agreement at 7.97.16–19 to allow the townsfolk of Ayodhyā to follow him. This would be more in keeping with the generally chronological list of events provided by the messengers.

"his being followed by the townspeople" *paurānugamanam*: Ck, Cg, and Ct gloss, "the permission [given by Rāma] that the townspeople [might] follow him (*paurānugamanānumatim*)."

"the founding by . . . Rāma of Kuśa's . . . city named Kuśāvatī" *kuśasya nagarī . . . / kuśāvatīti nāmnā sā kṛtā rāmeṇa*: Literally, "Kuśa's city, Kuśāvatī by name, created by Rāma."

"the founding of Śrāvatī, Lava's . . . and renowned city" *śrāvitā ca purī . . . śrāvatīti lavasya ca*: Literally, "and Lava's renowned city Śrāvatī." Note the *anuprāsa*. We have understood the term *kṛtā*, "created *or* founded," in 4d to apply to both of the cities. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śrāvastīti purī . . . śrāvitā ca lavasya ha* "and Lava's renowned city, 'Śrāvastī.' " KK and VSP read a second *ca*, "and," for *ha*. Aside from the variant names Śrāvatī and Śrāvastī, Lava's city is given still other names in some of the texts quoted by the commentators. According to Cs in his comments on 7.97.16–19, the name of the city in the *Padmapurāṇa* is Śrāvantī, while the Veṅkateśvara Steam Press edition of the *Padmapurāṇa* gives the name as Śaravatī (6.244.53) and the Ānandāśrāma Sanskrit Series edition (6.271.55) reads Dvāravatī and notes two variant readings, Śaravatī and Śaṅkhavatī. Despande's translation (1988–1992, p. 3251) of the *Padmapurāṇa* reads "Śarasvatī" (6.244.53). Śrāvastī (Pāli—Sāvatthi) was, in the time of the Buddha, the capital of the kingdom of Kosala. It remains a site sacred to Buddhists because, according to their tradition, the Buddha performed miracles there and delivered many of his sermons at the Jetavana there. See Malalasekera 1974, s.v. "Sāvatthi."

"the exodus of the people from Ayodhyā, and Bharata's following Rāghava" *ayodhyāṃ vijanāṃ caiva bharataṃ rāghavānugam*: (= 5cd) Literally, "Ayodhyā, which was devoid of people, and Bharata as a follower of Rāghava." The syntax of the critical edition's reading is awkward and grammatically inconsistent. Some of the items mentioned are in the nominative, and some, such as *ayodhyām* and *bharatam*, are in the accusative. D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *ayodhyāṃ vijanāṃ kṛtvā rāghavo bharatas tathā*, "Rāghava and Bharata, having rendered Ayodhyā devoid of people [the two great chariot-warriors made their preparation to depart for heaven]." This reading leaves an elliptical fragment that is resolved in insert 1455* below, which follows 5cd of the critical edition. Cs, on this reading, notes that Rāma empties the city of people through his agreement with regard to their following him (*vijanāṃ sarvajanānām anugamanamanaskatvād vijanāṃ kṛtveti saṃbhavati*). Strictly speaking, the depopulation and Bharata's following of Rāma have not yet occurred.

"Then saying, '. . . your majesty' " *rājann iti bruvan*: Literally, "They said, '. . . O king.' " Ś2,D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rājeti cābruvan*, "And they said, 'O king . . .' " Both the critical edition and the variant have irregular grammatical forms: the augmentless imperfect *bruvan* (for *abruvan*) in the critical reading and the vocative *rāja* (*rājeti*) of the variant.

"they fell silent" *viremus te*: Literally, "they ceased [speaking]."

Following verse 5 ("the founding of Lava's charming and renowned city, Śrāvatī, the exodus of the people from Ayodhyā, and Bharata's following Rāghava" (*śrāvitā ca purī ramyā śrāvatīti lavasya ca / ayodhyāṃ vijanāṃ caiva bharataṃ rāghavānugam*), D6,7, 10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1455*]: "[Rāghava and Bharata, having rendered Ayodhyā devoid of people], the two great chariot-warriors made their preparation to depart for heaven[1] (*svargasya gamanodyogaṃ kṛtavantau mahārathau*)."

[1] "for heaven" *svargasya*: Literally, "of heaven." Cr glosses, "for [lit., 'of'] Sāketa (*sāketasya*)."

7–9. "When . . . had heard about the terrible . . . destruction of his family" *śrutvā taṃ ghorasaṃkāśaṃ kulakṣayam*: "When he had heard about that terrible-appearing de-

struction of his family." Ś,Ñ,V,B2,3,D,T3,4, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *tac chrutvā*, "having heard that (neuter)," for *śrutvā tam*, "having heard that (masculine)." Cr notes that this merely appears to be terrible (*ghoravatpratīyamānam*)." Cr further notes that by the term "destruction of the family" we should understand the self-effectuated departure of the clan (*kulakartṛkagamanam*).

"*purohita*" *purohitam*: Ś,B2,D6–8,10–12,T3,4,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *purodhasam*.

"Kāñcana" *kāñcanam*: See 1022*, note 3, following notes to 7.58.14, where the commentators identify Kāñcana as a name of the sage Cyavana. It should be noted that it was Cyavana who brought Śatrughna to Madhurā (see *sarga* 53ff.). If this identification is correct, it would further strengthen the linkages between the ruling House of the Ikṣvākus and the Bhārgava clan. See R. Goldman 1976 and S. Goldman 2015a.

"related" *ākhyāya*: Literally, "having narrated *or* related." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the finite verb *abravīt*, "he told." We have broken up the syntax for the sake of readability.

"just as it had taken place" *yathāvṛttam*: Ck and Ct understand that Śatrughna explains everything to his subjects to forestall any concern on their part that Rāma has acted without good reason in banishing Lakṣmaṇa (*lakṣmaṇatyāgasya nirhetukatvaśaṅkāvyāvṛttyartham iti bhāvaḥ*—so Ct; Ck similarly). The messengers are not reported as having mentioned the death of Lakṣmaṇa (see verses 3–6 above).

"as well as his own imminent ascension" *ātmanaś ca viparyāsaṃ bhaviṣyam*: Literally, "and the future death of himself." Ck, Cg, and Ct gloss, "separation from the body (*dehaviyogam*)" for *viparyāsam*, "transition *or* death." Cr glosses, "continued existence in an unmanifest form (*aprākaṭyena sthitim*)" for *viparyāsam*.

"Subāhu . . . Śatrughātin" *subāhuḥ . . . śatrughātī*: Cr understands that the former is the elder of the two (*subāhur jyeṣṭhaḥ . . . śatrughātī kaniṣṭhas tu*).

"received Madhurā . . . got Vaidiśa" *madhurāṃ lebhe . . . ca vaidiśam*: Literally, "received Madhurā and Vaidiśa." Vaidiśa was an important ancient city known from the Buddhist literature and mentioned at *Mahābhārata* 12.149.1, *Meghadūta* 24, etc. Aśoka Maurya was the governor of this provincial capital before his accession to the throne. See Law 1932, pp. 59, 95–96.

10. "he established them both as kings endowed with wealth and grain" *dhanadhānyasamāyuktau sthāpayāmāsa pārthivau*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dhanaṃ ca yuktaṃ kṛtvā vai sthāpayāmāsa pārthivaḥ*, "And the king, having assigned wealth appropriately, established [them]." On this reading we follow Ck and Cg, who understand *yuktam* as an adverb in the sense of "appropriately." Ck and Cg gloss the phrase "He, having made a distribution properly, that is to say, according to the *śāstras* . . . (*yathocitaṃ yathāśāstraṃ vibhāgaṃ kṛtvety arthaḥ*)." Ct appears to think that Śatrughna divided the wealth more or less equally between his two sons, giving slightly more to the elder (*dhanaṃ ca yuktaṃ kṛtvā kiṃcidadhikaṃ jyeṣṭhāya kaniṣṭhāya ca samavibhāgaṃ dattvā*).

11. "Then, having sent off Śatrughātin to be king in Vaidiśa, Rāghava went swiftly to Ayodhyā" *tato visṛjya rājānaṃ vaidiśe śatrughātinam / jagāma tvarito 'yodhyām*: D6,7, 10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *subāhuṃ madhurāyāṃ ca vaidiśe śatrughātinam / yayau sthāpya tadāyodhyām*, "Then, after establishing Subāhu in Madhurā and Śatrughātin in Vaidiśa, [Rāghava] went to Ayodhyā."

12. "the great king" *mahātmānam*: Literally, "the great [one]." The reference is to Rāma.

"in the company of the immortal sages" *munibhiḥ sārdham akṣayaiḥ*: Literally, "together with imperishable *munis*." Ct believes we should add the word "seated (*āsīnam iti*

śeṣaḥ)." None of the commentators offers any explanation of the term *akṣaya*, "imperishable," here.

"clad in a thin linen garment" *kṣaumasūkṣmāmbaradharam*: Literally, "wearing a linen [and] thin garment." The word *kṣauma*, when it refers to cloth, can refer to either linen or silk. The distinction must be made on the basis of context. When a person is shown in splendid or royal finery, the reference is generally to silk, whereas when the reference is to a person preparing for or engaged in spiritual or penitential activities, as with Kausalyā in the *Ayodhyākāṇḍa*, the reference is normally to plain white linen. Compare, for silk, 1.73.4; 1.76.10; 4.65.11; 5.8.25; 5.47.4 and for linen 2.4.30; 2.6.7; 2.9.33; 2.17.7; 2.84.2; and 7.99.4. It seems to us that the present context supports the latter meaning, and we have translated accordingly. Among the translators consulted, Dutt (1894, p. 1927), Raghunathan (1982, vol. 3, p. 622), and Gita Press (1998, vol. 2, p. 935) all understand "silk" or "silken." Roussel (1903, vol. 3, p. 643), followed by Shastri (1959, vol. 3, p. 632), understands the fabric to be wool. Gorresio (1870, p. 304) and Benoît (1999, p. 1429) understand as we do. Ś2,D6,7,10,11,T3,M3, and GPP, NSP, Gita Press, KK, and VSP read instead by transposition *sūkṣmakśaumāmbaradharam*, "wearing a fine linen garment." Compare 7.99.4 and notes.

13. "that knower of righteousness" *dharmajñaḥ*: The term refers to Śatrughna. D5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *dharmajñam*, which would then refer to Rāma.

"reflecting upon righteousness" *dharmam evānucintayan*: Literally, "[he] considering only *dharma*." Cr glosses, "considering his own practice of service (*svasevāvṛttim anucintayan san*)."

14. "I have properly consecrated . . . the Rāghavas, and endowed them with wealth" *kṛtvābhiṣekam . . . yuktaṃ rāghavayor dhanaiḥ*: Literally, "having made the consecration of the two Rāghavas properly with riches." In keeping with our understanding of the interpretation of the word in the notes to verse 10 above, we understand *yuktam* as "properly" in this context. G,M2, and KK and VSP read instead *yuktaṃ rāghavanandana*, "[having made the consecration] properly, O delight of the Rāghavas," for *yuktaṃ rāghavayor dhanaiḥ*, "of the two Rāghavas properly with riches," while D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read *dvayo rāghavanandana*, "those two [sons], O delight of the Rāghavas."

"to follow you" *tavānugamane*: The choice of the term *anugamanam* from the verbal root *anu* + √*gam* is significant, as it is the term most frequently used to describe a wife's following her deceased husband to the next world. See note to verse 19 below and compare 7.99.6–7, where the similar verb *anu* + √*vraj* is employed in a similar context. See Sutherland 1994.

15. "And please do not say anything to the contrary with regard to this" *na cānyad atra vaktavyam*: Literally, "and in this something other is not to be spoken." D6,7,10, 11,T1,G3,M5,7,9,10, and GPP, NSP, and Gita Press read *adya*, "today," while T4 and KK and VSP read *api*, "at all," for *atra*, "in this." This latter variant would lend the *pāda* the sense "nothing at all different is to be spoken."

"for your command is not to be disobeyed" *dustaraṃ tava śāsanam*: Literally, "your command is difficult *or* impossible to be overcome *or* transgressed." D6,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ato vīra na śāsanam*, "since, O hero . . . a command . . . not," which, in the reading of GPP, NSP, and Gita Press construes, according to Cr, with their variant of the second half of the verse (see below). Ct interprets the phrase in two different ways. His first interpretation assumes the variant reading of *vilokyamānam* (see below). Here he understands the phrase *ato vīra na śāsanam* to construe separately and interprets *śāsanam*, which we and others understand in its meaning of "command," in its sense of "punishment (*daṇḍa*)." In this reading, the line would mean

"And this day, you must not speak differently, O hero, nor should there be any punishment [of me]." For Ct's second interpretation, see below. In KK and VSP, who also read *vilokyamānam* (see below), the phrase *ato vīra na śāsanam* would construe with *pāda* a, above, lending the line the sense "And you should not speak differently now, O hero, and therefore, there should be no such command."

"Please do not abandon me, hero, for I am especially devoted." *tyaktuṃ nārhasi māṃ vīra bhaktimantaṃ viśeṣataḥ*: Literally, "You ought not abandon me, who am especially devoted, O hero." D6,7,10,11,G1 (second time),2,M1,2,4,5 (second time),6–10, and GPP, NSP, and Gita Press read instead *vihanyamānam icchāmi madvidhena viśeṣataḥ*, which then construes with their variant of *pāda* b above, lending the passage the sense "O hero, I do not wish your order to be violated, especially by one such as I." As Cr notes, the idea here is that Śatrughna is saying that if Rāma should issue an order contrary to his request, he would disobey it and infallibly follow Rāma nonetheless. (*ato matprārthitād anyac chāsanam ājñā na vaktavyaṃ tatra hetum āha. madvidhena vihanyamānam akriyamānaṃ śāsanaṃ tavājñāṃ viśeṣato 'haṃ necchāmi. etena tavānugamanam avaśyam eva kariṣyāmīti sūcitam.*) In this variant, Ct, like Cr, understands *pāda* b (*ato vīra na śāsanam*) to construe with this line. He says: "If you accept the reading *vihanyamānam icchāmi madvidhena viśeṣataḥ*, the syntax is 'O hero, I do not wish your command to be disobeyed by one such as I' (*vihanyamānam icchāmi madvidhena viśeṣata iti pāṭhe he vīra tava śāsanaṃ madvidhena vihanyamānaṃ necchāmīti sambandhaḥ*)." KK and VSP read instead *vilokyamānam icchāmi tvadvidhena viśeṣataḥ*, "I desire it to be regarded *or* looked upon especially by one such as you," which Ct also notes as a variant (see above). Ck, Cg, and Ct remark on this variant, suggesting that we supply the term *ātmānam*, "myself," as the object of the participle *vilokyamānam*, "being looked upon." According to these commentators, the sense of the line is "I wish myself to be regarded, that is to say, looked upon with favor, by one such as you, that is, one who is capable of the highest favor. (*vilokyamānam icchāmi tvadvidhena viśeṣata iti pāṭhe tvadvidhena paramānugrahasamarthena vilokyamānam anugṛhyamāṇam evecchāmi. ātmānam iti śeṣa ity arthaḥ*—so Ct; Ck and Cg similarly.)"

16. "Recognizing how adamant Śatrughna's resolve was . . . spoke these word to him" *tasya tāṃ buddhim aklībāṃ vijñāya . . . / . . . śatrughnaṃ vacanam abravīt*: Literally, "Having known that intention of his was not weak *or* impotent . . . he spoke speech to Śatrughna." Ś,D6–8,10–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *vākyam uvāca ha*, "indeed he spoke speech," for *vacanam abravīt*, "he spoke speech."

17. "No sooner had he finished pronouncing these words" *tasya vākyasya vākyānte*: Literally, "at the end of the speaking of that speech *or* his speech." The clumsy and redundant phrase has prompted several of the commentators to attempt to rationalize it. Ct, whom we hesitantly follow, glosses, "The meaning is 'At the end of speaking *or* enunciating' (*uccāraṇānta ity arthaḥ*)." Cs, who appears to be reading one of the variants—*rāmasya* or *vīrasya*—noted in the apparatus of KK (p. 260, n. 4), takes strong objection to Ct's interpretation. He argues that *vākyānte* should be taken in the sense of "at the conclusion of the speech." He then turns to the reading found in the critical edition. For this variant he understands the uncompounded term *vākyasya* to be the genitive of a masculine form of the word, the meaning of which is "the speaker." In this case, he continues, the speaker is Rāma. So the meaning of the phrase is "at the conclusion of his, that is to say, the speaker's, that is to say, Rāma's speech." Cs then turns his attention to Ct's gloss of the compound *vākyānte*, "at the end of the speech," understanding, as noted above, that Ct takes *vākya* in the sense of the speech act (*uccāraṇa*) rather than as a discrete unit of speech. Cs takes objection to this, quoting a phrase from the *Amarakośa* (1.6.2) to the effect that the term *vākyam* refers to a collocation of verbal and nominal forms, i.e., a sentence, and not the action of speaking. To further support this he quotes

Pāṇini 7.3.52 (*cajoḥ kūghiṇ ṇyataḥ*) and 7.3.67 (*vaco 'śabdasaṃjñāyām*), which show that the velar consonant "*k*" is substituted for the palatal consonant "*c*" of the root √*vac* to form the word *vākyam* when, and only when, it refers to a discrete unit of linguistic meaning, such as a speech, sentence, etc. Cs continues, arguing that since the meaning of the term (*vākya*) [is intended to express] an act of speech and not a unit of linguistic meaning [i.e., a word or sentence], the form (*vākya*) becomes impossible to understand [in the sense that Ct proposes]. And Cs notes that an intelligent person would not claim that the term [means *uccāraṇa*] through secondary meaning. Furthermore this is not appropriate when there is the possibility of an easy alternative. (*vākyānte vacanāvasāne. vākyasya vākyānta iti pāṭhe. vākyam asyāstīti vākyo vaktā rāmas tasya vākyasyānta ity arthaḥ. yat tu nāgojibhaṭṭena vākyānta uccāraṇānta ity uktam. 'tiñsubantacayo vākyam' ity amarasudhāyām. vacer ṇyat cajor iti kūtvaṃ śabdasaṃjñāyām anyatra tu vācyam ity ukter uccāraṇārthakatve kriyārthakatvād aśabdasaṃjñārthakatvād durnirūpaṃ rūpam ity uktam. lakṣaṇayeti na vicakṣaṇenoktam. na yuktaṃ ca gatyanantarasya sumilasya saṃbhave.*) Compare the critical edition's variants in B1,G1,2, *rāmasya*, "of Rāma," and D6,7,T3,4,M3, *vīrasya*, "of the hero," which would eliminate the problem. Cr, somewhat in the manner of Cs, understands the term *vākya* to refer to Rāma, who is distinguished by his excellent speech (*vākyasya praśastavākyaviśiṣṭasya rāmasya*).

Following verse 17, D6,7,10,11,S (except M6) insert a passage of two lines [1457*]: "Placing Sugrīva at their head, they[1] had all assembled, intent upon seeing[2] Rāma, who stood there looking toward heaven[3] (*sugrīvaṃ te puraskṛtya sarva eva samāgatāḥ / te rāmaṃ draṣṭumanasaḥ svargāyābhimukhaṃ sthitam //*)."

[1] "they" *te . . . te*: Literally, "they . . . they." D10,11, and GPP, NSP, and Gita Press read *tam*, "him," referring to Rāma, for the second occurrence of "*te*."

[2] "intent upon seeing" *draṣṭumanasaḥ*: Literally, "[they] having a mind to see." Cr understands that we should supply the words "they were desirous of knowing [Rāma]." The meaning, he believes, is that they were eager to know Rāma's intentions for each of their respective kingdoms. (*rāmaṃ draṣṭumanaso jñātukāmā babhuvur iti śeṣaḥ. svasvaviṣayakatadabhiprāyaṃ jijñāsavo babhuvur ity arthaḥ.*)

[3] "stood there looking toward heaven[3]" *svargāyābhimukhaṃ sthitam*: Literally, "he stood with his face toward heaven."

18. "Rāma's departure" *rāmakṣayam*: Literally, "the destruction *or* disappearance of Rāma." Cr glosses, "Rāma's disappearance, that is to say, his departure for Sāketa (*rāmasya kṣayaṃ sāketagamanam*)."

"all those sons of the gods, sons of seers, and sons of *gandharvas*" *devaputrā ṛṣisutā gandharvāṇāṃ sutās tathā*: The reader will recall that at *Bālakāṇḍa sarga* 16, the gods and other celestial beings, including seers, etc., fathered the monkeys on various females, including *apsarases*, *gandharva* women, apes, monkeys, etc. Several of the *rākṣasas*, including Vibhīṣaṇa, their leader, are the sons of great seers. See, for example, 7.9.1–27, where the story of the births of Rāvaṇa, Kumbhakarṇa, Śūrpaṇakhā, and Vibhīṣaṇa is told.

19. "When they had all assembled there, they respectfully saluted Rāma and said" *te rāmam abhivādyāhuḥ sarva eva samāgatāḥ*: (= 19ab) Literally, "Having respectfully saluted Rāma, all who were assembled said." V1,B2,3,T1,2,G1,M3,6, and GPP (in brackets, unnumbered, between lines 19cd and 20ab), KK, and VSP read instead the synonymous *abhivādyocuḥ*, "having respectfully saluted, they said" for *abhivādyāhuḥ*. D1,3–5, T,G3,M3, and GPP (in brackets, unnumbered, between 7.109.19–20), KK, and VSP read *vānararākṣasāḥ* for *eva samāgatāḥ*, lending the line the sense "Having respectfully sa-

luted Rāma, all the monkeys and *rākṣasas* said." B3,D6,7,10,11,M1,5,7,9, and NSP and Gita Press omit 19ab.

"Illustrious . . . we have come" *samprāptāḥ sma mahāyaśāḥ*: We interpret *sma* as *smaḥ*, the first person plural present indicative (*uttamapuruṣa, bahuvacana laṭ*) of the verb √*as*, "to be." Whitney (1889, p. 240, paragraph 636d) understands this to be a confusion of the secondary for the primary ending. Such a confusion, he notes, is not rare, especially in this form. Compare Cr's gloss on the word *sma* in the notes to verse 20 below. D6,7,10,11, and GPP, NSP, and Gita Press read instead *samprāptāḥ sma samāgatāḥ*: Literally, "[we] have arrived [and] assembled." M3 and KK and VSP read instead *samprāptāḥ kṛtaniścayāḥ*, "[we] who have formed a resolution have arrived."

"in order to follow you" *tavānugamane*: Literally, "with regard to the following of you." See verse 14 and note above, and 7.99.6–7 and notes.

20. "bull among men" *puruṣarṣabha*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *puruṣottama*, "O foremost of men *or* O Puruṣottama."

"you would have struck us down" *tvayā sma vinipātitāḥ*: Literally, "We are struck down by you." Cr reads the normative *smaḥ*, "we are," for the irregular form *sma* (*vayaṃ vinipātitāḥ sma iti*). See notes to verse 19 above.

"as if you were wielding the rod of Yama" *yamadaṇḍa ivodyamya*: Literally, "as if having raised the staff of Yama." Compare 1.55.19; 6.64.2–3; and 7.73.11. See also the virtually synonymous *kāladaṇḍa* at 1.54.28; 6.59.85; 7.14.12; 7.22.5,27,31,35,38; and 7.27.39.

Following verse 20, GPP, NSP, Gita Press, KK, and VSP insert a number of additional lines. The critical apparatus is somewhat confusing as to the sequence. We have attempted to simplify it.

Following verse 20, KK and VSP read a variant of 21ab. See notes to verse 21 below.

Following verse 20, D6,7,10,11,S (except M6) insert a passage of four lines [1459*]: "At this juncture, immensely powerful Sugrīva, having prostrated himself in the proper fashion before heroic Rāma, began to report to him: 'Having consecrated heroic Aṅgada, I have come, bull among men.[1] Know, your majesty, that I am firmly resolved upon following you.' "

[1] "bull among men" *nararṣabha*: D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *nareśvara*, "O lord of men."

Following 1459*, D6,7, and GPP (in brackets, unnumbered, between 7.109.22–23), KK, and VSP continue with a passage of two lines [1460*]: "When Rāma, foremost of those who cause delight, had heard those words of his, he then spoke to the lord of the monkeys, recalling their friendship (*tasya tadvacanaṃ śrutvā rāmo ramayatāṃ varaḥ / vānarendram athovāca maitraṃ tasyānucintayan* //)."

Following 1460*, D6,7, and GPP (in brackets, unnumbered, between 7.109.22–23), KK and VSP continue with a passage of two lines [1461*]: "When he heard those words of his[1] [he said:] 'Without you, I would not[2] go either to the world of the gods or to the great abode of Varuṇa'[3] (*tasya tadvacanaṃ śrutvā na ca te 'haṃ vinākṛtaḥ / gaccheyaṃ devalokaṃ vā vāruṇaṃ vā padaṃ mahat* //)."

[1] "When he heard those words of his" *tasya tadvacanaṃ śrutvā*: M3 and GPP (in brackets, unnumbered, between 7.109.22–23), KK, and VSP read instead *sakhe śṛṇuṣva sugrīva*, "Listen, my friend Sugriva!"

[2] "Without you, I . . . not" *na ca te 'haṃ vinākṛtaḥ*: Literally, "and rendered bereft of you, I . . . not." M3 and GPP (in brackets, unnumbered, between 7.109.22–23), KK, and VSP read instead the virtually synonymous *na tvayāhaṃ vinākṛtaḥ*.

[3] "the great abode of Varuṇa" *vāruṇaṃ vā padaṃ mahat*: The reference is, of course, to

the ocean. T3,4,M3, and GPP (in brackets, unnumbered, between 7.109.22–23), KK, and VSP read *paramam* for *vāruṇam*, lending the line the sense "or to the great and supreme abode." Presumably the reference is to Viṣṇu's highest heaven.

21. "When he had thus heard those words of the apes, monkeys, and *rākṣasas*" *evaṃ teṣāṃ vacaḥ śrutvā ṛkṣavānararakṣasām*: Note the hiatus. D10,11, and GPP, NSP, and Gita Press read instead, while KK and VSP read before 1459* (see notes to verse 20 above) *tair evam uktaḥ kākutstho bāḍham ity ābravīt smayan*, "Addressed by them in this fashion, Kākustha, smiling, said, 'Very well.' "

"sweetly . . . in gentle tones" *madhuraṃ ślakṣṇayā girā*: Literally, "sweetly with gentle speech." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rākṣasendraṃ mahāyaśāḥ*, lending the line the sense "Then the greatly illustrious one [Rāma] spoke to Vibhīṣaṇa, the lord of the *rākṣasas*."

22. "you shall live on" *svaṃ dhariṣyasi*: Literally, "you will sustain your own." Ck, Cg, Ct, and Cr all agree that the term *svam*, "your own," refers here to Vibhīṣaṇa's [earthly] body. Ck and Cg propose adding the term "body" (*deham iti śeṣaḥ*). Ct glosses the term *svam* as "your own body (*svaṃ svīyadeham*)," while Cr similarly glosses, "your own body (*svakīyaṃ deham*)." As Ck, Cg, and Ct note concerning this, Rāma instructs Vibhīṣaṇa to remain here, in the world, because of the boon of immortality that he had earlier been granted by Brahmā (*tatra vibhīṣaṇasya brahmaṇāmaratvapradānād ihāvasthānam eva śāsti*—so Ct; Ck and Cg similarly). The reference here is to 7.10.30, where Brahmā grants the boon of immortality, or at least very long life, to Vibhīṣaṇa. The latter is, of course, counted among the seven *cirajīvins*, "long-lived ones," of epic and purāṇic lore. See 7.10.30 and notes. D6,7,T1,2,G,M1,2,5,7–10, and KK and VSP read the nominative singular pronoun *tvam*, "you," for *svam*, "one's own," lending the phrase the sense "you will live on."

Following verse 22, D6,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1464*]: "The kingship will be yours as long as the moon, the sun, and the earth endure and as long as my tale remains current[1] in the world (*yāvac candraś ca sūryaś ca yāvat tiṣṭhati medinī / yāvac ca matkathā loke tāvad rājyaṃ tavāstv iha //*)."

[1] "as long as my tale remains current" *yāvac ca matkathā loke*: Literally, "and so long as my story in the world." It is necessary to bring down, as it were, the verb *tiṣṭhati*, "it stands *or* exists," from line 1 and take it in the sense of "it remains current." This is in keeping with the tradition that the *Rāmāyaṇa* will continue to be recited as long as the world endures. Compare 1.2.35.

Following 1464*, D6,7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1465*]: "I bind you to an oath by our friendship;[1] you must obey my command (*śāpitas tvaṃ sakhitvena kāryaṃ te mama śāsanam /*)."

[1] "I bind you to an oath by our friendship" *śāpitas tvaṃ sakhitvena*: Literally, "you are sworn by friendship." D7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *śāsitaś ca* for *śāpitas tvam*, lending the line the sense "And [you are] commanded by friendship." M3 and KK and VSP read *śāsitas tvam* for *śāpitas tvam*, lending the line the sense "You are commanded by friendship."

23. "Please do not argue with me." *nottaraṃ vaktum arhasi*: Literally, "You ought not utter a response."

Following verse 23, D6,7,10,11,T3,4,M3 omits line 5), and GPP, NSP, Gita Press, KK, and VSP insert a passage of five lines [1466*]: " 'And I wish to say something else, im-

mensely powerful[1] lord of the *rākṣasas*. You must worship the Lord of the world, the deity of the House of Ikṣvāku,[1–2] who is to be constantly worshiped, even by the gods,[2] including Vāsava.'[3] Then, keeping in mind Rāghava's command, Vibhīṣaṇa, the king of the foremost *rākṣasas*, accepted Rāma's instructions, saying, 'So be it.'[3][4–5]"

[1] "immensely powerful" *mahābala*: KK and VSP read instead *mahāmate*, "exceedingly wise [one]."

[2] "even by the gods" *devair api*: M3 and KK and VSP read instead *sarvadevaiḥ*, "by all the gods."

[3] Ct notes that some scholars regard these five lines as interpolated. (*kiṃ ceti. idaṃ sārdhaślokadvayaṃ prakṣiptam ity anye.*) One may note here that neither Ck nor Cg comments on these passages.

24. "Resign yourself to remaining alive, for you must not violate your vow." *jīvite kṛtabuddhis tvaṃ mā pratijñāṃ vilopaya*: Literally, "Having made up [your] mind with regard to living, you must not destroy the vow *or* promise." Ñ2,V1,2,B1,3,D2,7,9–11,T3,4,M6 (first time), and GPP, NSP, and Gita Press read *mā vṛthā kṛthāḥ*, "do not make false," for *mā vilopaya*, "do not destroy." Ck, Cg, and Ct all understand that the vow referred to is the one made by Hanumān. These commentators further note that Rāma instructs Hanumān to remain on earth for three reasons: 1) because he was granted immortality by Brahmā (see 7.36.19 and notes), 2) because of his desire to hear Rāma's story as long as it is current in the world, and 3) because he was requested to do so by Rāma. They continue, noting that Hanumān is to fix his mind, that is, his resolve, on the condition of living and that therefore he must not make false, that is to say, must not violate, the vow he himself made. (*atha hanumato 'pi brahmadattāmaratvād yāvad rāmakathāpracāraṃ bhūloke tacchravaṇasya prārthitatvāt tathā rāmeṇānujñātatvāc ca taṃ sthāpayati jīvita iti. jīvadavasthāne kṛtabuddhiḥ kṛtaniścayaḥ. ataḥ svakṛtāṃ pratijñāṃ mā vṛthā kṛthāḥ. mā vilopayety arthaḥ*—so Ct; Ck and Cg similarly.) See 7.36.18–21 and notes. On Hanumān's living as long as the Rāma story is told, see 7.39.16, where Hanumān vows to do so, and 7.39.18–19, where Rāma declares that Hanumān's vow will prove true. But see 4.65.25–28, where Jāmbavān tells Hanumān of Brahmā's boon, such that "you could not be killed by any weapon in battle," as well as Indra's boon, such that "your death should occur only when you wish it."

25. "you must uphold your vow by remaining alive" *tāvat tvaṃ dhārayaṇ prāṇān pratijñām anupālaya*: Literally, "for so long, must you, sustaining your life breaths, keep the promise." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tāvad ramasva suprīto madvākyam anupālayan*, lending the line the sense "for so long must you, well pleased, delight, keeping my words."

Following verse 25, D6,7,10,11,T3, and GPP, NSP, Gita Press, KK, and VSP insert a passage of four lines [1471*]: "When Hanumān had been addressed in this fashion by great Rāghava, he experienced[1] the greatest delight and he proclaimed these words:[1–2] 'As long as your sanctifying tale remains current in the world, so long will I remain on earth, keeping your command.[3–4]' "

[1] "he experienced" *avāpa*: Literally, "he obtained." D7 and KK and VSP read instead the gerund *avāpya*, "having obtained."

Following 1471*, D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of three lines [1472*]: "And he [Rāma] said in the same way[1] to great[2] Jāmbavān, the aged son of Brahmā, as well as to Mainda and Dvivida, who, together with Jāmbavān, make up the five,[3] 'You must live until the time when the Kali Yuga commences.[4]' "

[1] "And he [Rāma] said in the same way" *tathā*: Literally, "in this fashion *or* thus." The critical reading contains no verb indicating speech. We have added one for the sake of clarity and readability. D6,7,10,11,T2,G1,M10, and GPP, NSP, and Gita Press read instead *tadā*, "then."

[2] "great" *mahātmānam*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tathoktvā tu*, "and having spoken thus [to Jāmbavān]," which supplies the verbal element missing from the critical reading.

[3] "Mainda and Dvivida, who, together with Jāmbavān, make up the five" *maindaṃ ca dvividaṃ caiva pañca jāmbavatā saha*: Literally, "to the five, Mainda and Dvivida together with Jāmbavān." The commentators note that we must include Vibhīṣaṇa and Hanumān in this elliptical group of Rāma's five companions who are to remain on earth after his departure. Ct explains, "The five are those—Vibhīṣaṇa, Hanumān, Mainda, and Dvivida, together with Jāmbavān—who are immortal (*pañceti jāmbavatā saha ye pañca vibhīṣaṇahanumanmaindadvividā amarās te*—so Ct; Cv, Ck, Cg, Cm, Cr, and Cs all similarly)." See notes to 7.100.18.

[4] "You must live until that time when the Kali Yuga commences" *yāvat kalau ca saṃprāpte tāvat kālaṃ ca jīvatha*: Literally, "Until such time as the Kali has arrived, you [all] must live for so long a time." D6,7,10,11,G2,M2, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *yāvat kaliś ca saṃprāptaḥ* for *yāvat kalau ca saṃprāpte*, "until . . . when the Kali Yuga commences." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tāvaj jīvata sarvadā*, which would literally translate as the somewhat redundant "you all must always live so long." The commentators offer various explanations of how long the different members of this quintet must live after the departure of Rāma. Cv simply notes that the five are to live until the advent of the Kali Yuga, that is to say, until the universal destruction that is supposed to attend the transition of the cosmic ages (*yāvat kalis tu saṃprāptaḥ pralayaḥ saṃprāpto bhavet tāvaj jivatha*). Ck is similar but adds, "When the Kali, or universal dissolution, comes, you must abandon your bodies. This last phrase is to be supplied. (*kalau pralaye saṃprāpte ca sati dehaṃ tyajatheti śeṣaḥ.*)" Cg is similar to Ck. Cm expands upon this. He takes the idea of dissolution to refer to the end of these heroes' fame. He then proposes that there are different life spans for two groups among the five. Thus, he argues, Jāmbavān, Vibhīṣaṇa, and Hanumān will live on until the great universal dissolution (i.e., at the end of the *kalpa*), while Mainda and Dvivida will abandon their earthly bodies at some intermediate period. (*yūyaṃ yāvat kīrtināśaḥ. pralayarūpaḥ prāpnoti sarvasya tāvat kālaṃ jīvata. kalau pralaye ca saṃprāpte sati dehaṃ tyajateti śeṣaḥ. jāmbavadvibhīṣaṇahanumatāṃ mahāpralaye maindadvividayos tu madhya iti viveka iti bhāvaḥ.*) Ct proposes a different division of the group. In his view, we are to understand that only Hanumān and Vibhīṣaṇa [who are among the seven *cirajīvins*] will survive until the universal dissolution, while the others will meet their ends in the Kali Yuga, that is to say, during the *Kṛṣṇāvatāra*. (*tatra hanūmadvibhīṣaṇayoḥ pralaya itareṣāṃ tu kalau kṛṣṇāvatāre nāśa iti bodhyam.*) Cs similarly understands that Dvivida, Mainda, and Jāmbavān will die during the period of the *Kṛṣṇāvatāra*, while Hanumān and Vibhīṣaṇa will live on until the universal dissolution. In support of this, Cs quotes an unidentified text to the effect that [Vibhīṣaṇa] was granted a life span as lord of the *rākṣasas* that would extend to the end of the *kalpa*. (*kārṣṇe 'vatāre maindadvividajāmbavatāṃ nāśaḥ. hanumadvibhīṣaṇayos tu pralayakāla iti prāmāṇiko vivekaḥ. kalpāntam asya niśicarapatitvapūrvam āyuḥ pradāyetyādeḥ.*) Cr understands the term *kali* in its sense of "discord" or "strife" and believes that the five will live until the time that discord enters the world, that is to say, up until the time of dissolution (*yūyaṃ yāvat kaliṃ loke vivādaḥ saṃprāptas tāvat pralayakālaparyantam ity arthaḥ sarvadā jīvata*). The commentators who argue that Jāmbavān, Dvivida, and Mainda will live until the time of Kṛṣṇa's *avatāra* doubtless have in mind

the passages from the *Bhāgavatapurāṇa* where these figures appear in connection with Kṛṣṇa and Balarāma, respectively. Thus Jāmbavān turns up in the *Bhāgavatapurāṇa* during the story of the Syamantaka gem at 10.56.14–32. At *Bhāgavatapurāṇa* 10.67, Balarāma fights and kills Dvivida, who is depicted as a mischievous and destructive monkey but a brave and powerful adviser of Sugrīva, while Mainda is merely named as his brother (10.67.2). Ck, Cg, and Ct explain the different reasons for the long life spans of Jāmbavān, Mainda, and Dvivida, the three who are not counted among the *cirajīvins*. Their argument is that Jāmbavān's longevity derives both from his being a son of Brahmā and from his having been granted a boon of immortality by that divinity. Similarly, Mainda and Dvivida, through the grace of their fathers, the Āśvins, and their having consumed the nectar of immortality, are extremely long lived. (*jāmbavato 'pi brahmaputratvād brahmaṇaiva dattavaratvāc ca sthāpanam. maindadvividayor api pitror aśvinor anugrahād amṛtaprāśitvāc ca sthāpanam*—so Cg; Ck and Ct similarly.) At *Mahābhāratatātparyanirṇaya* 9.106–112, we are told that Mainda and Dvivida are excluded from following Rāma because of their having some remainder of the *asura* nature [in them]. This is so because they had drunk, without permission, the nectar of immortality, which was entrusted to them for protection. Thus they are immortal. It is also stated there that they were granted immunity from old age and death by Brahmā, who was pleased by their austerities. See notes to 7.100.18.

26. "When he had spoken in this fashion" *tathaivam uktvā*: Literally, "having spoken thus in this fashion." The phrase is redundant. D10,11,G2,M2,8, and GPP, NSP, and Gita Press avoid the redundancy by reading *tad evam uktvā*, "having said that in this fashion." Ct understands the phrase to refer to what Rāma had said to Vibhīṣaṇa, etc., in 1472* above (*vibhīṣaṇādīn praty evam uktvā*). He then understands the second half of the verse to be Rāma's words to the others granting his permission for them to depart, and, like Ck and Cg, he modifies the word "all" by excluding the previously mentioned five *cirajīvins*. (*itarān prati gamanānujñām āhety arthaḥ. sarvāṃs tān pūrvoktapañcavyatiriktān.*) T1,2,G1,3,M3,6,10, and KK and VSP read instead *tān evam uktvā*, "having spoken thus to them." Ck and Cg understand the reference to be to all of them with the exception of the five immortal ones (i.e., Hanumān, Vibhīṣaṇa, Jāmbavān, Mainda, and Dvivida) mentioned in verses 21–25 and 1472*. (*sarvāṃs tān iti. pañcāmaravyatiriktān ity arthaḥ*—so Ck and Cg; Ct understands similarly.)

"Rāghava then said to all the other apes and monkeys, 'You may depart with me.'" *sarvāṃs tān ṛkṣavānarān / mayā sārdhaṃ prayāteti tadā tān rāghavo 'bravīt //*: Literally, "Rāghava then said to them, all those apes and monkeys, 'You must depart together with me.'" The repetition of the word *tān*, "them, those," in the critical edition is redundant, and we have collapsed the two occurrences. D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read *uvāca bāḍhaṃ gacchadhvam*, "He said, 'very well, you may depart,'" for *mayā sārdhaṃ prayāteti*, "You may depart together with me." D6,7,11,T,G2,3,M1–5, 7–10, and KK and VSP read *mayā sārdhaṃ yathepsitam*, "together with me, just as was desired," for *tadā tān rāghavo 'bravīt*, "Rāghava then said to them." D10 and GPP, NSP, and Gita Press read *yathoditam*, "as was spoken," for *yathepsitam*, "as was desired." Cr glosses, "as was requested by you gentlemen (*yathoditaṃ bhavadbhir yathāprārthitam*)."

Sarga 99

Ck, concerned as ever with foregrounding his *iṣṭadevatā*, Brahmā, introduces this *sarga* as follows: "Now the Brahmaloka is unsuitable for mortal bodies. Moreover, both the *brahmamedha* and the ritual of the great departure [from the world] are enjoined in

the *śāstras* in the case of the abandonment of [all] attachment to the body on the part of the most learned and pious. However, since a king is not authorized to perform the vedic household rituals, he may undertake only the rite of the great departure (*mahāprasthāna*) in order to abandon his mortal body. And when he has gone forth, everyone follows him. (*atha brahmalokasya martyatanvanarhatvād brahmiṣṭhānātmyatyāge brahmamedhavidher mahāprasthānavidheś ca śāstravihitatvād rājñaś ca brahmamedhavidhāv anadhikārān mahāprasthānavidhim eva martyatanutyāgāya parigṛhya bhavati niryāte sarvasya tadanugamanam.*)" The idea here is that although Rāma is a *brahmiṣṭha*, that is to say, an extraordinarily learned and pious individual of the kind for whom special death and funerary rites are prescribed, he is not, as a king, eligible for the *brahmamedha* rite that is reserved for learned brahman teachers, and therefore he must resort to the *mahāprasthāna*, the great departure, that is to say, spiritual abandonment of the body. On the *brahmamedha*, see Pandey1969, p. 271; *Śrautakośa*, vol. 1, pt. 1, pp. 798–99, 816; *Śrautakośa*, vol. 1, pt. 2, pp. 1115–16, 1128. For the *mahāprasthāna*, compare the *Mahāprasthānikaparvan* of the *Mahābhārata* [book 17], where the Pāṇḍavas similarly depart from the earthly realm. See, too, notes to verse 3 below.

1. "when the night had given way to dawn" *prabhātāyām . . . śarvaryām*: Literally, "when the night had become bright."

"*purohita*" *purodhasam*: See notes to 7.55.5 and 7.96.5–6.

2. "the *agnihotra* vessel, its fire blazing with ghee" *agnihotram . . . sarpirjvalitapāvakam*: The term *agnihotra* can refer to the rite, the oblation to Agni, or the sacred fire itself, as well as the vessel in which the fire is contained. Here, since the *agnihotra* is said to be associated with a fire, the reference must be to the vessel. See 7.9.10; 7.24.6; 7.36.29; and notes. Cg remarks that the fire is present because, as was stated earlier, Rāma's wife, Sītā, resides within it (*sītāyāḥ patnyāḥ sthitatvād agner api sthitir iti pūrvam evoktam*). The issue here is, no doubt, cognizance of the ritual requirement that the sacrificer's wife be present during *agnihotra* rites. See 7.82.17–19 and notes. Cg is probably also referring to the medieval tradition according to which Sītā had remained hidden in the fire during the period in which she was supposedly abducted and held captive by Rāvaṇa. On the *chāyāsītā* tradition, see Goldman and Goldman 2009, p. 104, and notes to 6.102.5; 6.104.27; and 6.106.4. Ñ2,V2,D6,7,10,11,M6, and GPP, NSP, Gita Press, KK, and VSP read *dīpyamānaṃ saha dvijaiḥ* for *sarpirjvalitapāvakam*, "with its fire blazing with ghee," lending the line the sense "Let the blazing *agnihotra* fire go before, together with the twice-born [brahmans]."

"the umbrella consecrated for the *vājapeya*, beautifying" *vājapeyātapatram . . . śobhayānam*: Literally, "the *vājapeya* umbrella illuminating *or* beautifying." The white umbrella here marks the transition from Rāma's role as king to his divine form. The white umbrella is one of the chief insignia of royalty. It is also used during *śrauta* rituals as a sunshade and to screen the *yajamāna*'s wife from the eyes of the otherwise all male officiants. Compare comments above, where Cg alludes to Sītā's invisible presence at the sacrifice. D6,7,10,11,T1,2,M2,3,6,10, and GPP, NSP, Gita Press, KK, and VSP read instead the simplex participle *śobhamānam*, which lends the phrase the sense "the shining *vājapeya* umbrella." Ck, Cg, and Ct explain that the umbrella is present because it has the power of righteous performance [of the *vājapeya*] and because it has been set aside as an insignia of royalty. (*tasya dharmānuṣṭhānabalaprāptatvād rājacihnasya saṃnyastatvāc ca*—so Cg; Ck and Ct similarly.) On this, see Benoît's comments (1999, p. 1731, note 1). See, too, Smith 1991. On the umbrella in the *vājapeya* rite, see 2.40.20 and notes. The *vājapeya*, literally, "the drink of strength," is one of the seven forms of the *soma* sacrifice. It is performed by kings prior to the performance of the *rājasūya*. At 7.89.5, Rāma is said to have performed ten *vājapeya* sacrifices (and one *aśvamedha*). See notes to 7.89.5 for a discussion of this number. On the *vājapeya*, see also Kane 1974, vol. 2, pt. 2, pp. 1206–14.

"the great highway" *mahāpatham*: Literally, "the great road." The term is ambiguous here, since it can refer to both the principal or royal road of a city and to the great journey or passage to the next world. Perhaps both are intended here. D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous locative singular *mahāpathe*, "on the great road." Cr predictably glosses, "on the road to Sāketa (*sāketamārge*)."

3. "according to the ritual injunctions" *vidhivat*: Cr, idiosyncratically, takes the common adverb *vidhivat* to be a compound of which the last member *vat* is an *upapada* of the verbal root √*vad*, "to speak." He thus understands the compound to mean "the speaker of injunctions" and takes it in apposition to Vasiṣṭha, thus understanding, "Vasiṣṭha, the articulator of ritual ordinances (*vidhivad vidhīnāṃ vaktā vasiṣṭhaḥ*)."

"the . . . rite of departure for the next world" *mahāprasthānikaṃ vidhim*: The term *mahāprasthānika* is not common. The ritual texts mention voluntary departure from the world by various means as permissible for certain types of people or at certain specific holy sites, while the practice is condemned or excluded in the Kali Yuga according to the *Nāradīyapurāṇa* (1.24.16). See Kane 1974, vol. 2, pt. 2, pp. 924–28. The term occurs several times in the *Mahābhārata* (1.2.68; 1.2.230; 1.55.42; 12.36.14; 12.143.9; 12.145.3), as well as serving as the name of its seventeenth *parvan (Mahāprasthānikaparvan)*. It is found only one other time in the critical edition of the *Rāmāyaṇa* (4.62.4) and once more in the southern recension (1030*, line 9 following 2.41.30—*ihaiva nidhanaṃ yāmo mahāprasthānam eva vā*). See, too, *HariVaṃ* 114.7 The best-known and most elaborate example of a *mahāprasthāna* is, of course, the departure from the world on the part of the Pāṇḍavas and their wife, Draupadī, in the *Mahāprasthānikaparvan* of the *Mahābhārata*, although the term does not appear in the *parvan* itself. As far as we can determine, nowhere else in the literature, other than in the present passage, is the practice of *mahāprasthāna* performed in such a highly ritualized fashion. Ñ2,V1,B2,3,D3, and KK and VSP read *mahāprāsthānikam* for *mahāprasthānikam*, while GPP, NSP, and Gita Press read instead *māhāprasthānikam*. The apparatus cites V2, GPP, and Ct as reading *māhāprāsthānika*, a reading not found in our editions of GPP or NSP. All three of these variants must be understood as synonymous with the critical reading.

"sacred" *dharmyam*: Literally, "dharmic *or* righteous." V2,B1,D4,6,7,10–12,T1,2,G2, 3,M1–4,6,7, and GPP, NSP, Gita Press, KK, and VSP read instead *dharmam*, "*dharma or* act of righteousness." This would lend the line the sense "Vasiṣṭha performed that righteous act, the rite of departure." Ct explains, "He performed that act of righteousness, which is required to be done (*yo dharmaḥ kartavyas taṃ dharmaṃ cakāra*)." Cr glosses *dharma* as "ordained in the *veda* (*dharmaṃ vedavihitam*)."

4–19. Note that *Padmapurāṇa* (ĀnSS) 6(*Uttarakhaṇḍa*).271.70–76 closely parallels, and in some cases is identical with, verses 4–18. See notes to 7.100.1.

4. "clad in a garment of linen" *kṣaumāmbaradharaḥ*: D6,7,10,11 (both times),T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *sūkṣmāmbaradharaḥ*, "clad in a fine *or* sheer garment." The word *kṣauma* can refer to either silk or linen. See 7.98.12 and notes.

"and invoking the Supreme Brahman" *brahma cāvartayan param*: Literally, "and reciting the highest *or* Supreme Brahman." The precise meaning of the expression is rather difficult to ascertain because of the polysemy of the term *brahma*. In this context, it can refer, as we have understood, 1) to the *parabrahma*, or absolute spirit of the universe, 2) to a hymn or sacred text invoking or referring to that absolute spirit, 3) to the *vedas*, or 4) to the sacred syllable *oṃ*, which stands for Brahman. The commentators and translators understandably differ in their interpretations. Ck (and Ct, who quotes Ck) understands the reference to be to the great *Brahmahṛdaya*, which is the essence of the great *mantra* that principally focuses upon the established truth of *brahman* and which had earlier been taught [to Rāma] by Agastya. He glosses the participle

āvartayan, "reciting," as "properly composing himself with both verbal and mental activities." (*prāgagastyopadiṣṭabrahmasiddhāntapradhānamahāmantrasarvasvaṃ śrīmadbrahmahṛdayam āvartayan samyañ manovāgvṛttibhyām anusaṃdadhānaḥ*—so Ck and quoted by Ct.) The reference is, no doubt, to the extensive hymn, commonly known as the *Ādityahṛdaya*, which Agastya teaches to Rāma and which is found as part of the southern recension of the *Yuddhakāṇḍa*. See App. I, No. 65, following notes to 6.93.27. Cg glosses merely, "a *mantra* to the god (*devamantram ity arthaḥ*)." Cr understands that Rāma is reciting aloud some portion of an *upaniṣad* (*parabrahmopaniṣadbhāgam ity artha āvartayann uccārayan san*). Ct notes that other scholars understand the term *brahma* to refer to the *upaniṣads* that propound [the doctrine of] *brahman* (*brahmapratipādakopaniṣada āvartayann ity artha ity anye*). Cs takes the term *brahma* in its sense of "the syllable *oṃ* (*brahma praṇavam*)." B2,D10,11 (both times),T1,2,4,M7,8, and GPP, NSP, Gita Press, KK, and VSP read instead the nearly synonymous *brahmam āvartayan param*. Ck, Cg, and Ct all regard the word *brahmam* as an irregular form, substituting an "*-a*" stem for the expected "*-an*" (*akārāntatvam ārṣam*). Cs, focusing, as usual, on Ct, ridicules this explanation of what he considers merely an erroneous reading found in a few manuscripts. He quotes Ct and then remarks that the correct way to think about this is that five or six manuscripts that do not share this error show us that Ct's judgment, based on two or three manuscripts, is inadequate. (*prāmādikaṃ pāṭham ekatame pustake sthitaṃ brahmam āvartayan param iti dhṛtvākarāntatvam ārṣam iti vyākurvato nāgojibhaṭṭasya dvitrapustakālābha iti jñāpayanti pañcaṣāṇy atathāpāṭhāni pustakānīti mantavyam.*) The translators also offer various interpretations. Dutt (1894, p. 1928) renders, "and reciting Vedic hymns." Roussel (1903, vol. 3, p. 645) offers, "*récita le Brahma suprême*." Shastri (1959, vol. 3, p. 633) tries to cover two meanings of the term *brahma*, rendering, "invoking Brahma and reciting the Vedic Mantras." Raghunathan (1982, vol. 3, p. 624) translates, "repeating the *mantras* that invoke the Supreme Brahma." Gita Press (1998, vol. 2, p. 937) offers, "and reciting the (chants connected with the) Supreme Brahma." Benoît (1999, p. 1430) renders, "*sans cesser de réciter la plus éminent des syllabes*." Benoît (1999, p. 1731, note 2) adds a note to this reading, "*La syllabe oṃ est censée résumer à elle seule les Veda*."

"Rāma took up . . . he prepared to set forth" *gṛhītvā . . . prayayau*: Literally, "having taken, he set forth." In light of verse 5 below, where Rāma is said to actually set out from home, we read the *liṭ* (perfect) here as inceptive.

"and, fastening it" *prasajya*: Literally, "having fastened *or* tied." As noted by Ck and Ct, Rāma, having taken the *kuśa* grass, binds it in the spaces between his fingers and sets forth (*kuśān gṛhītvāṅgulivivaraprasaktān kṛtvā prayayau*—so Ck and Ct). Ck and Ct note that we should add the phrase "according to the procedures for the rite of the great setting forth, which will be described further on (*vakṣyamāṇalakṣaṇamahāprasthānavidhineti śeṣaḥ*—so Ct; Ck reads similarly, but our transcript is damaged)." Cg, who reads with the critical edition, similarly understands: "'Having fastened and having taken' means that he made it [the grass] attached to the space between his fingers. (*prasajya gṛhītveti. aṅgulīvivaraprasaktaṃ kṛtvety arthaḥ.*)" The reference is to the well-known practice of tying a ring of *kuśa* grass around the ring finger of the right hand when performing sacred rites. D6,7,10,11, and GPP, NSP, and Gita Press read instead *sarayūm*, "the Sarayū." This lends the line the sense "Having taken up *kuśa* grass with both hands, he then set out for the Sarayū." Cr glosses, "the Sarayū, that is, to its bank (*sarayūṃ tattīram*)."

5. "Uttering no unnecessary words whatsoever at any point" *avyāharan kvacit kiṃcit*: Literally, "[he] not saying anything anywhere." The phrase is somewhat ambiguous. Among the commentators consulted, only Cr and Cs gloss it. Cs explains, "Not conversing with those one should not converse with (*asaṃbhāṣyān asaṃbhāṣayan*)." Cr, cognizant of the fact that in the previous verse Rāma was described as intoning the *vedas*,

explains, "Not speaking, that is to say, not uttering any words other than the recitation of the *vedas* at any place (*kvacit kasmiṃścid deśe kiṃcid vedoccāraṇātiriktaśabdajātam avyāharann anucārayan*)." We agree with these commentators against the opinion of the translators consulted, who believe that Rāma is completely silent rather than restricting his speech.

"making no unnecessary movements" *niśceṣṭaḥ*: Literally, "devoid of movement *or* gesture." Ck, Cg, and Ct understand the term to mean "devoid of any activity of the senses with reference to the sense-functions of sight, sound, touch, etc., directed toward any object whatsoever (*kiṃcitpadārthadarśanaśravaṇasparśanādiviṣayakendriyaceṣṭārahitaḥ*)." Note that these commentators, unlike Cr (see above), read *kiṃcit* with *niśceṣṭaḥ*. In a similar vein, Cs glosses, "devoid of any activity produced by desire for sense objects (*viṣayābhilāṣajanitavyāpārarahitaḥ*)." Cr understands, "devoid of any activity other than simply going (*gamanātiriktavyāpārarahitaḥ*)." Roussel (1903, vol. 3, p. 645), followed by Shastri (1959, vol. 3, p. 633), understands the term with the adverb *kvacit* to mean that Rāma halts from place to place. He translates, "*S'arrêtant d'espace en espace*," and Shastri renders, "halting from time to time." This seems to be an improbable reading of the phrase.

"spurning all comforts on the road" *niḥsukhaḥ pathi*: Literally, "without pleasures *or* comforts on the path." Ck, Cg, and Ct gloss, "spurning such comforts as sandals, etc., [he was] prepared to endure the pain of stones and thorns (*niḥsukhaḥ pathi pādukādisukham upekṣya śarkarākaṇṭhakabādhaṃ soḍhum udyuktaḥ*—so Cg; Ck and Ct similarly)." Cr glosses, "constantly devoid of the need for any ordinary pleasures (*niḥsukho nityaṃ prākṛtasukhāpekṣārahitaḥ*)." Cs understands, "devoid of sandals, etc., which are the means to that [comfort] (*niḥsukhaḥ tatsādhanapādukādirahitaḥ*)." Roussel (1903, vol. 3, p. 645) badly misreads the phrase, evidently taking the nominative adjective in apposition to the locative *pathi*; he thus renders, "*dans le rude sentier*." In this he has, unfortunately, been followed by Shastri (1959, vol. 3, p. 633), who translates, "along the rough path."

"from his house" *tasmād gṛhāt*: Literally, "from that house." In keeping with his overall interpretation, Cr glosses, "from that manifest house (*tasmāt prakaṭībhūtād gṛhāt*)." His reference, of course, is to Rāma's *prakaṭa*, or manifest earthly abode Ayodhyā, as contrasted with his *aprakaṭita*, or invisible heavenly abode Sāketa. See notes to 7.86.5.

"blazing like the fierce-rayed sun" *dīpyamāno yathāṃśumān*: Literally, "blazing like the one possessed of rays." The *matup* suffix lends the kenning *aṃśumān*, "the one possessed of rays," the sense of abundance or intensity (*Mahābhāṣya* on *Pā* 5.2.94). Cr glosses, "the sun (*sūrya*)." B1,T1,2,G3,M3, and KK and VSP read instead the synonymous *dīpyamāna ivāṃśumān*.

6–7. "On Rāma's left side was Padmā, that is, Śrī, in deep concentration." *rāmasya pārśve savye tu padmā śrīḥ susamāhitā*: D6,7,10,11, and GPP and NSP read instead *rāmasya dakṣiṇe pārśve padmā śrīḥ samupāśritā*, lending the line the sense "Close beside Rāma, on his right side, was Padmā, that is, Śrī." The commentators take the word *padmā*, which we understand in its sense as an epithet of Śrī, as an adjective. Ct understands, "holding a lotus in her hand (*padmahastā*)," while Ck glosses, "having the lotus as her mark *or* insignia (*padmāṅkā*)." Ct further identifies Śrī by her other name, Lakṣmī (*śrīr lakṣmīḥ*). Cm seems to combine these two readings, glossing, "having the *padma* for her mark *or* insignia. The meaning is 'holding a lotus in her hand.' (*padmacihnā padmahastety arthaḥ.*)" Cs understands *padmā* to be synonymous with the name Ramā and takes the name Śrī in the sense of "in the form of prosperity or success." (*śrīḥ saṃpadrūpiṇī. padmā ramā.*) Cr takes a different tack and understands *padmā* to be the name of Bharata's wife and Śrī to be the wife of Lakṣmaṇa, lord of the milk ocean (*padmā bharatasya strī. śrīḥ kṣīrābdhīśalakṣmaṇasya strī ca*). In the *Bālakāṇḍa* (1.72.18–19) the names

of the wives of Bharata and Lakṣmaṇa are given as Māṇḍavī and Ūrmilā, respectively. Presumably Cr understands that the names given here are meant to be the heavenly names of the wives. Gita Press, KK, and VSP read instead *rāmasya dakṣiṇe pārśve sapadmā śrīr upāśritā*, lending the line the sense "Close beside Rāma, on his right side, was Śrī, with a lotus." Cg understands, "with a lotus, that is, holding a lotus in her hand (*sapadmā padmahastā*)."

"On his right was large-eyed Hrī" *dakṣiṇe hrīr viśālākṣī*: Ck notes that the word *hrīḥ* here refers to the earth goddess (*hrīśabdā bhūḥ*). Cm understands similarly (*hrīr bhūḥ*). D6,7,10,11,T3,4, and GPP, NSP, and Gita Press read instead *savye 'pi ca mahī devī*, "And on the left was the goddess Earth." Ct notes that in the *veda* the earth goddess Mahī and Hrī are one and the same. He then quotes *Taittirīyāraṇyaka* 3.13.2, "Hrī and Lakṣmī are your [i.e., Viṣṇu's] wives" (*hrīś ca te lakṣmīś ca patnyāv iti śruteḥ. śrutau hrīr mahī*). Ck and Cm also quote this passage in support of their interpretation that the word *hrīḥ* here refers to the earth goddess. Cr, in keeping with his interpretation of the previous two names, understands *mahī devī* to be the wife of Śatrughna, who is *bhūmanārāyaṇa*, or the earthly Nārāyaṇa (*mahī devī bhūmanārāyaṇaśatrughnastrī*). KK and VSP read instead *savye tu hrīr mahādevī*, "And on the left was the great goddess Hrī."

"Vyavasāya" *vyavasāyas*: Literally, "resolve *or* determination." The word *vyavasāya* here refers to the personification of Rāma's powerful will or resolution. Ck and Ct gloss, "*Vyavasāya* is the power of resolution, that is to say, the power of destruction (*vyavasāyo vyavasāyaśaktiḥ saṃhāraśaktiḥ*)." Cr understands simply, "Rāma's power *or* energy, which was close in front of him (*vyavasāyo rāmasya śaktis tv agrataḥ samupāśritaḥ*)."

"his well-strung bow" *dhanur āyatavigrahaḥ*: Literally, "a bow having a stretched *or* strung body *or* a bow having a large body." The word *āyata* can mean both "long *or* large" *or,* specifically in the case of a bow, "stretched *or* strung." D5,6,10,G1, and Gorresio, KK, and VSP read instead *dhanur āyatam uttamam*, "a bow that is excellent and strung *or* large." D7,11, and GPP, NSP, and Gita Press read instead *dhanur āyattam uttamam*, "a bow that is excellent and ready." All translators consulted, except Shastri and Raghunathan, render as if they read *āyata* and understand it as "long *or* large *or* well-strung." Both Shastri (1959, vol. 3, p. 634) and Raghunathan (1982, vol. 3, p. 624) appear to ignore the term entirely.

"All of these, taking on human form, respectfully followed Kākutstha." *anuvrajanti kākutsthaṃ sarve puruṣavigrahāḥ*: Literally, "All, possessing the bodies of men, respectfully followed Kākutstha." The choice of the verbal root *anu* + √*vraj* is significant. It specifically refers to following a revered person on his departure, normally up until the first body of water. It also, like *anu* + √*gam*, refers to following a deceased person either to the cremation ground or on to the next world. See 2.35.24–38 and 5.1.43,48 and notes. See Sutherland 1994. D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tathāyudhāś ca* [*tathāyudhāṇi*—so KK and VSP] *te sarve yayuḥ puruṣavigrahāḥ*, "And also all his weapons, in human form, went [along]." According to Ck, Ct, and Cs, the mention of the weapons demonstrates the service to [Rāma] of *raudraśakti*, "the fierce *or* martial energy (*raudra-*[*ugra-* —so Cs]*śaktisevā darśitā*—so Ck and Ct; Cs similarly). Ck elaborates in keeping with his unique theology in which Rāma is really Brahmā. Compare 7.98.14 and notes.

8–9. "The *vedas*" *vedāḥ*: Ck believes that the reference to the *vedas* shows the service of the *sāṃrājapaitāmahaśakti*, "the energy of the universal ruler Pitāmaha" [i.e., Brahmā] (*atha sāṃrājapaitāmahaśaktisevāpradarśanam*). Ct introduces verse 8 by noting that the verse demonstrates the service [to Rāma] of the energy of Hiraṇyagarbha (*atha hiraṇyagarbhaśaktisevāṃ darśayati*).

"the *Sāvitrīmantra*" *sāvitrī*: Literally, "that which pertains to Savitṛ." This is an alternative name for *ṚV* 3.62.10, more commonly known as the *Gāyatrīmantra*. The name *sāvitrī*

derives from the fact that the verse and the hymn in which it is found are dedicated to the god Savitṛ. See also Kane 1974, vol. 2, pt. 1, pp. 300–304. D2,9–11, and GPP, NSP, Gita Press, KK, and VSP read instead the more common name *gāyatrī*, i.e., the *Gāyatrīmantra*. Ck notes that what is taught here is the constant service of the innate and eternal energy of universal lordship [to Rāma] (*atha svārājasahajanijaśaktyanusevanopadeśaḥ*). Ck continues, stating that the reference is to the goddess Gāyatrī, having three [metrical] feet (*tripadā*), who is the great, sportive lady of the sixfold *nyāsa* (*mahāṣoḍhā*), and is the principal queen of Lord Hiraṇyagarbha, that is, of Rāma, who is connate with Brahmā (*bhagavato hiraṇyagarbhasya rāmasya brahmasahajasya pradhānamahīṣī devī tripadā mahāṣoḍhā mahāvilāsavatīty arthaḥ*). See Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 7.1.1 for the tradition that the *Rāmāyaṇa* itself is an expansion of the *Gāyatrīmantra*.

"protector of all" *sarvarakṣiṇī*: Ck and Ct understand that the *mantra* is the protectress of the entire world and is authorized for the sacrificial performance of all vedic sacrifices that are grounded in it [i.e., the *gāyatrī*] (*sarvavedatanmūlayajñayajñādhikṛtāśeṣajagadrakṣikā*—so Ct; Ck similarly).

"the syllable *oṃ*, the sacred utterance *vaṣaṭ*" *oṃkāro 'tha vaṣaṭkāraḥ*: Ck and Ct take the reference to the syllable *oṃ* to refer to the practice of universal gnosis (*anena sarvajñānayogo darśitaḥ*). Ct further notes that the syllable *oṃ* must be understood as the root of the *Gāyatrīmantra* (*tasyā api mūlam oṃkāro 'py anugataḥ*). Ck appears to understand similarly. Ck, Ct, and Cs observe that the utterance *vaṣaṭ*, which accompanies the pouring of the oblation into the *āhavanīya* fire, is a reference to the practice of sacrifice or *karmayoga* (*vaṣaṭkāraḥ karmayogaḥ*—so Ct; Ck and Cs similarly). Thus these commentators reference the well-known distinction whereby the *vedas* are divided into two large sections: those texts dealing with ritual, that is, the *saṃhitās* and *brāhmaṇas*, referred to as the *karmakāṇḍa*, and the more metaphysical texts dealing with realization of the absolute, that is the *upaniṣads* or *jñānakāṇḍa*. These commentators use the term *yoga* here in the sense in which it is used in the *Bhagavadgītā*, that is to say, as a mode of praxis. On the sacred syllables *oṃ* and *vaṣaṭ*, see 6.105.17 and notes.

"deeply devoted to Rāma Kākutstha, followed him, who had reached the gateway to heaven" . . . *rāmam anuvratāḥ* [8] // . . . / *anvagacchanta kākutsthaṃ svargadvāram upāgatam* [9] //: Literally, "devoted to Rāma . . . they followed Kākutstha, who had approached the gateway to heaven." D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *anvagacchan mahātmānaṃ svargadvāram apāvṛtam* for *anvagacchan mahātmānaṃ svargadvāram upāgatam*, "they followed Kākutstha, who had approached the gateway to heaven," lending the line the sense: "They followed that great one to the gate of heaven, which was open." Ct explains: "The door of heaven, which was open, that is to say, the door to the highest heaven, that is, the Brahmaloka, which door was open, that is to say, not closed. What we are to understand is their attainment of the Brahmaloka itself on the part of all creatures who had accompanied Rāma, who is the means of going to the world of Upendra [Viṣṇu]. Therefore, as has been mentioned numerous times before, 'Having ruled the kingdom, Rāma will go to the Brahmaloka [= 1.1.76].' This is because of the Brahmaloka's being the world of Rāma's permanent abode. (*svargadvāram apāvṛtaṃ parasvargasya brahmalokasya dvāram apāvṛtam anāvṛtam. rāmeṇa sahopendralokagamanadvārā rāmeṇa sahāgatānāṃ sarvajantūnāṃ brahmalokasyaiva prāpter iti bodhyam. ata eva bahuśaḥ prāguktaṃ rāmo rājyam upāsitvā brahmalokaṃ gamiṣyatīti rāmasthitilokasyaiva brahmalokatvāc ca.*)" Ck similarly cites the various references throughout the poem according to which Rāma will ultimately ascend to the Brahmaloka. He notes that at the beginning of the poem it is stated: "Having ruled the kingdom for eleven thousand years, Rāma will go to the Brahmaloka [= 1.1.76]." He further notes that "in the middle of the work, at the time when Sumantra informs Lakṣmaṇa of

the secret instructions of Durvāsas concerning the future events, it is also stated that Rāma will attain the Brahmaloka after eleven thousand years [7.50.13]." Ck continues: "This is to be seen elsewhere [i.e., in other texts]. Therefore, here, too, at the poem's end, even children without any doubt can determine that Rāma, that is to say, Brahmā, attains the Brahmaloka and thus certainly understand the intended meaning of the term 'heaven.' (*sarvatrātra svargaśabdena paranākaparasvargādiprasiddho brahmaloka eveti draṣṭavyam. api copakrame daśavarṣasahasrāṇi daśavarṣaśatāni ca / rāmo rājyam upāsitvā brahmalokaṃ gamiṣyatīti* [= 1.1.76] *tathā madhye sumantreṇa lakṣmaṇāya durvāsopadiṣṭabhaviṣyadrahasyabodhanasamaye 'pi brahmalokaṃ gamiṣyatīti* [= 7.50.13]. *tathānyatrāpi draṣṭavyāny ata upasaṃhāre 'pi nirvicikitsaṃ bālakā api brahmaṇo rāmasya brahmalokaprāptiṃ niścitya svargaśabdam uktārthaṃ dṛḍhaṃ pratiyantu.*)" Compare 6.116.82; 6.116.90; and notes. Cr understands the phrase "the gate of heaven, which was open" to mean "the means of access to Sāketa, which was free from the veil of *māyā*, 'illusion.'" (*apāvṛtaṃ māyāvāraṇarahitaṃ svargadvāraṃ sāketaprāptisādhakam.*) Cs takes the term *svargadvāram* to refer to those heavenly worlds extending from Sāṃtānika [Sāntānika] to Vaikuṇṭha and believes that the various individuals in Rāma's entourage will go to the various worlds as is appropriate in each case. (*svargadvāraṃ sāṃtānikādivaikuṇṭhaparyantam. tattadyogyatām anusṛtya gatiḥ.*) See 7.100.16,17 and notes. See also 6.107.4–6 and notes. On the verb *anu* + √*gam*, see 7.98.14 and notes; compare notes to verses 6–7 above.

10. "the women of the inner apartments" *antaḥpuracarāḥ striyaḥ*: Only Cs seems to be concerned at the inappropriate gender of the term *antaḥpuracarāḥ*, since, as he notes, *-cara* belongs to the *pacādi* class of verbal roots and thus should properly form its feminine in *-ī*, yielding *antaḥpuracaryaḥ*. He resolves this concern by proposing two alternatives. The first, and the one evidently adopted silently by the other commentators, is that there has been an irregular substitution of a feminine ending *-ā*. Alternatively, he takes the term as a masculine plural referring to the men of the inner apartments, that is to say, the trusted elders. (*striyo 'ntaḥpuracarā antaḥpuracaryaḥ. pacādir iyam. tenākārāntatā. antaḥpuracarāḥ puruṣā viśvastā vṛddhā vā.*)

"followed" *anuyānti sma*: Ñ,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *anugacchanti hi*, "indeed they follow[ed]." See notes to 7.98.14.

11. "accompanied by Śatrughna" *śatrughnasahitaḥ*: Oddly, Dutt (1894, p. 1929) understands that it is Lakṣmaṇa rather than Śatrughna who accompanies Bharata. Lakṣmaṇa has, of course, already departed from this world (see 7.96.15–18).

"accompanied by the women of his inner apartments, followed" *sāntaḥpuraḥ . . . yayau*: Literally, "together with the inner apartments, he went." Ct understands the term *sāntaḥpuraḥ* to refer to the women of the inner apartments (*antaḥpuraḥstrīsahitaḥ*)." Although at 7.98.11 Śatrughna was said to have returned to Ayodhyā in a single chariot, with no mention of anyone accompanying him, we should probably understand that, as in the case of Rāma and Bharata, the inhabitants of his *antaḥpura* would have accompanied him. Cr, on the other hand, understands the adjective to indicate that the entire contents of the inner apartments come along with the prince. He glosses, "together with all the contents of the inner apartments (*antaḥpuraḥsāmagrīsahitaḥ*)." See 7.100.7 and notes, where the commentators take up the issue of how many of Rāma's brothers are to accompany him, and by whom they are accompanied, as he returns to his inherent form.

12. "'Then . . . the great brahmans, in deep concentration and accompanied by the *agnihotra* fire" *tato viprā mahātmānaḥ sāgnihotrāḥ samāhitāḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *te ca sarve mahātmānaḥ sāgnihotrāḥ samāgatāḥ*, lending the line the sense "And all those great ones, accompanied by the *agnihotra* fire, assembled."

"having vowed their dedication to Rāma Rāghava and thus being utterly devoted to him" *rāmavratam upāgamya rāghavaṃ samanuvratāḥ*: Literally, "having entered into a vow to Rāma, they entirely devoted to Rāghava." D6,7, and GPP, NSP, and Gita Press read instead *rāmaṃ gatim upāgamya sāgnihotram anuvratāḥ*, lending the line the sense "having approached Rāma, who was accompanied by the *agnihotra* fire, as their refuge, those deeply devoted ones." D11 and KK and VSP read *rāmaṃ gatim upāgamya sāgnihotram anuvrataḥ*, which construes with 11ab, lending the line the sense "[Bharata], deeply devoted, having approached Rāma, who was accompanied by the *agnihotra* fire, as his refuge." Ct takes the term *gatim* here to mean "who grants refuge to the entire world (*sarvalokagatidam*)." Cr similarly glosses, "the refuge of all (*sarvāśrayam*)." Cs understands, "the foremost goal (*mukhyaprāpyam*)."

"followed" *anvagacchan*: D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *anujagmuḥ*, "they followed." See notes to 7.98.14.

13. "together with their sons, kinsmen . . . joyously followed" *saputrāḥ sahabāndhavāḥ* / *. . . anvagacchan prahṛṣṭavat* //: Ñ2,V2,B1,D6,7,10,11,G1, and GPP, NSP, Gita Press, KK, and VSP read *saputrapaśubāndhavāḥ*, "along with their sons, cattle, and kinsmen," for *saputrāḥ sahabāndhavāḥ*, "together with their sons, kinsmen . . ." We follow Cr, who understands the term *prahṛṣṭavat* in its usual adverbial sense of "joyously" (*prahṛṣṭavad dharṣaviśiṣṭaṃ yathā bhavati tathā*). Ck, Ct, and Cs attempt to explain this seemingly innocuous adverbial usage. Ck appears to read the form adjectivally as "possessing excitement *or* joy." He explains: "The following of him [Rāma] up until the sight of the Lord's release of his body was joyful, that is to say, there was the joy that arose from the acquisition of that condition of being present at the time of the release of the body. Their sons, however, did not obtain that [i.e., the opportunity to joyfully follow Rāma]. (*asyānugamanaṃ bhagavaddehavisarjanadarśanaparyantaṃ prahṛṣṭavat prahṛṣṭaḥ san dehavisarjanasamaye samīpe 'vasthānalābhajaḥ praharṣaḥ putrais tu tan na labdham.*)" This reading is based on our handwritten transcript of Ck (pp. 298–99), which was used in the preparation of the critical edition. This passage is reproduced in the critical edition (p. 523); however, the negative particle *na* is absent, in which case the sons referred to by Ck would have to be those mentioned in the verse. But this would be somewhat redundant. It would appear that the printed passage has been transcribed from, or in consultation with, the very similar commentary of Ct as is it printed in GPP (7.109.13) and copied by NSP (7.109.13), which both read *putrais tu tallabdham*, "but this [joyous following] was obtained by the sons." Cs offers two alternative explanations of the form *prahṛṣṭavat*. In the first, he takes the adverbial suffix *vati*, "like," as in no way changing the meaning of the adjective *prahṛṣṭa*, "joyous," and thus glosses the nominative plural *prahṛṣṭāḥ*, "joyous," to describe the various individuals mentioned as following Rāma in this verse. Cs then takes sharp issue with Ct, whom he quotes with the negative particle. Cs says, "Nāgojibhaṭṭa [Ct] comments: 'There was happiness produced by the acquisition of proximity to the abandonment of [Rāma's] body [by those followers]. Since, however, their sons did not obtain that, [those followers were only] as if happy.' However, it is improper to state that there is any diminution whatsoever of joy on account of concern for their sons on the part of those who were proceeding with perfectly clear hearts and the great joy associated with the severance of all attachments. Therefore it [what Nāgojibhaṭṭa says] is improper." Alternatively, Cs remarks, "One might use the expression 'as if happy' because of the fact that even today there is no such thing as the appearance of perfect happiness." (*prahṛṣṭavat prahṛṣṭāḥ. svārthe vatiḥ. yat tu nāgojibhaṭṭena dehavisarjane samīpāvasthānalābhajaḥ praharṣaḥ. putrais tu tan na labdham iti prahṛṣṭavad iti vyākhyātam. sarvasaṃgavibhaṅgapūrvakaṃ mahātoṣeṇa gacchatāṃ svacchahṛdayānāṃ potacintayā kiṃcitsaṃkucitatā mudi na vaktum uciteti tan nocitam. idānīm evāśeṣatoṣāvirbhāvābhāvād vā prahṛṣṭavad ity uktiḥ.*) Cg understands *prahṛṣṭavat*

as does Ct and Ck. Compare 7.100.21 and notes, where the commentators take up this form once again.

"all" *sarve*: Cs understands the reference to be to all those other than those mentioned in the preceding line (*sarve tadanye*).

14. "the ministers" *prakṛtayaḥ*: We take the term here in its technical sense of "the officers *or* ministers of state" as opposed to its more general usage in the sense of "the people *or* subjects of a king" since it is juxtaposed in this verse with the term *-jana*, "the people." Compare the usage in 7.97.4,12.

"deeply moved by Rāma's virtues, followed him as he proceeded" *anujagmuḥ pragacchantaṃ rāghavaṃ guṇarañjitāḥ*: Literally, "They, affected by virtues, followed Rāghava as he was proceeding." Cr glosses *guṇarañjitāḥ*, "moved by virtues," as "deeply passionate with regard to Rāma (*rāme 'nuraktāḥ*)," while Cs glosses, "deeply moved by his virtues (*tadguṇarañjitāḥ*)." Ś1,3,Ñ2,V2,B2,D2–12,T3,4,G1,M4, and Lahore, Gorresio (*anugacchanti gacchantam* by transposition), GPP, NSP, and Gita Press read *gacchantam anugacchanti*, "They follow [him], who was going," for *anujagmuḥ pragacchantam*, "they followed [him], who was proceeding." KK and VSP read instead the similar *gacchantam anvagacchaṃs tam*, "They followed him, who was going."

Following verse 14, Ñ2,V3,B (B2 line 2 only),D1–7,9–11,T,G,M1–5,7–10, and GPP, NSP, Gita Press, KK, and VSP insert, while V2 inserts line 1 after verse 12 (first time) and then repeats here, and inserts line 2 after verse 13, and M6 substitutes line 1 for 14ab, a passage of two lines [1482*]: "Then all those followers of Rāghava, along with the men and women, and along with birds, cattle, and kinsmen,[1] were delighted and freed from sin (*tataḥ sastrīpumāṃsas te sapakṣipaśubāndhavāḥ / rāghavasyānugāḥ sarve hṛṣṭā vigatakalmaṣāḥ //*)."

[1] "along with birds, cattle, and kinsmen" *sapakṣipaśubāndhavāḥ*: D2,9,T1,2,G3,M3,6, and KK and VSP read instead *sapakṣipaśuvāhanāḥ*, "together with birds, cattle, and mounts."

15. "That splendid host of monkeys—all of them devoted to Rāma, all of them bathed, joyful, happy, and in fine fettle—was chattering in a frenzy of delight." *snātaṃ pramuditaṃ sarvaṃ hṛṣṭapuṣṭam anuttamam / dṛptaṃ kilikilāśabdaiḥ sarvaṃ rāmam anuvratam //*: Literally, "Bathed, joyful, delighted, and well fed, the entire [group], unsurpassed, excited with the sounds of *kilikilā*, was all devoted to Rāma." The verse is obviously elliptical and poorly constructed. The identity of the subject is not specified but must be understood to be the monkeys from the mention of their characteristic vocalization of *kilikilā* (v.l. *kilakilā*), which earlier in the epic is shown to be a sign of excitement or happiness among the monkeys. See, for example, 5.55.22 and notes and 5.62.34; 75*, note 10, following notes to 6.4.52; and notes to 6.13.10. D10,11,T4, and GPP, NSP, Gita Press, KK, and VSP read instead *snātāḥ pramuditāḥ sarve hṛṣṭapuṣṭāś ca vānarāḥ*, for *pādas* ab, *snātaṃ pramuditaṃ sarvaṃ hṛṣṭapuṣṭam anuttamam*, "bathed, joyful, delighted and well fed, the entire unsurpassed [group]." This variant explicitly mentions the monkeys, lending the line the sense "All the monkeys were bathed, joyful, delighted, and well fed." V3,D10,11, and GPP, NSP, Gita Press, KK, and VSP read *dṛḍham*, "strongly *or* intensely," for *dṛptam*, "excited." Ck and Ct gloss, "possessing a firm resolve to follow (*dṛḍhānugamananiścayam*)." Ś,V3,B1,2,4,D,T2,M3,7, and Lahore, GPP, NSP, Gita Press, KK, and VSP read the slight variant *kilakilāśabdaiḥ*, "with the sound of *kilakilā*," for *kilikilāśabdaiḥ*, "with the sound *kilikilā*." Ck, Cg, Ct, and Cr all attempt to correct the defective syntax of *pādas* cd, noting that one must add the words "characterized by" and "the monkey army" to yield the sense "The entire monkey host was characterized by the sounds of *kilakilā*"

(*kilakilāśabdair upalakṣitaṃ sarvaṃ vānarabalam iti śeṣaḥ*—so Ct; Ck, Cg, and Cr similarly).

16. "was" [*a*]*bhūt*: D6,7,10,11,T3,G1,2,M10, and GPP, NSP, Gita Press, KK, and VSP read instead the particle *vā*, "or."

"despondent" *dīnaḥ*: Ct understands, "of wretched *or* miserable appearance (*dīnākṛtiḥ*)." Cs understands similarly, "despondent in appearance (*dīna ākārataḥ*)."

"ashamed" *vrīḍitaḥ*: Ck and Cg believe that we should add the words "because of prior deeds, such as offenses against the Lord, etc. (*bhagavadaparādhādinā pūrvakṛteneti śeṣaḥ*)." Ct argues that the meaning is that the people follow Rāma not out of embarrassment at the thought "How can I remain once Rāma is gone?" but rather out of great happiness (*gate rāme katham ahaṃ tiṣṭhāmīti lajjāvaśān na rāmānugamanaṃ kiṃtu saṃtoṣeṇaivety arthaḥ*). Cs, somewhat similarly, explains: "They were devoid of the shame that would arise from thinking: 'In reality, I would rather stay behind, but how can I stay, once Rāma has departed?' Therefore, their departure was fully intentional. By this [we understand that each and every] one fully intended [to depart]. (*vastutas tu mama vastum icchā. nirgate rāme katham avasthānam iti lajjāvarjitaḥ. manaḥpūrvakam eva gamanam anenābhipraiti.*)"

"Instead, all were . . . joyous" *pramuditaṃ sarvam*: Literally, "all [was] joyous."

D10,11, and GPP, NSP, and Gita Press read *samuditam*, "assembled *or* united," for *pramuditam*, "joyous." Ct and Cs both gloss, "assembled (*militam*)," while Cr understands, "joined together (*sahitam*)."

"It was a great wonder." *babhūva paramādbhutam*: Ct understands, "The meaning is 'It was a cause of extreme wonder in that the people were filled with joy of that sort for their departure for the next world (*paralokagamanāyaivaṃvidhaharṣayuktam ity atyāścaryakaram abhūd ity arthaḥ*)."

17. "The people . . . they became just as devoted as the others" *janaḥ* / . . . *saha sarvair anuvrataḥ*: Literally, "[the people were] devoted together with all." D6,7,10,11,T3,G1, and GPP, NSP, Gita Press, KK, and VSP read instead *svargāyānugato janaḥ* (KK, VSP—*mudā*), lending the line the sense "The people followed [him] toward heaven (KK, VSP—'[The people] followed [him] toward heaven with delight.')" Cs has a very ingenious reading of the verse in an attempt to avoid the redundancy of the variant reading, with its two instances of the term *janaḥ*, "people." He separates the people who are resolved to follow Rāma into two groups: those who actually witness his departure and accompany him and those who are not present at Rāma's departure at the time that they make this resolution. The others, who are not present at the time of the formation of the resolution, he describes, taking advantage of the *sandhi*, as *ajanaḥ*, "those who lack a [re]birth." He explains: "Those people of the countryside who had come, they alone, having seeing Rāma himself, followed. The particle *eva* here suggests that they did not even take a [last] look at the faces of their sons who had remained at home. Rather, they followed [Rāma] to heaven itself. But does this mean, then, that those who had assembled, but were not present on the road at the time of forming the resolution, were not to partake in liberation? The text answers this question with the expression 'those who had no rebirth (*ajanaḥ*).' The meaning is that those people did not obtain rebirth through [Rāma's] divine power. Thus there is no question of the repetition of the word 'people [*janaḥ*].' (*yo jānapado janaḥ prāptaḥ so 'pi niryāntaṃ rāmaṃ dṛṣṭvaivānugataḥ. svagṛhagatasutādimukhāvilokanādikaṃ sūcayaty evakāreṇa. svargāyevānugataḥ. saṃkalpakāle 'sattvān madhyemārgam āgatānāṃ na muktibhāktvaṃ kim ity ata āha—ajana iti. so 'pi janaḥ punarjanma tanmahimato nāpnod iti bhāvaḥ. ato na janapunarvacanaśaṅkā.*)" KK and VSP read *mudā*, "with joy," for *janaḥ*, "people," which would lend the line the sense "followed [him] to heaven with joy."

"had come . . . once they had come" *saṃprāptaḥ so 'pi*: Literally, "even the [people] arrived." We read the participle *saṃprāptaḥ*, "came *or* arrived," twice for the sake of clarity. D6,7,10,11,T3,G1,M2, and GPP, NSP, Gita Press, KK, and VSP read instead *yaḥ prāptaḥ so 'pi*, "who had arrived, the [people]."

"merely to witness the king's departure" *draṣṭukāmo 'tha niryāṇaṃ rājñaḥ*: Literally, "now [the people] desiring to see the departure of the king." V2,D7,10,11,T3,G1, and GPP, NSP, Gita Press, KK, and VSP read *niryāntaṃ rāmam* for *niryāṇaṃ rājñaḥ*, "departure of the king," lending the phrase the sense "the people desirous to see Rāma, who was departing."

18. "as well as the people who dwelt in the city" *janāś ca puravāsinaḥ*: It is possible also to take the terms separately, understanding, "the people [i.e., the people of the countryside mentioned in verse 17], as well as the inhabitants of the city." Of the translators consulted, only Benoît (1999, p. 1431) reads in this way, rendering, "*les villageois et les citadins*."

"followed behind" *agacchan . . . pṛṣṭhataḥ*: Literally, "They went behind." Ś,V3,B2, D2,3,6,7,9–12,T2–4,M3,7, and Lahore, GPP, NSP, Gita Press, KK, and VSP read *āgacchan*, "they came," for *agacchan*, "they went."

Following verse 18, Ś1 (line 1 only in margin),Ñ2,V,B,D1–7,9–11,S (M6 after 18ab) insert a passage of six lines [1485*]: "Even the invisible beings in the city[1] followed Rāghava, who had set out for heaven.[2][1–2] And[3] those beings,[4] whether they could move or not,[5] who saw Kākutstha also followed along in the departure for heaven.[3–4] No living thing,[6] however minute,[7] was to be seen in Ayodhyā, for even[8] the animals were all devoted to Rāma.[5–6]"

[1] "Even the invisible beings in the city" *yāni bhūtāni nagare antardhānagatāny api*: D6,7,10,11,T3,4,G1, and GPP, NSP, Gita Press, KK, and VSP read instead the more or less synonymous *yāni bhūtāni nagare 'py antardhānagatāni ca*. Ck understands the reference to be to invisible beings such as Bhadrakālī, etc. (*bhadrakālīpramukhādīnīti yāvat*.) Bhadrakālī is one of the female village divinities or *śaktis*. Compare notes to 6.26.25, where Cs classes Bhadrakālī among village divinities. See S. Goldman 2012. These figures are sometimes beneficent and sometimes maleficent. Ct amplifies Ck's reference, adding, "malign beings, spirits of the departed, *piśācas*, etc., and Bhadrakāli, etc. (*bhūtapretapiśācādīni bhadrakālyādīni ca*)."

[2] "for heaven" *svargāya*: Ck and Cg gloss, "for the departure to Brahmaloka (*brahmalokagamanāya*)."

[3] "And . . . who saw" *yāny apaśyaṃś ca*: Literally, "And they saw." Ñ2,V,B,D1–7,9–11,T,G1,3,M6, and Gorresio, GPP, NSP, Gita Press, KK, and VSP, read instead *yāni paśyanti*, "those who see."

[4] "those beings . . . also followed along in the departure for heaven" *sattvāni svargagamane anujagmur hi tāny api*: D10,11, and GPP, NSP, and Gita Press read instead *sarvāṇi rāmagamane anujagmur hi tāny api*, lending the line the sense "All of them, indeed, followed along in Rāma's departure." KK 1905 and VSP read instead the similar *sarvāṇi rāmagamane hy anujagmur hi tāny api*, inserting a second *hi*, "indeed," after *rāmagamane* to avoid hiatus. KK 1913, in an apparent attempt to avoid the redundancy of the two occurrences of the word *hi*, reads instead *hitāny api*, lending the line the sense "All of them, indeed, those benign [*hitāni*] ones, followed along in Rāma's departure."

[5] "whether they could move or not" *sthāvarāṇi carāṇi ca*: Literally, "fixed and moving [things]." Ct, alone among the commentators, attempts to explain how immobile objects are able to follow Rāma. He says, "The following on the part of immobile objects is made possible through the arising [in them] at that moment of the capacity of consciousness

and action through the compassionate gaze of Lord Rāma (*sthāvarāṇām anugamanaṃ bhagavato rāmasya sadayāvalokanena tadānīṃ jñānakriyāśaktyudbhavād upapadyate*)." Note, too, 7.100.23, where the critical text also notes, in the same words, *sthāvarāṇi carāṇi ca*, that both fixed and moving beings follow Rāma. See also notes to 7.40.13 and 7.88.18–19.

[6] "living thing" *ucchvasat*: Literally, "breathing [thing]." Ck and Cg gloss, "with breath [i.e., possessing breath], that is the meaning (*saprāṇam ity arthaḥ*—so Cg; Ck *prānam[sic] ity arthaḥ*)." Ct glosses, "The meaning is 'possessing nothing more than breath' (*prāṇamātram ity arthaḥ*)." Cr offers, "taking breath (*śvāsaṃ gṛhṇat*)."

[7] "however minute" *susūkṣmam api*: Ck, Cg, and Ct add the phrase "that was not following (*ananuyātam*)." The idea is that no creature, however small, was to be seen that was not following.

[8] "for even" *cāpi*: Literally, "moreover." D6,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *caiva*, "and indeed."

Sarga 100

Both Ck and Ct offer brief synopses of the action of this *sarga*. Ck notes that for the purpose of Rāma's transition to his own proper Brahmaloka, which consists entirely of pure consciousness, through the agency of grandfather Brahmā, who consists of pure action, and with the accompaniment of the transition away from the possession of the form of Virāṭ Viṣṇu, which consists of food [i.e., his earthly form], there is an elevation [*prāpanam*, lit., "attainment"], with the acquiescence of that Grandfather of all the worlds, of Rāma's own devotees to a Brahmaloka that is somewhat lower than the highest Brahmaloka that Rāma himself is to attain. (*atha rāmasya bhūmacinmayasvakabrahmalokopasaṃkramāya bhūmakriyāmayapitāmahaniyogato 'nnamayavirāḍviṣṇūpagrahasaṃkramapūrvaṃ sarvalokapitāmahānumatyā svaprāpyāt paramād brahmalokād adhastanabrahmalokasya svabhaktānāṃ prāpaṇam.*) Ct simplifies this explanation, removing Ck's Brahmaite theological allusions. He explains, "Now Rāma, having attained his own true form, brings about, in accordance with the acquiescence of the Grandfather, the elevation of all creatures in the heavenly world, known as Saṃtānaka [v.l. Sāntānaka], which is equal to the Brahmaloka but somewhat below the actual Brahmaloka (*atha rāmeṇa svasvarūpaṃ prāpya paścāt sarvajantūnāṃ pitāmahānumatyā brahmalokād arvācīne brahmalokasame saṃtānakaloke prāpaṇam*)."

Note that *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).271.79–84 closely parallels, and in some cases is identical with, verses 5–9.

1. "When he had gone a league and a half" *adhyardhayojanam gatvā*: We understand, with Ck, Cg, Ct, and Cr, the term to mean "a *yojana* and a half (*ardhādhikaṃ yojanam*)." All translators consulted, with the exception of Dutt and Gorresio, read the term similarly. Gorresio (1870, p. 308) translates, "*un mezzo Yoǵana*," while Dutt (1894, p. 1930), renders somewhat similarly, "Having thus gone for more than a half Yoyana." These translators may be correct in light of the fact that the modern city of Ayodhyā, at least, lies directly on the bank of the Sarayū (modern Sarju) River. Additionally, a *yojana* is defined by various authorities as three to nine miles. By any definition, the distance of a *yojana* and a half would seem like a long distance from the city. On the measurement of a *yojana*, see notes to 1.5.7.

"that lay just before him as he looked to the west" *paścānmukhāśritām*: Literally, "resorting to one facing west." We follow Cv, Ck, Cg, Ct, and Cr, who all understand, "being

near with reference to himself, who was facing west (*paścānmukhena svenāśritām*—so Ck, Cg, and Ct; Cv and Cr similarly.)" Gorresio (1870, p. 308), however, understands that it is the river that is flowing to the west, rendering, "*che corre verso occidente*." Dutt (1894, p. 1930) similarly understands, translating, "espied Saraju of holy waters flowing towards the west," as does Shastri (1959, vol. 3, p. 635), who offers, "flowing westwards." The problem here is that the Sarayū River actually flows southeastward. Roussel (1903, vol. 3, p. 646) and Benoît (1999, p. 1431) understand the compound simply to indicate that the river is in front of Rāma. They render, "*en face de lui*," but this seems banal. Others interpret as we do.

Following verse 1, Ś,Ñ2,V1,2,B,D2,7,8,10–12,M6, and GPP, NSP, Gita Press, KK, and VSP insert a passage of two lines [1487*]: "Following the river all along its bank,[1] he traveled for three days and nights until he spied the Himalayas[2] (*tāṃ nādīm anukūlāc ca sarvatrānusaran nṛpaḥ / ahorātrais tribhir gatvā himavantaṃ dadarśa ha* //)."

[1] "all along its bank" *anukūlāc ca*: Ñ2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ākulāvartām*, "with its turbulent eddies." Cr glosses, "turbulent by means of its eddies (*āvārtair ākulām*)."

[2] "he traveled for three days and nights until he spied the Himalayas" *ahorātrais tribhir gatvā himavantaṃ dadarśa ha*: Ñ2,D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *āgataḥ saprajo rāmas taṃ deśaṃ raghunandanaḥ*, "Rāma, the delight of the Raghus, together with his subjects, came to a certain [lit., 'that'] place." The line is obviously quite vague with regard to the particular place that Rāma has reached. Ct merely glosses, "a place that leads on to heaven (*taṃ deśaṃ svargaprāpakaṃ deśam*)." Cr observes that it is the place that leads on to the unmanifest city of Sāketa and names the spot as Gopratāra, "Cattle Crossing" (compare "Oxford"). This is the name of a *tīrtha*, or holy bathing spot, on the Sarayū River near Ayodhyā, as mentioned at verse 20 below. See, too, *MBh* 3.82.63,65; *RaghuVa* 15.101; and *GāruḍaP* 2.6.62. See verse 20 and note below. Among the translators consulted, only Shastri (1959, vol. 3, p. 635) incorporates this name into his translation, rendering, "and he went on further to the Gopratarāka Ghata." Shastri inserts a footnote at this point, which reads, "Cattle ford."

2–3. "by . . . great seers" *ṛṣibhiḥ . . . mahātmabhiḥ*: D10,11, and GPP and NSP read instead *bhūṣitaiḥ . . . mahātmabhiḥ*, "by . . . ornamented . . . great ones." We agree with Cr, who understands *mahātmabhiḥ* to refer to the great seers (*mahātmabhir maharṣibhiḥ*). This reading would lend the line the sense "surrounded by all the ornamented gods and the great ones," or "surrounded by all the gods and ornamented great ones," or even, but less likely, "surrounded by the gods, who were ornamented by the great ones." Given the norms of the traditional literature, we find it unlikely that the austere seers would be ornamented in any material way. Nonetheless, Roussel (1903, vol. 3, p. 647), followed by Shastri (1959, vol. 3, p. 635) and Benoît (1999, p. 1432), does understand that it is the seers who are covered with jewels (ornaments—so Benoît). Roussel translates, "(*Rishis*), *couverts de parures*." D7 and Cr read instead the masculine singular *bhūṣitaḥ*, in which case the adjective refers to Brahmā himself, who, in Cr's reading, is ornamented by the great seers (*mahātmabhir maharṣibhir bhūṣitaḥ*).

"by hundreds of millions of celestial flying chariots" *vimānaśatakoṭibhiḥ divyābhiḥ* Literally, "with divine hundreds of *koṭis* of *vimānas*." A *koṭi* is ten million, so the number here would actually be in the billions. *Vimānas* are the typical vehicles from which gods and other celestial beings survey events on earth.

Following verse 3, Ś1,Ñ2,V2,3,B,D1–7,9–11,S, and Lahore and Gorresio insert a passage of one line [1488*]: "Then the sky was illuminated[1] so that it became an unparalleled mass of light (*dīpyate sma tadākāśaṃ jyotir bhūtam anuttamam*)."

[1] "Then the sky was illuminated" *dīpyate sma tadākāśam*: Ś1,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *divyatejovṛtaṃ vyoma*, lending the line the sense "The sky, suffused with a celestial blazing energy, became an unparalleled mass of light."

One is uncertain as to why 1488* was omitted from the critical text by the editors of the critical edition. Although absent in a few manuscripts (Ś2,Ñ1,V1,D8), the line is represented in all subrecensions.

Following 1488*, Ñ2,V2,3,B,D1–7,9–11,S, and Lahore and Gorresio continue, while V1 inserts line 2 only following verse 3, a passage of two lines [1489*], the first line of which must construe with 1488*: "[the sky was illuminated] by virtue of those heavenly beings of holy deeds, who were self-luminous[1] through their inherent blazing energy.[1] Auspicious breezes blew, fragrant and delightful.[2] (*svayaṃprabhaiḥ svatejobhiḥ svargibhiḥ puṇyakarmabhiḥ / puṇyā vātā vavuś caiva gandhavantaḥ sukhapradāḥ* //)"

[1] "self-luminous" *svayaṃprabhaiḥ*: Ck and Ct gloss, "shining by themselves alone, without the need of any other illumination (*svayam eva prakāśāntaranairapekṣyeṇa prakāśamānaiḥ*)." Cg glosses, "shining by themselves alone, without oil (*snehaṃ vinā svayam eva prakāśamānaiḥ*)."

4. "scattered by the wind" *vāyumuktā*: Literally, "released by the wind." D6,7,10, 11,T3,4,G1,M3,5, and GPP, NSP, Gita Press, KK, and VSP read instead *devair muktā*, "released by the gods."

"in great abundance" *mahaughavat*: Literally, "like a great flood." We follow Cr, who reads the compound adverbially to mean "It fell in such a way as to be characterized by a great mass (*mahāsamūhaviśiṣṭaṃ yathā bhavati tathā papāta*)." Ck, Cg, and Ct all read the compound as if it were an adjective modifying *vṛṣṭi*, "shower." Thus Ck understands, "being one that had great abundance (*mahāsamṛddhā satī*)." Ct similarly glosses, "possessing great abundance (*mahāsamṛddhimatīty arthaḥ*)," while Cg glosses, "having greatly abundant opulence (*mahāsamṛddhārthā*)."

5. "Then, as the sky was filled with the sound of hundreds of trumpets and crowded with *gandharvas* and *apsarases*" *tasmiṃs tūryaśatākīrṇe gandharvāpsarasaṃkule*: Literally, "In that which was filled *or* scattered with hundreds of *tūryas* and crowded with *gandharvas* and *apsarases*." The line does not make clear to what the locative pronoun *tasmin* refers. Ck, Ct, and Cr take it to refer to the moment or time (*tasmin kāla ity arthaḥ*—so Ck and Ct; *tasmin samaye*—so Cr). But it seems awkward to us to describe a moment as "filled with *gandharvas* and *apsarases*." We agree generally with Raghunathan (1982, vol. 3, p. 625), who translates, "Hundreds of fifes rent the air, and the sky teemed with Gandharvas and Apasarases." Other translators either understand the reference to be to the place (Dutt, 1894, p. 1930, and Gita Press 1998, vol. 2, p. 939) or to the sound of musical instruments and the singing of the *gandharvas* and *apsarases* (Roussel 1903, vol. 3, p. 647; Shastri 1959, vol. 3, p. 635; and Benoît 1999, p. 1432). Ñ2,D6,7,10, 11,T3,4,G1,M3,5, and GPP, NSP, Gita Press, KK, and VSP read the virtually synonymous *tūryaśataiḥ kīrṇe*. On the word *tūrya*, "trumpet," see notes to 6.24.25. Note there that the cross reference should be to 6.116.34 (not 6.116.24).

6. "Then Grandfather Brahmā spoke these words from the sky: 'Come Viṣṇu, bless you. Fortunately you have come, Rāghava.' " *tataḥ pitāmaho vāṇīm antarikṣād abhāṣata / āgaccha viṣṇo bhadraṃ te diṣṭyā prāpto 'si rāghava* //: D10–12, and GPP, NSP, and Gita Press read *tv antarikṣāt*, "but from the sky," for *antarikṣāt*, "from the sky." Several of the commentators flesh out the verse with explanations of the theology involved here. Ck explains, "O Viṣṇu! O you who took on a [bodily] transformation of Viṣṇu to favor the world! O Brahmā! O Rāghava! Fortunately you have come this day, that is to say, you

have come at the time for the release from the embodiment consisting of the calamities and sufferings of humans, which [bodily] transformation you took through your celestial *yoga*. Blessings be to you, that is, let there be auspiciousness. Please come this very day to the Brahmaloka. (*he viṣṇo lokānugrahāya viṣṇūpagrahopagṛhīta brahman rāghava diṣṭyādya prāpto 'si. divyayogena martyānarthaduḥkhamayopagrahavisarjanakālaṃ prāpto 'si. te bhadram astu kalyāṇam astv adyāgaccha brahmalokam.*)" Ct, similarly, glosses, "O Viṣṇu! O Brahmā! O Rāghava! Fortunately you have come, you who took on the body of Viṣṇu to favor the world. That is to say, you have come at the time for the release of that human body, which was taken on through the power of illusion (*māyā*) and suitable for an acting out that consists of suffering. Blessing be to you, that is, let there be auspiciousness. Please come this very day. The meaning is '[Please come] to the world from whence you came to the world of men.' (*he viṣṇo lokānugrahāya gṛhītaviṣṇuśarīra brahman rāghava diṣṭyā prāpto 'si. māyāgṛhītaduḥkhamayanaṭanayogyamanuṣyaśarīravisarjanakālaṃ prāpto 'si. te bhadram astu kalyāṇam astu. adyāgaccha. yato lokān manuṣyalokaṃ gatas taṃ lokam ity arthaḥ.*)"

Cr, anticipating the next verse, understands, "O Viṣṇu! O Pervader of pervaders. Please come. Fortunately, that is to say, through the power of our good fortune, you have come, together with your brothers; therefore, please enter your own body, that is to say, your own home, which is as dear to you as your body. (*he viṣṇo! vyāpakavyāpaka! āgaccha diṣṭyāsmadbhāgyavaśena bhrātṛbhiḥ saha saṃprāpto 'sy ataḥ svakām ātmīyāṃ tanuṃ tanuvat priyaṃ dhāmety arthaḥ. praviśasva praviśa.*)"

Cs substantiates the passage with a quotation from the *Padmapurāṇa*. He says, "Fortunately you have come to the earth, that is, you are within the range of our sight. 'Having proceeded for a *yojana* and a half, facing west, he stood, and then, together with his followers, entered the Sarayū River with its holy waters. Brahmā then addressed Rāghava, who had entered the Sarayū's waters: "Please come, Viṣṇu. Bless you. Take recourse to your highest abode." 'So says the *Padmapurāṇa*. Or, it could mean 'May auspiciousness be for us from you.' (*diṣṭyā bhuvaṃ prāpto 'si no dṛgviṣayaḥ.* '*adhyardhayojanaṃ gatvā nadīṃ paścānmukhaḥ sthitaḥ. sarayūṃ puṇyasalilāṃ praviveśa sahānugaḥ. abravīd rāghavaṃ brahmā praviṣṭaṃ sarayūjalam. āgaccha viṣṇo bhadraṃ te paraṃ dhāma samāśrayeti pādmokteḥ. te sakāśād bhadraṃ no 'stv iti vā.*)' Compare *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).271.78cd–82ab.

7. The verse as it appears in the critical edition is not a very challenging one, although it has certain elements that require and have elicited discussion. As noted below, however, the form in which it appears in a number of manuscripts and the texts of the southern commentators becomes somewhat more fraught with theological complications.

"Please . . . return . . . to" *praviśasva*: Literally, "you must enter." The commentators in general replace the somewhat unusual *ātmanepada* form of the verb with the expected *parasmaipada*, *praviśa*. Cr explicitly glosses *praviśasva* with *praviśa*. Cs further glosses, "return to *or* inhabit (*viśa*)."

"O Lord of immense blazing energy" *mahātejaḥ*: Literally, "O one of immense blazing energy."

"with your godlike brothers" *bhrātṛbhiḥ saha devābhaiḥ*: Ck, Ct, and Cs attempt to rationalize the use of the plural form *bhrātṛbhiḥ* in light of the fact that, in the absence of Lakṣmaṇa, who left his earthly body at 7.96.15–18, Rāma has been accompanied by his two surviving brothers, Bharata and Śatrughna, as mentioned at 7.99.11. See 7.99.11 and notes. Ck argues that Rāma's three brothers all act separately in that Lakṣmaṇa has preceded Rāma, Śatrughna alone accompanies him at this point, and Bharata will follow after him. Nonetheless, Ck argues, the reentry of the brothers into their divine forms is referred to generally here, so there is no contradiction. (*yady apy adya śatrughna eka eva saha gacchati. tathāpi . . . sa tu purogatasya saha gacchataḥ paścād āgamiṣyataś*

ca bhrātuḥ sāmānyāt kriyata iti na virodhaḥ.) Ct argues that, according to [Maheśvara-] tīrtha [Cm], by the use of the plural here, Lakṣmaṇa's departure at this point in time and place is also suggested. Ct then quotes Ck on this matter. Ct then notes that all of this has been explained in the previous *sarga* (7.99.11). Ct continues that Bharata's departure will only take place after he witnesses Rāma's abandonment of his body. He thus refers his readers to the text of 7.99.11 for the information about Bharata's subsequent departure. Ct also notes that some authorities simply see the form [*bhrātṛbhiḥ*] as a plural of respect. He concludes with an anticipatory comment on his next line (*yām icchasi*—see below) by noting that Brahmā, referring to the multiplicity of his own forms, urges Rāma [and his brothers] to enter one or another of them. (*atra bhrātṛbhir iti bahuvacanena lakṣmaṇasyāpi tadānīṃ tatrāgamanaṃ sūcayatīti tīrthaḥ. katakas tu yady apy śatrughna eka eva saha gacchati. tathāpi purogatasya saha gacchataḥ paścād āgamiṣyataś ca bhrātus tatra praveśaḥ sāmānyenādyatanapraveśa ity ucyata iti na virodha iti vyācakhyau. bharatānugamanaṃ bhagavaddehavisarjanadarśanaparyantam iti ca pūrvasarge sāntaḥpuraś ca bharataḥ śatrughnasahito yayāv iti padye vyākhyāti sma ca. tatra bharatasya paścād gamane mūlam anveṣṭavyam. pūjāyāṃ bahuvacanam ity anye. nanu madīyatanūnām anekatvāt kvacit praviśety ucyate tatrāha yām iti.*) In a similar vein, Cs argues that there is no contradiction here because the sense is that, on the basis of verse 7.99.11, there was a meeting of all the brothers, starting with Bharata, at the time of their entrance into the Sarayū River. So by using the plural form "brothers (*bhrātṛbhiḥ*)" we are to understand that the previously departed Lakṣmaṇa is to be included as well. (*bhrātṛbhiḥ prāggatalakṣmaṇena saha sāntaḥpuraś ca bharataḥ śatrughnasahito yayāv iti padyasyāpi sarayūpraveśakāle bharatādimelanam* [*ity*] *artha iti na tad visaṃvādaḥ.*)

"your own essential Vaiṣṇava form" *svakāṃ tanum* / *vaiṣṇavīm*: Literally, "your own Vaiṣṇava body." This phrase, as would be expected, is the one that excites the theological interest of the commentators. Their readings are informed further by the inclusion in their texts of a half verse (*yām icchasi mahābāho*, etc.) that, according to the apparatus, is a repeat of 9cd. However, given its relevance to the present discussion, we have included it here. The commentators disagree as to the precise meaning of the term *tanu*. Cv understands, "the abode of Viṣṇu, in his nature as Upendra and who is self-caused." Alternatively, Cv understands, "The abode of Padmanābha, who rests on the primordial ocean and who arises from a cause." (*vaiṣṇavīṃ svakāraṇabhūtasyopendrātmakasya viṣṇoḥ sthānaṃ tasyāpi kāraṇabhūtasyārṇavaśāyinaḥ padmanābhasya vā.*) Ck has the most elaborate discussion of what he sees as the successive transformations of Rāma and his brothers through various stages and forms to the highest, which is that of Brahman. He supports his notion of transformations with vedic quotes. He says, "You must enter your own form, that is to say, that form that belongs to Brahman and consists of pure knowledge . . . Thus your entrance today into your own inherent form, which consists of the knowledge of Brahman, was permitted at a different time by the Lord, Grandfather [Brahmā] . . . Therefore, the Lord Grandfather [Brahmā] issued his invitation to the effect that you should return to the Brahmaloka. This much is perfectly clear. But because knowledge of the Brahmaloka was not enjoined, there was first an injunction with regard to the upward transformation of the king in the form of the utterance: 'You, O one of blazing energy, must return to your own Vaiṣṇava form.' This is the correct reading [i.e., *svayam*]. That is the well-known lower Vaiṣṇava form belonging to Virāṭ, that is, the state of being that consists principally of consciousness and action [and] that you entered at the time of the downward transformation through the means of taking on a bodily form of a mortal man for the sake of your mission. In this way, O one of immense blazing energy, you then took on the mission of the incarnation of the one consisting principally of consciousness and light. And, once again, in order to accomplish your upward transformation in the same way as your downward transformation, you must

enter that Vaiṣṇava form consisting of Virāṭ, which is made of food and consists largely of vital breaths. And for the purpose of [your further upward] transformation you yourself, possessing your own inherent body, which consists of my body of pure consciousness, must enter [that Vaiṣṇava form] first. As for the others [i.e., your brothers], they will all transform upward, each possessing his proper form according to their different transformations. Later, the Lord will reveal that, according the utterance (7.100.19a): 'From whom they issued forth' etc. In this way, there will be a process of upward transformations to the state of final liberation as set forth in the *vedas* [as it is stated at *TaiU* 3.10.5]: 'Having ascended upward to that body consisting of food, and then to the one consisting of the vital breaths, and then to the one consisting of mind.' (*svakāṃ brāhmīṃ vidyāmayīṃ tanuṃ praviśa . . . tathāpy adya svabrāhmavidyātanupraveśa eva bhagavatā pitāmahena kālāntarīyo 'numanyate . . . ata eva brahmalokaṃ pratyāgacchety āhvānaṃ pitāmahasya bhagavata iti suspaṣṭam. aviniyuktabrāhmalaukikavidyāto nrpasaṃkramaprayojana upasaṃkramāntaraniyogaḥ. vaiṣṇavīṃ tāṃ mahātejas tāṃ tanuṃ praviśa svayaṃ pāñktaḥ pāṭhaḥ. yāṃ tāṃ prasiddhāṃ vaiṣṇavīm avarāṃ vairājīṃ tanuṃ bhūmacitkriyāmayasattvaṃ*[*tve*?] *kāryāya martyamānuṣatanūpagrahaṇadvāratvena yathāvasaṃkramasamaye prāviśaḥ. evam eva he mahātejo bhūmacijjyotirmayakṛtāvatārakāryas tvaṃ punaś ca yathāvasaṃkramam upasaṃkramasiddhaye tām eva vairājīṃ vaiṣṇavīm annamayīṃ tanuṃ bhūmaprāṇamayīṃ mattanubhūmacinmayasahajatvattanur upasaṃkramasiddhaye svayaṃ praviśa prathamam. pare 'pi yathāsaṃkramaṃ svasvocitatanur upasaṃkramiṣyanti. tad api cāgre bhagavān darśayiṣyati—'yebhyo viniḥsṛtā ityādinā* [= 7.100.19a].' *tathā hi śrau*[*to*]*pavargapadopasaṃkramakramaḥ. 'etam annamayam ātmānam upasaṃkramya. etaṃ prāṇamayam ātmānam upasaṃkramya. etaṃ manomayam ātmānam upasaṃkramyeti* [*TaiU 3.10.5*].')" Cg takes a completely different approach, according to which, as noted earlier, he understands the phrase to apply collectively to the four separate divine forms, which the four brothers—Rāma, Lakṣmaṇa, Bharata, and Śatrughna—will assume, respectively. Rāma will assume his form as Viṣṇu, Lakṣmaṇa as Śeṣa, Bharata as Garuḍa, and Śatrughna as Viṣvaksena. (*svakāṃ tanum iti. tvaṃ viṣṇutanuṃ lakṣmaṇaḥ śeṣatanuṃ bharato garuḍatanuṃ śatrughno viṣvaksenatanum ity arthaḥ.*) See notes to 7.96.18. Cs, citing an unnamed *smṛti*, comments, "O Sva, that is, O independent one! This is as noted in the *smṛti* to the effect that 'He is known as *sukha*, "blissful," because of his independence.' The term *svakām* means 'consisting of bliss.' (*sva svatantra. svātantryāt sukha iti prokta iti smṛteḥ. svakāṃ sukharūpiṇīm.*)" D6,M6, and GPP, NSP, Gita Press, KK, and VSP read the synonymous *svikām* for *svakām*, "one's own." Ct understands the phrase to refer to the world that is as exceedingly dear to Viṣṇu as is his own form (*svikāṃ tanuṃ svatanuvad atyantapriyaṃ lokam*). Cr explains, "The body, that is to say, the well-known abode that is connected with Viṣṇu . . . that is to say, the phrase refers to Sāketa (*tāṃ prasiddhāṃ vaiṣṇavīṃ viṣṇusambandhinīṃ tanuṃ dhāmety arthaḥ . . . svakāṃ tanuṃ sāketam ity arthaḥ*)." See notes to verses 9 and 10 below.

"which is the eternal Brahman" *tad ākāśaṃ sanātanam*: D6,7,10,11,M3,6, and GPP, NSP, and Gita Press read *yadvākāśam*, "or the . . . *ākāśam*," while T2,M1,7, and KK and VSP read instead the more or less synonymous *tadvākāśam*. We understand the word *ākāśa* in its well-documented sense of Brahman, or the highest principle of the universe. In this we follow Ct, who notes, "It is well known in various places in the vedic literature that the word *ākāśa* is used in the sense of Brahman (*ākāśaśabdo hi brahmaṇi tatra tatra śrutiṣu prasiddhaḥ*)." See, for example, *AV* 9.10.18a; *GopBr* 1.1.38; *TaiBr* 3.10.9.4a; *TaiĀ* 2.11.1a; *ŚvetāU* 4.8a. Cv similarly understands the term to refer to the state of the highest spiritual liberation or purity, *kaivalyam*, that is, the state that is to be achieved through the inherent form of the pure spirit (*ākāśaṃ kaivalyaṃ kevalātmasvarūpeṇāvasthānam iti yāvat*). Cg, citing *ṚV* 1.164.39, takes the term to refer to the eternal, highest heaven.

Alternately, he suggests that it may mean the heavenly realm of Vaikuṇṭha, which is the abode of Viṣṇu's *avatāras*. (*ṛco 'kṣare parame vyoman iti śrutyuktaparamākāśaṃ viṣṇvavatārakulasthānaṃ vaikuṇṭhaṃ vā*.) On the identification of the highest heaven with Brahman, see Sāyaṇa's commentary on *ṚV* 1.164.39 (*ṛcó 'kṣáre paramé vyóman*), in which he quotes a number of upaniṣadic passages in which the term *akṣara* is equivalent to Brahman. See, for example, *BṛĀraU* 3.8; *MuṇḍaU* 1.1.5, 1.2.13. See also van Buitenen 1959. Cr offers an idiosyncratic explanation of the phrase. He reads the adjective *sanātanam*, normally, "eternal," as a *bahuvrīhi* compound in the sense of "The pervasion of Sana, i.e., Brahmā, that is to say, that heavenly realm in which the injunction [of Brahmā] with regard to various duties prevails; [that heavenly realm] is as expansive as the sky and is, in fact, [Rāma's] inherent abode, Sāketa. (*sanātanaṃ sanasya brahmaṇa ātanas tattatkārye niyogo yatra tad ākāśam ākāśavad vistīrṇaṃ yat svakāṃ tanuṃ sāketam ity arthaḥ*.)" As elsewhere, Cr is stretching the language to, or even beyond, its limits. All translators consulted take the term *ākāśa* in its sense of "sky," "void," or "ether," but it is difficult to see how the notion of Viṣṇu dissolving into space or the material element *ākāśa* can make any real theological sense.

Following 7ab, Ñ2,V2,B1,3,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP insert a variant of 9cd for the first time, repeating it in its proper place. The verse, as it appears here, reads: *yām icchasi mahābāho tāṃ tanuṃ praviśa svikām*, "Whichever body of your own you wish, great-armed one, enter that." This line is then construed with their variant of 7ab, *vaiṣṇavīṃ tāṃ mahātejo yad* [*tad*—KK, VSP] *vākāśaṃ sanātanam*, which then offers the choice of either Rāma's own inherent Vaiṣṇava form or the eternal form of *ākāśa*, that is, Brahman. We understand the distinction to be between the *saguṇa* form of the four-armed, etc., Lord Viṣṇu, or the *nirguṇa* state of the *paramātman*.

8. "For you are the refuge of the worlds" *tvaṃ hi lokagatiḥ*: Ct takes the term *lokagatiḥ* to mean both the one who causes people to ascend to heaven, etc., and the one who is the goal of people (*lokānāṃ svargādikaṃ gamayitā lokair gamyaś ca tvam evety arthaḥ*). Cr glosses, "The refuge of the worlds, that is to say, you alone are the savior of all people (*lokānāṃ nikhilajanānāṃ gatir nirvāhakas tvam eva*)."

"large-eyed Lord" *deva . . . / . . . viśālākṣa*: Literally, "O large-eyed god." D6,7,10,11,T4 (second time),M1–3, and GPP, NSP, Gita Press, KK, and VSP read the feminine accusative *viśālākṣīm* for the critical edition's masculine vocative, thus making the adjective modify Māyā rather than Rāma. Ct understands this variant to indicate that Māyā comprehends all objects (*viśālākṣīm ity anena tasyāḥ sarvaviṣayatā sūcitā*—so Ct). Cm is similar but understands that what is being expressed is both that she comprehends all objects and, in addition, she has the nature of having utterly clear perception (*viśālākṣīm ity anena tasyāḥ sarvaviṣayatā sākṣātkārarūpatā cokṣyate*). Cs also understands similarly, glossing, "comprehending innumerable objects through her universality with regard to herself and others (*viśālākṣīṃ svaparasādhāraṇyena bahuviṣayām*)." Among the translators consulted, only Raghunathan (1982, vol. 3, p. 626) follows this interpretation, translating, "the all-seeing Divine Māyā."

"no one . . . truly knows you" *na tvāṃ kecit prajānate*: Literally, "none at all know you." Cm observes, "Even those who are endowed with extraordinary knowledge [cannot understand Viṣṇu] even through the power of their austerities, etc. (*kecit tapobalādibhir atiśayitajñānasaṃpannā api*)." Ct similarly notes, "Even those who are endowed with extraordinary austerities do not know you (*tvāṃ kecid atiśayitatapaḥsaṃpannā api na prajānate*)." Cv believes the reference is to those who are deluded by Māyā (*māyayā mohitā na jānantīty arthaḥ*).

"other than Māyā" *ṛte māyām*: Cm and Ct understand *māyā* here to refer to the power of knowledge (*jñānaśaktim*—so Cm; *jñānaśaktirūpām*—so Ct). Ct thus believes that the point of this verse is to state that only those to whom such power of knowledge has been

revealed through hearing, cogitating, meditating, etc., actually comprehend Viṣṇu (*śravaṇamanananidihyāsanādinedṛśī jñānaśaktir yeṣāṃ prādurbhavati ta eva tvāṃ jānantīti tātparyam*). Cg takes the term *māyā* to refer to Lakṣmī (*māyāṃ lakṣmīm*), as does Cs, while Cr understands, "she who consists of compassion (*māyāṃ kṛpāmayīm*)," whom he identifies below as Sītā. Cv understands the term in its normal sense of "illusion," glossing, "ignoring *māyā*, that is to say, deluded by *māyā* (illusion) (*ṛte māyāṃ māyām atikramya māyayā mohitā*)." For a discussion of the connection between Sītā and *māyā* in the *Vālmīki Rāmāyaṇa*, see S. Goldman 2010a.

"your immemorial consort" *tava pūrvaparigrahām*: Literally, "your primordial wife." Cg glosses, "she who is being embraced beginninglessly; the meaning is 'eternally inseparable' (*anāditayā parigṛhyamāṇāṃ nityānapāyinīm ity arthaḥ*)." Ct understands the term to suggest her innateness [with respect to Viṣṇu] (*tena sahajatvaṃ sūcitam*). Cm understands similarly (*ity anena sahajatvam ucyate*). Cr glosses, "[your] eternal wife Sītā (*nityastriyaṃ sītām*)." Cs explains, "She is the one of whom there was long ago an acceptance with the words 'She is mine' (*madīyeti svīkaraṇaṃ yasyāḥ sā tām*)."

9. "You" *tvam*: Ñ2,V2,3,B1,2,4,D6,7,10,11,G2,M9, and GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *tvām*. This reading creates a significant syntactical difficulty. Cr attempts to account for the accusative. He proposes supplementing the syntax in order to complete the sentence and account for the accusative: "The *vedas* call you the one who is characterized by the qualities of being inconceivable, etc." (*tvā tvām acintyatvādiviśiṣṭam āhur vedā iti śeṣaḥ*). Cs simply construes the accusative with the phrase from verse 8: "None except Māyā knows [you] (*ke 'pi māyām ṛte na jānata ity anvayaḥ*)." Roussel (1903, vol. 3, p. 647), Shastri (1959, vol. 3, p. 635), Gita Press (1998, vol. 2, p. 939), and Benoît (1999, p. 1432), read the accusative as if it were a nominative or, in the case of Roussel, a vocative. Dutt (1894, p. 1930) and Raghunathan (1982, vol. 3, p. 626), like Cs, take the accusative essentially as a repetition of the one in 8b above, where it serves as the object of the verbal phrase *na . . . prajānate*, "They do not know you."

"the Great Being—inconceivable, indestructible, the sum of all things" *acintyaṃ mahad bhūtam akṣayaṃ sarvasaṃgraham*: Literally, "surpassing thought, the great being, having no decay, [and] an aggregate of all." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read *cājaraṃ tathā*, "and unaging as well," for *sarvasaṃgraham*, "the sum of all things." Cg, the only commentator to remark on the critical reading *sarvasaṃgraham*, glosses, "gracious to all (*sarvānugrāhakaḥ*)." Cm and Ct gloss, "*acintyam* means devoid of any limitation by space; for that reason, a great being, that is to say, one who has attained [much]. The words 'by means of all things without distinction' should be added. By this is to be understood 'devoid of any limitation with regard to objects.' [The word] *akṣayam* means 'devoid of any limitation in respect to time'; *ajaram* means 'unchanging.' (*acintyaṃ deśataḥ paricchedaśūnyam. ata eva mahad bhūtam prāptam, aviśeṣāt sarvavastubhir iti śeṣaḥ. tena vastuparicchedaśūnyam. akṣayaṃ kālaparicchedaśūnyam. ajaram avikāriṇam.*)" Cm is similar, except that he elaborates in the explanation of the term *mahad bhūtam*. He remarks that the word *bhūta* here is derived from the root √*bhū* in the sense of "acquisition" and is used because of [Viṣṇu's] acquisition of all things. (*bhū prāptāv iti dhātor utpannena bhūtaśabdena sakalavastuprāptatvāt.*) Cs understands *acintyam* to mean "impossible to be conceived of as having any limits." He takes *mahad bhūtam* to mean "the one who provides entry into [heavenly] worlds." He glosses *akṣayam* as "unending," and takes *ajaram* to mean "devoid of the six [unpleasant] waves [of bodily existence]." (*acintyam iyān iti sasīmatvena cintayitum aśakyam. mahad bhūtaṃ lokapraveśakam. akṣayam anantam. ajaraṃ ṣaḍūrmirahitam.*) The six "waves" (*ṣaḍūrmi*) are the six afflictions of bodily existence mentioned at *Bhāgavatapurāṇa* 10.70.17. They are usually listed as sorrow, delusion, old age, death, hunger, and

thirst. See *Śāradātilaka* 1.46b–47a (but compare *Nyāyamañjarī* 2.431.9, where the list differs somewhat). See also Apte s.v. *ūrmi*.

"O Lord of immense blazing energy, please return of your own accord to whichever form you wish." *yām icchasi mahātejas tāṃ tanuṃ praviśa svayam*: Literally, "O one of immense blazing energy, you must yourself enter which body you desire." See notes to verse 7 above, where a variant of this line is discussed.

10. "When . . . had confirmed his resolution" *viniścitya*: Literally, "having resolved." Ct glosses, "having made the resolution that was previously mentioned (*prāguktaṃ niścayaṃ kṛtvā*)." See 7.97.3, where Rāma first makes his resolution to leave the human world. Ck understands that, as has been previously indicated, Rāma is deliberating as to what he must do in respect to his transformation as Vairājaviṣṇu, whose body consists of food, in order to accomplish the upward transformation to his own proper Brahmaloka, which consists principally of bliss (*uktarītyā bhūmānandasvakabrahmalokopasaṃkramāyānnamayānnamaya*[*sic*] *vairājaviṣṇūpasaṃkramasya kartavyatvaṃ viniścitya*). See notes to verse 7 above.

"the immensely wise Rāma" *mahāmatiḥ*: Literally, "the immensely wise [one]." Ck and Ct gloss, "omniscient (*sarvajñaḥ*)." Cs similarly glosses, "the omniscient lord (*sarvajño bhagavān*)."

"those words of Grandfather Brahmā" *pitāmahavacaḥ*: Literally, "the words of the Grandfather."

"he . . . entered . . . the blazing energy proper to Viṣṇu" *viveśa vaiṣṇavaṃ tejaḥ*: Literally, "he entered the Vaiṣṇava blazing energy." As before with the phrase *vaiṣṇavīṃ tanum* (see verse 7 above), the commentators engage in various, sometimes protracted, technical discussions as to the theology of the transformation of Rāma. Ck, citing a common vedic passage (*TaiS* 6.2.9.2.8; see also 1.7.4.4.7; *ŚatBr* 1.1.2.13; *GopBr* 2.4.6.15, etc.), showing that "the sacrifice indeed is Viṣṇu (*yajño vai viṣṇuḥ*)," understands the term "blazing energy" here to be that which takes the form of the sacrificial fire (*vaiṣṇavaṃ tejo yajño vai viṣṇur ityāder yajñajvālarūpaṃ tejaḥ*). Ck continues that what this really means is that Rāma, in bodily form, like a *yogin* engaged in the *brahmamedha* (see the opening comments to *sarga* 99 notes), entered the fire of the *brahmamedha* (*saśarīraḥ san brahmamedhāgniṃ brahmamedhayogīva viveśa*). Ct explains, "He entered the blazing energy of Viṣṇu, that is to say, the form of [the embodied four-armed Viṣṇu] Upendra, which consists of blazing energy like that of the sacrificial flame. By this," Ct continues, "is suggested that his body, which in fact consisted of blazing energy, through divine illusion (*māyā*) was taken to be an actual human body by those possessed of [actual] human bodies, etc. (*vaiṣṇavaṃ tejo yajñajvālavat tejomayam aupendraṃ viveśa. anena tejomaya eva deho māyayā manuṣyadehādibhir manuṣyadehatvena gṛhīta iti dhvanitam.*)" Cr understands the phrase *vaiṣṇavaṃ tejaḥ* to refer to Vaikuṇṭha, which consists of the blazing energy that is connected with Viṣṇu (*vaiṣṇavaṃ viṣṇusaṃbandhi tejas tanmayavaikuṇṭham ity arthaḥ*).

Translators are similarly divided as to the exact meaning of the phrase. Gorresio (1870, p. 309) offers, "*entrò . . . nell' essenza di Visnu.*" Dutt (1894, p. 1930) renders, "entered there . . . in his Vishnu form." Roussel (1903, vol. 3, p. 647) translates, "*entra dans la splendeur vishnouïte.*" Shastri (1959, vol. 3, p. 635) renders, "entered Vishnu's abode," while Raghunathan (1982, vol. 3, p. 626) translates, "entered Vishnu's body." Gita Press (1998, vol. 2, p. 939) offers, "entered into Viṣṇu's form," and Benoît (1999, p. 1432) paraphrases the sentence as "*Les paroles de l' Aïeul décidèrent l' avisé Rāma à réintégrer la dignité de Viṣṇu avec son corps.*"

"bodily" *saśarīraḥ*: Cs argues that the phrase "with the body" is mentioned because of Rāma's possessing a nature (i.e., body) that consists of knowledge and bliss. Cs continues that the phrase "together with his younger brothers" suggests that they do not aban-

don their bodies at this point. Cs bases this argument on two facts. The first is that there is no mention of an abandonment at this point in the *Padmapurāṇa* and similar texts. The second is that it will be stated later on that the body will be abandoned in another region. Cs concludes by noting that according to the opening verse of the *Īśopaniṣad*, which refers to the immutable oneness and fullness of the Supreme Spirit, all of the brothers are, in fact, a single being. (*saśarīras tasyāpi jñānānandādyātmakatvāt sahānujaḥ. anena teṣām api na śarīravisarjanam iti dhvanyate. śarīraparityāgasyātraiva pādmādāv apy anukteś ca. itaraviṣaye śarīratyāgasya vakṣyamāṇatvāc ca. pūrṇam evāvaśiṣyata ityāder ekībhāvaḥ.*) Compare Cs's comments on verse 7.94.18.

"together with his younger brothers" *sahānujaḥ*: As before, Ck understands that Rāma is, at this point, only accompanied by Śatrughna. He therefore glosses, "together with Śatrughna (*śatrughnasahitaḥ*)." Ct continues his discussion from above (see note on "blazing energy") by saying that the phrase "together with his younger brothers" is used because of the acceptance through discrimination [of that blazing energy] as if it were water, since the water [of the Sarayū] is the means of ingress to that blazing energy. This suggests that the bodies of Rāma's younger brothers, too, consist of blazing energy. Ct concludes by saying that their close association—of which we are informed by the phrase "together with the body"—shows that they, too, entered [the blazing energy of Viṣṇu] bodily. (*tejaḥpraveśe jale jalavadvivekenāgrahāt sahānuja ity anenānujaśarīrāṇām api tathaiva tejomayatvaṃ sūcitam. saśarīraśabdabodhitasvasāhacaryeṇa teṣām api saśarīrapraveśabodhanāt.*) For a discussion of Ck's and other commentators' views on which of Rāma's brothers actually accompany him as he departs the human world, see note 7 above. See, too, the note above (*saśarīraḥ*) for a discussion of whether or not Rāma's brothers abandon their bodies as does Rāma.

11–12. "Then, once he had returned . . . that god" *tato viṣṇugataṃ devam*: Literally, "the god who had gone to Viṣṇu." No doubt the idea here is that Viṣṇu, having cast off his earthly, human body of Rāma, now appears in his four-armed divine form. Ck, the only commentator to make note of the critical reading, explains, "For that very reason, that is, just as he had abandoned his mortal body, the divinities, who themselves had bodies consisting of food, worshiped the Lord Hiraṇyagarbha, who is associated with Brahmā, who had gone to the body of Viṣṇu, that is to say, who had attained an upward transformation through a body consisting of food, and whose nature was primarily consciousness and light (*tata eva hetoḥ parityaktamartyopagrahapūrvaṃ viṣṇugataṃ viṣṇūpagrahagatam annamayopasaṃkramaṃ prāptaṃ devaṃ bhūmacijjyotiḥsvabhāvaṃ bhagavantaṃ brāhmaṇaṃ hiraṇyagarbhaṃ devatā annamayātmatvena pūjayanti sma*)." See notes to verse 7 above.

D6,7,10,11,T3,4,G1,M3,5, and GPP, NSP, Gita Press, KK, and VSP read *viṣṇumayam*, "consisting of Viṣṇu," for *viṣṇugatam*, "gone to Viṣṇu." This lends the phrase the literal sense of "the god, consisting of Viṣṇu." On this reading, Ct glosses, "After his entrance, the divinities worshiped that god, consisting of Viṣṇu, who had attained non-difference with respect to Upendra. (*tatas tatpraveśāt. viṣṇumayam upendrābhedam āpannaṃ devaṃ devatāḥ pūjayanti sma.*)" Cr understands the phrase to mean "Rāma, the god eternally endowed with play, reached the close proximity of Viṣṇu, who was a fragment of Bharata, who also consisted of Viṣṇu (*viṣṇumayabharatāṃśabhūtaviṣṇusamīpaṃ prāptaṃ devaṃ nityakrīḍāvantaṃ rāmam*)." Cr seems to argue for an unusual theology according to which Rāma is the Supreme Being and inhabitant of Sāketa, while Viṣṇu consists of the portions of Bharata and the other two brothers;. for Cr, Rāma resides in Sāketa and Viṣṇu in Vaikuṇṭha. See verses 14 and 16 below. See, too, Cr's comments at 1519*, note 1, following notes to verse 26 below.

"the *sādhyas*" *sādhyāḥ*: See notes to 7.27.3–4.

"the *daityas*, *dānavas*, and *rākṣasas*" *daityadānavarākṣasāḥ*: Cr takes the inclusion of these demonic beings among those worshiping Viṣṇu to suggest that the god in his form as Rāma had the ability to infatuate everyone (*daityādikartṛkapūjanoktyā rāmarūpasya sarvamohakatvaṃ dhvanitam*).

13. "delighted" *hṛṣṭam*: D10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *puṣṭam*, "prosperous."

"All of them had their dearest wish fulfilled." *sarvaṃ pūrṇamanoratham*: Literally, "the totality whose wish was fulfilled." The wish here is, no doubt, the return of Viṣṇu to heaven. D10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read instead *susaṃpūrṇamanoratham*, which then construes with the *sarvam* in *pāda* a to mean "all had their wish completely filled."

"They all cried out: 'Wonderful! Wonderful!'" *sādhu sādhv iti tat sarvam*: Literally, "that totality [said] '*sādhu*! *sādhu*!'" D10,11,G3, and GPP, NSP, Gita Press, KK, and VSP read *tair devaiḥ*, "by those gods," for *tat sarvam*, "that totality." Ct and Cr, the only commentators to remark on this variant, understand the gods to be the subjects of an unexpressed passive form of a verb meaning to speak. Thus, Ct glosses, "by those gods '*sādhu*! *sādhu*!' was uttered (*tair devaiḥ sādhu sādhv iti bhāṣitam*—so Ct; Cr similarly)." This variant raises the issue as to how much of the verse is the direct speech of the gods and others. Ct appears to believe that most of the verse is the direct speech of the divinities. He says, "Those gods said: 'Since you have come here, all this, that is, the collectivity of those people who dwell in the highest heaven, are prosperous and joyous. Their wish has been fulfilled, and they have become free from any taint.' [And they also said] '*sādhu*! *sādhu*!' (*tvayy āgate sarvam idaṃ tridivasthajanajātaṃ puṣṭaṃ pramuditaṃ saṃpūrṇamanorathaṃ gatakalmaṣaṃ ca jātam iti tair devaiḥ sādhu sādhv iti bhāṣitam*)." Cv, however, explicitly understands that the gods say only, "*sādhu*! *sādhu*!" the rest being words of the "king of poets," i.e., Vālmīki (*sarvam ityādi sādhu sādhv ity eva mataṃ devādīnāṃ pūjāvākyaṃ tatsarvam ityādi śeṣaṃ kavirājavākyam*—Adyar-Cv, p. 865). Cr similarly puts the description of the heavens and their felicity as part of the narrative voice, adding the verbal phrase "it was said" to indicate that only the expression "*sādhu*! *sādhu*!" is the direct speech of the gods. (*gatakalmaṣaṃ sarvaṃ tridivam ūrdhvalokam ity arthaḥ susaṃpūrṇamanoratham ata eva pramuditam ata eva puṣṭam āsīd iti śeṣaḥ. ata eva devaiḥ sādhu sādhv ity ūca iti śeṣaḥ.*) The translators are divided.

14. "Viṣṇu" *viṣṇuḥ*: Because of the complex issue of the various transformations of Viṣṇu posited by the commentators, several of them feel called upon to parse the name here. Ct explains, "[The name] 'Viṣṇu' refers to Rāma of immense blazing energy, whose body has transformed into the body of Viṣṇu (*viṣṇur viṣṇuśarīrasaṃkrāntaśarīro mahātejā rāmaḥ*)." Cg similarly glosses, "Viṣṇu, that is, Rāma, who has attained the state of Viṣṇu (*viṣṇur viṣṇutvaṃ prāpto rāmaḥ*)." In keeping with his own peculiar reading of this entire passage, Cr explains, "Viṣṇu, that is to say, Bharata (*viṣṇur bharataḥ*)." See Cr's comments on verse 12 above and verse 16 below. Ck, characteristically, glosses, "[The name] 'Viṣṇu,' [refers to] the Lord Hiraṇyagarbha, who has transformed into the body of Viṣṇu and who is of immense blazing energy and consists chiefly of consciousness and light (*atha viṣṇur viṣṇūpagrahopasaṃkrānto bhagavān mahātejā bhūmacijjyotirmayo hiraṇyagarbhaḥ*)." Cs glosses, "Viṣṇu, who had concealed within himself the body of the leader of the Raghus (*viṣṇuḥ svāntarnigūhitaraghunāyakakāyaḥ*)."

"to Grandfather Brahmā" *pitāmaham*: Literally, "to the Grandfather."

"O Lord of firm vows" *suvrata*: Literally, "O one of good vows."

"heavenly worlds" *lokān*: Literally, "worlds." Ś,V,B2,4,D1,3,5–12,T2,G2,M7,8, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead the accusative singular *lokam*, "world." Ct glosses, "By means of the acquisition of your world, together with you in

your reabsorption, please grant them a world that will lead them to liberation (*tvallokaprāptidvārā pratisaṃcare tvayā saha mokṣaprāpakaṃ lokam eṣāṃ dātum arhasi*)." Cg understands the meaning to be "Please grant them by means of their subtle bodies [a world] (*ātivāhikatayā dātum arhasīty arthaḥ*)." Not surprisingly, Ck continues his extensive analysis of Rāma's successive stages of elevation with a rather extensive description of the nature and inhabitants of the Brahmaloka drawn heavily from upaniṣadic passages, especially *ChāndoU* 8.5.3 and *Āruṇikopaniṣad* 1, in an effort to demonstrate that the highest and most esoteric Brahmaloka is, in fact, found in the innermost sanctum of the celestial city of Ayodhyā. He understands the name of the celestial palace Aparājitā, mentioned at *Chāndogyopaniṣad* 8.5.3 and *Kauṣītakibrāhmaṇopaniṣad* 1.3, to be a synonym of Ayodhyā.

15. Several of the commentators note that this verse provides the rationale for Rāma's urging Brahmā to admit people who would not normally be eligible for the lofty realm of the Brahmaloka. Ck and Ct introduce the verse by saying that it is uttered in response to the question "For what purpose is there such an effort for the liberation of these people (*kim artham evam etanmuktaye yatnas tatrāha—ime hīti*—so Ct; Ck similarly)." Cs similarly sees the question to be "For what reason is there such an extreme desire to grant favor on your part? (*kim artham atyartham etadanujighṛkṣā tavety ata āha—ime hīti*)." Cg, most forthrightly, remarks that the verse responds to the question "How can these people who are utterly devoid of knowledge of Brahman reach the Brahmaloka? (*kathaṃ brahmavidyārahitānām eṣāṃ brahmalokaprāptir ity atrāha—ime hīti*)."

"these . . . devotees . . . worthy of my devotion" *bhaktā bhājayitavyāś ca*: Literally, "devotees and ones worthy of devotion." One is obliged to read the causal as a simplex. D3,5–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the virtually synonymous *bhaktā hi bhājitavyāś ca*. Cr glosses this variant as "They are to be served appropriately, even by me (*mayāpi yathocitaṃ sevyāḥ*)." T2 and Ck read *bhāṣitavyāḥ*, "are to be addressed *or* spoken [about]," for *bhājitavyāḥ*. Ck explains this reading as "For the sake of their purpose, I must necessarily speak about them to you [Brahmā] (*ata ime bhāṣitavyā etatprayojanārthaṃ bhavantaṃ prati mayāvaśyavaktavyā ity arthaḥ*)." Ct notes Ck's reading as a variant and glosses it in virtually identical words.

"resolute" *manasvinaḥ*: Ck explains, "All of these followed me when I had incarnated on earth in order to accomplish my mission, that is to say, they incarnated with me from my Brahmaloka, and having done so, they were very resolute, that is to say, they had praiseworthy hearts in that they did not turn away from battle, were supremely firm, and supremely energetic (*kāryāya bhūmāvatarantaṃ māṃ sarva ime snehād anuyātā asmadbrahmalokān mayā sahāvatīrṇā avatīrya ca manasvino raṇāparāṅmukhaparamadhīraparamotsāhātipraśastamanasaḥ*)." D3,6,7,10,11,G1,M1,5, and GPP, NSP, and Gita Press read instead *yaśasvinaḥ*, "illustrious." D11 and Cr read instead *tapasvinaḥ*, "ascetics." Cr glosses this odd reading as "possessed of praiseworthy action *or* deliberation (*praśastavicāravantaḥ*)."

"who have abandoned their bodies for my sake" *tyaktātmānaś ca matkṛte*: The commentators offer various interpretations of the phrase. Ck explains, "For my sake, that is to say, for the purpose of assisting me, they abandoned themselves, that is to say, they abandoned their very life breaths in battle (*matkṛte matsāhāyyaprayojanāya tyaktātmānaḥ prāṇān api yuddhe tyaktavantaḥ*)." Ct glosses, "They have abandoned their bodies for my sake because of their inability to endure separation from me (*matkṛte madviyogāsahiṣṇutayā tyaktātmānas tyaktaśarīrāḥ*)." Cr understands, "For my sake they abandoned their worldly activities (*matkṛte tyaktātmānas tyaktalaukikaprayatnāḥ*)."

16. "Lord . . . patriarch of the world" *lokaguruḥ prabhuḥ*: Literally, "the *guru* of the world *or* worlds, the lord." Ck explains, "Enjoined by Śrī Rāma, who is the king, Brahmā, who is Hiraṇyagarbha, the *guru* of the worlds, that is to say, he who is the emitter of the

seed of all the worlds through being the male mentioned in the quote from the *śruti*, 'Now whatever semen there is in a man that takes the form of the sun,' and according to the *śāstra*, 'that *mantra* consisting of wind (*mantrā marunmayā*),' he is the teacher of all knowledge beginning with the *vedas* because of his being in his true form the entirety of Brahman as sound. Moreover, he is the powerful one (*prabhuḥ*), that is, the four-faced Lord Brahmā, who is capable of causing beings with respect to knowledge of Brahman to attain all heavenly worlds up to and including the world of Brahman—irrespective of forbidden, optional, obligatory, occasional, and expiatory [rites]—and he is also capable of causing those beings who have practiced the required and non-prohibited rites to attain the heavenly worlds conforming to those rites. (*evaṃ brahmarājaśrīrāmahiraṇyagarbhaniyukto lokagurur atha yad etat puruṣe reto bhavaty ādityasya tad rūpam iti śrutes tattatpuruṣadvārā sarvajagadbījaniṣekakartā mantrā marunmayeti śāstreṇa samastaśabdabrahmasvarūpatvād vedādisarvavidyopadeṣṭā ca prabhur nirniṣiddhakāmyanityanaimittikaprāyaścittānuṣṭhātṛbrahmavidyāṃ brahmalokāntasakalalokaprāpane 'kāmyāniṣiddhakarmiṇāṃ tattatkarmānurūpaṃ svarnilayaprāpaṇe ca.*)" The quote "*yad etat puruṣe reto bhavaty ādityasya tad rūpam*" cited by Ck is found as part of a quote cited at *Tantrāloka* 29.15.

Ct succinctly echoes Ck's definitions. He says, " 'The *guru* of the worlds' means both 'the creator of the entire universe' and 'the teacher of all knowledge, starting with the vedas.' 'The powerful one (*prabhu*)' means 'the one who is capable of causing [beings] to obtain the fruits of their ritual actions that are occasional, ordained, and prohibited.' (*lokaguruḥ sarvajagatkartā vedādisarvavidyopadeṣṭā ca. prabhur nityanaimittikavihitaniṣiddhakarmaṇāṃ phalaprāpaṇe samarthaḥ.*)"

"those words of Viṣṇu" *viṣṇuvacanam*: In keeping with his interpretation of this passage, Cr glosses, "the words of Viṣṇu, that is to say, of Bharata (*viṣṇor bharatasya vacanam*)." See Cr's comments on verses 12 and 14 above.

"he said": We follow Cr in providing the missing verb. He understands that the phrase "Brahmā said" must be added (*brahmābravīd iti śeṣaḥ*).

"All these who have accompanied you" *ime samāgatāḥ*: Literally, "these who are assembled." We agree with Ct and Cr, who gloss, "those who have come together with you (*ime tvayā saha samāgatāḥ*—so Ct; Cr similarly)." Ck simply glosses, "those who have come together, that is to say, those devotees (*ya ime samāgatā bhaktās te*)."

"the worlds known as the Sāntānikas" *lokān sāntānikān nāma*: V3,D7,11,M1,7, and GPP, NSP, and Gita Press read *saṃtānakān* for *sāntānikān*. The variants Santānaka, Sāntānaka, Sāntānika, and Santāna (see verse 17 below) are all derived from the verbal root *sam* + √*tan*, "to stretch *or* extend," and are related to the idea of "extension *or* expansion" (*santāna*), either in a spatial sense or in the sense of lineage or progeny. It is also the name of one of the five trees in Indra's heaven. See *KumāSaṃ* 6.46, and 7.3; and *ŚiśuVa* 6.67. See also *MBh* 1.98.17, 3.220.23, etc.; and *Harivaṃśa* 107.3. See, too, 7.99.8–9 and notes. Both Gorresio (1870, p. 334, n. 108) and Benoît (1999, p. 1732) note the term. Although Rāma is departing for the Brahmaloka, it appears that various classes of his followers are destined for less lofty realms, and several of the commentators address this matter. Ck observes, "These [devotees] will go to, that is to say, let them attain, in due succession, the well-known worlds named Sāntānikas, which are worlds of Brahmā that are to be obtained according to one's merits. The words 'thus did he [Brahmā] ordain' should be supplied. [The word] *santāna* means 'people'; those [worlds] that belong to them are therefore called *sāntānika*, 'belonging to the people.' The core location [of these worlds] is the citadel of Brahmā in the majestic and supreme Ayodhyā. Surrounding it are the well-known quintuple enclosures characterized as *pradhāna*, 'principal,' *aṅga*, 'secondary,' *dvāra*, 'gateway,' *parivāra*, 'palisade,' and *samāja*, 'the assembly hall.' These constitute the five worlds of Brahmā [corresponding to the stages of liberation or ab-

sorption into the absolute] *sāyujya*, 'complete absorption,' *sārṣṭi*, 'full identity,' *sārūpya*, 'assimilation,' *sāmīpya*, 'proximity,' and *sālokya*, 'residence in the same heaven.' There that Brahmaloka known as *samāja*, 'the assembly hall,' that is, the one called *sāmājika*, that is to say, 'belonging to the people,' that is the world known as Sāntānika. (*ta ime yathāpūrvaṃ sāntānikān nāma prasiddhāṃl lokān svārhān brahmalokān yāsyanti prāpnuvantv iti nyayuṅkteti śeṣaḥ. santānāḥ prajāḥ. tāsām ime sāntānikāḥ, śrīmatparamāyodhyābrahmapuraṃ mūlasthānaṃ paritaḥ pradhānāṅgadvāraparivārasamājalakṣaṇapañcāvaraṇavat prasiddhaṃ. ta ime pañcabrahmalokāḥ sāyujyasārṣṭisārūpyasāmīpyasālokyākhyāḥ. tatra yo 'yaṃ samājākhyo brahmalokaḥ sa eva sāmājikaḥ sāntāniko lokaḥ.*)" In referring to the fivefold Brahmaloka, Ck appears to intend the central and highest *loka* to be that known as *pradhāna*, where one attains *sāyujya*, or complete absorbtion in the lord, surrounded by the four increasingly distant worlds, in each of which one attains, in turn, less proximity to the divinity. Compare notes to verse 17 below, where he refers to four divisions of the Brahmaloka, which we take to be a reference to the four outer divisions. Ct understands, "They will go to the worlds called Santānaka, that is to say, in due order to those that will produce liberation through the acquisition of Brahmā's world (*saṃtānakān nāma lokān krameṇa brahmalokaprāptidvārā muktijanakān yāsyanti*)." Cg offers, "Having obtained the worlds known as the Sāntānikas, they will go to your [i.e., Viṣṇu's] world; these last words must be supplied. (*sāntānikān sāntānikākhyāṃ lokān saṃprāptāḥ santaḥ yāsyanti. tvallokam iti śeṣaḥ.*)" On the four stages of liberation (*mukti*) and *sāyujya*, see *BhāgP* 3.29.13.

17. "Even an animal that abandons its life breaths while thinking upon Rāma" *yac ca tiryaggataṃ kiṃcit rāmam evānucintayat / prāṇāṃs tyakṣyati*: Literally, "and any animal whatsoever that will abandon life breaths while recalling Rāma alone." GPP, NSP, Gita Press, KK, and VSP read *tvām evam anucintayat* for *rāmam evānucintayat*, lending the line the sense "Even an animal that abandons its life breaths while thinking upon you in this way." Strangely, the editors of the critical edition do not note this variant. Ct presents an alternative reading of this passage. He interprets as follows: "Even an animal [*tirayggatam*] that regards *or* thinks of any object whatsoever as you, that is, as Viṣṇu, and abandons its life breaths through devotion to you, that is, Viṣṇu, imagining any object whatsoever to be Viṣṇu, shall live in the worlds known as the Santānakas. What more need be said? Those who are abandoning their life breaths in accompanying you will dwell in the Santānaka worlds. (*tiryaggatam api yat kiṃcid yatra kvāpi padārthe tvām eva viṣṇum iti cintayat kiṃcid padārthaṃ viṣṇutvena bhāvayat tvayi viṣṇau bhaktyā yuktaṃ prāṇāṃs tyakṣyati tat santānakanāmakalokeṣu vatsyati. kiṃ punar vaktavyam. ya ete tvadanurāgeṇa tvadanugamanapūrvaṃ prāṇāṃs tyajanti te santānakeṣu vatsyantīti.*)" Among the translators consulted, only Dutt (1894, p. 1931) follows this interpretation, translating, "This region is intended even for him, who though born in the most degraded state, thinks of all objects as Vishnu. There is no question about their attaining to his region who, out of devotion, have followed thee and renounced their persons."

"shall surely also dwell in Santāna" *vai santāne tu nivatsyati*: D10,11,G3, and GPP, NSP, and Gita Press read instead *tat santāneṣu nivatsyati*, "that [being] shall live in the Santānas," while KK and VSP read instead *vai tat santāne ni*[*vi*—KK]*vatsyati*, "that [being] shall surely live [dwell apart?—KK] in Santāna."

"which is endowed with every virtue" *sarvair eva guṇair yukte*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvair brahmaguṇair yukte*, "endowed with every virtue of Brahmā." Ct explains, "endowed with all the virtues of Brahmā, that is to say, with the virtues of Brahmā, such as the truthfulness of one's vows (*sarvair brahmaguṇaiḥ satyasaṃkalpatvādibrahmaguṇaiḥ*)." Ck understands the virtues of Brahmā to be the eight auspicious and well-known virtues of the *ātman*, as listed at *Chāndogyopaniṣad*

8.7.1, which he paraphrases and understands to qualify the Brahmaloka. In Ck's list there are only six: freedom from evil, freedom from old age, freedom from death, freedom from hunger and thirst, and the truthfulness of vows. (*ko 'sau sāntānikaloka ity ataḥ sarvair ityādi sa evāpahatapāpmā brahmaloko vijaro vimṛtyur vijighatso 'pipāsaḥ satyasaṃkalpa ity akhilaś ceti prasiddho 'pahatapāpmatvādyaṣṭakalyāṇaguṇair yukte.*) *Chāndogyopaniṣad* 8.7.1 lists the eight qualities of the *ātman* as freedom from evil, freedom from old age, freedom from death, freedom from grief, freedom from hunger, freedom from thirst, having truthful desires, and having truthful vows (*ya ātmāpahatapāpmā vijaro vimṛtyur viśoko vijighatso 'pipāsaḥ satyakāmaḥ satyakalpaḥ so 'nveṣṭavyaḥ sa vijijñāsitavyaḥ*). Compare the bodily afflictions (*ṣaḍūrmis*) discussed in the notes to verse 9 above. Cr lists the virtues as truth, knowledge, bliss, etc. (*satyajñānānandādibhir yukte*). Cg, quoting *Chāndogyopaniṣad* 3.13.7 (misquoted in GPP and KK but correctly quoted in VSP) concerning the light that shines in the highest of heavens, understands the Sāntānika world to be eternally endowed with all virtues ([*pṛṣṭh*]*eṣu sarvataḥ pṛṣṭheṣu* [*pratiṣṭheṣv* (*sic*)—GPP and KK] *anuttameṣūttameṣv iti śruteḥ sarvaguṇair nityayukte sāntānike*). Compare *Chāndogyopaniṣad* 3.13.7, "*atha yad ataḥ paro divo jyotir dīpyate viśvataḥ pṛṣṭheṣu sarvataḥ pṛṣṭheṣv anuttameṣūttameṣu lokeṣv idaṃ vāva tad yad idam asminn antaḥ puruṣe jyotiḥ*."

"and is just next to the Brahmaloka" *brahmalokād anantare*: Literally, "in the immediate proximity of the Brahmaloka." Ck understands that the phrase refers to a place that is not far from the fourfold Brahmaloka consisting of the locations *pradhāna*, *sāyujya*, etc. (see Ck's comments on verse 16 above). This is, in fact, the Sāntānika Brahmaloka, as was already shown. (*brahmalokāt pradhānasāyujyapadādicaturbrahmalokād apy anantare 'nantarasthāna eva, sa tu sāntāniko brahmalokas tathā darśitaś ca.*) Cg glosses, "Located in a place above, but not far removed from, the Brahmaloka (*brahmalokād anantare 'vyavahitoparideśasthe*)." Ct understands, "Located near that. By this is suggested liberation together with Brahman through the attainment of the Brahmaloka in due order on the part of those who are situated there. (*brahmalokād anantare tatsamīpasthe. anena tatra sthitānām api krameṇa brahmalokaprāptyā brahmaṇā saha muktiḥ sūcitā.*)" Cr understands, "In those particular worlds, the Santānas, that are to be found in Sāketa, which exists in close proximity to the Brahmaloka, that is to say, the Goloka (*brahmalokād golokād ity artho 'nantarasamīpavartisākete vidyamāneṣu santāneṣu lokaviśeṣeṣu*)."

18. "The monkeys shall return to their own places of birth and so shall the apes." *vānarāś ca svakāṃ yonim ṛkṣāś caiva tathā yayuḥ*: Literally, "The monkeys to their own source and the apes in the same way went." Given the context of this and the following verse, it seems clear that we are still dealing with the direct quotation of Brahmā's words, which will not end until 20ab. Similarly, none of the assembled actually enter the river until 20cd. Therefore, we must take the perfect form *yayuḥ*, "they went," of 18b, as well the perfect *prapedire*, "they reached *or* attained," of 19d, as injunctive or future. In this interpretation we follow Cv, Cm, and Ct (see notes to verse 19 below). GPP, NSP, Gita Press, KK, and VSP read the synonymous *svikām* for *svakām*, "one's own."

This verse and what follows resolve the commentators' anxiety about how it is that mere monkeys are permitted to enter the Brahmaloka, which is attainable only by those who know Brahman. The idea is that the monkeys, who are described as the sons of the various gods, seers, etc., at *Bālakāṇḍa sarga* 16 and throughout the epic, will return to the worlds of their respective fathers, while the others will enter the Sāntānika worlds according to their various merits. Ck explains, "Thus having described the attainment of the *samāja*, or 'assembly hall,' region of Brahmaloka, exclusively for those incarnations of divinities who do not have [another] authorized region, the attainment of their respective divine regions, in order of due precedence on the part of Sugrīva and the others who are portions of [various] gods, who have regions authorized [for them] through the

command of the four-faced Lord [Brahmā], is now prescribed in order to move forward with the authorization in due order of precedence [through the verse]: 'The monkeys, etc.' The monkeys, Sugrīva, etc., and similarly, the apes, excluding Jāmbavān, each attained their respective divine natures. (*evam adhikāripadarahitakevaladevatāvatārāṇāṃ samājabrahmalokaprāptim uktvātha bhagavaccaturmukhājñayā padādhikṛtadevāṃśānāṃ sugrīvādīnāṃ yathāpūrvaṃ svasvadevapadaprāptir yathāpūrvam adhikārapravṛttaya upadiśyate—vānarāś cetyādi. vānarāḥ sugrīvādayas tatharkṣā jāmbavadvyatiriktāś ca svakāṃ svīyāṃ svīyāṃ yonim eva svasvadevaprakṛtim eva yayuḥ.*)" Although Ck correctly notes the exclusion of Jāmbavān from the mass of apes that are ascending to heaven, he fails to note the similar exclusion of Hanumān, Mainda, and Dvivida from the ranks of the monkeys. See notes to 7.98.24 and 25, especially 1471* and 1472* and notes, following notes to 7.98.25. Cg and Ct are similar to, although less elaborate than, Ck. Cg, however, explicitly understands that because of their being authorized portions of the gods, the monkeys reenter their respective divine bodies (*vānarāṇāṃ tv ādhikārikadevāṃśatvāt tattaddevaśarīrapraveśa evety āha*). Cs understands the line to be the poet's response to an implied criticism that asks how monkeys and humans could equally attain the Sāntānika worlds (*sameṣām eṣāṃ vānarāṇāṃ narāṇāṃ ca sāntānikāvāptiḥ kim ity uktāpavādaṃ vakti—vānarāś ceti*).

19. "Those of splendid birth . . . to those from whom they issued forth, starting with the gods" *yebhyo viniḥsṛtā ye ye surādibhyaḥ susaṃbhavāḥ*: Literally, "whichever ones of excellent birth had issued forth from whichever of the gods, etc." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *yebhyo viniḥsṛtāḥ sarve surebhyaḥ surasaṃbhavāḥ*, which lends the line the sense "all those of divine birth . . . who issued forth from whichever ones." On this variant, Ck and Ct gloss, "The poet now clarifies the previously stated meaning with the verse beginning 'From whichever.' The phrase 'from the gods' is a metonymy, so the sense is 'Those who issued forth from the gods, seers, etc., they, 'those born of the gods [and seers],' returned to their own fathers. (*uktam evārthaṃ spaṣṭayati—yebhya iti. surebhya ity upalakṣaṇam. yebhyo devarṣādibhyo ye viniḥsṛtās te surasaṃbhavāḥ svapitṝn pratipedire*—so Ct; Ck similarly.)"

"shall return . . . and including the seers, the great serpents and the *yakṣas*" *ṛṣibhyo nāgayakṣebhyas tāṃs tān eva prapedire*: D10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP substitute a passage of one line [1510*]: "and as all the gods looked on, they returned to their own fathers (*paśyatām sarvadevānāṃ svān pitṝn pratipedire*)." Cv, Cm, and Ct all note here that we must understand the perfect forms *yayuḥ*, "they went," of 18b, and [*prati*]*pedire*, "they attained," of this verse, as future forms in an injunctive sense. (*atra yayuḥ pratipedira iti nirdeśo bhaviṣyadarthe*—so Ct; *yayuḥ pratipedira iti bhaviṣyati bhūte nirdeśaḥ*—so Cv.) See note to verse 18 above.

Ck and Ct support the passage by quoting an unidentified *śāstra*, "[The gods], having incarnated, and having made themselves the same [i.e., all monkeys], they take back once again their own respective [divine] portions (*avatīrya samīkṛtya svāṃśān svīkurvate punar iti śāstrāt*)."

Following 19ab, Ś,V1,3,B2,D,T3,4, and GPP, NSP, Gita Press, KK, and VSP insert, while Ñ2 inserts after 23 and G1,M3 insert after 19, a passage of one line [1506*]: "And Sugrīva, the son of Āditya, [shall enter][1] the orb of the sun (*ādityatanayaś caiva sugrīvaḥ sūryamaṇḍalam*)."

[1] "And . . . the son of Āditya [shall enter]" *ādityatanayaś caiva*: D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *teṣu praviviśe caiva*, "And among them [Sugrīva] shall enter." Again the perfect verbal form *praviviśe* must be read here, as in verse 18 above, as a future form in an injunctive sense. See above. On this variant, Ct clarifies the syntax by glossing the locative *teṣu*, "in them," as "among them (*teṣu madhye*)." Cr

glosses, "Regarding them, that is to say, among the monkeys, etc., Sugrīva, that is to say, the portion that is Sugrīva, shall enter [lit., 'entered'] the orb of the sun. Thus, we should add the following words: 'Even those portions of the monkeys, etc., other than Sugrīva, shall return [lit., 'returned'] to their own fathers, that is to say, their own place of birth.' (*teṣu vānarādiṣu madhye sugrīva sugrīvāṃśaḥ sūryamaṇḍalaṃ viviśe 'ta eva svān pitṝn svayoniṃ pratipedire sugrīvabhinnā api vānarādyāṃśā iti śeṣaḥ.*)"

20. Our manuscript of Ck ends here.

"When . . . had spoken in this fashion" *tathoktavati*: V1,D6,7,10,11,G1,M4,5, and GPP, NSP, and Gita Press read instead the similar *tathā bruvati*, "while he . . . is *or* was speaking." Ct understands the reference to Brahmā's speech to include all the words spoken by him, i.e., verses 7–9 and 16–19. (*deveśe pitāmahe tathoktavati. āgaccha praviśa svikāṃ tanum ity uktavatīty arthaḥ.*)

"Gopratāra *tīrtha*" *gopratāram*: Literally, "the cow crossing." See notes to 1487*, especially note 2, following notes to verse 1 above.

"their eyes overwhelmed with joyful tears" *harṣapūrṇāśruviklavāḥ*: Literally, "overwhelmed by tears that were full of joy." The compound is poorly constructed and somewhat elliptical. Cg and Cr all attempt to explain. Cg glosses, "their eyes turbid because of being filled with tears of joy (*ānandāśrupūrṇatayā viklavadṛṣṭayaḥ*)." Ct is similar, understanding, "their eyes *or* sight turbid because of being filled with tears born of joy (*ānandajāśrupūrṇatayā viklavavīkṣaṇāḥ*)." Cr understands that the term "tearful" includes even those who are not actually accompanying Rāma (*harṣapūrṇāśruviklavāḥ sahāgatabhinnā api janāḥ*).

21. "Each and every living soul who entered the water became filled with joy." *avagāhya jalaṃ yo yaḥ prāṇī hy āsīt prahṛṣṭavat*: Literally, "Whatever living thing, having plunged into the water, indeed happily became." Once again the syntax is tortuous and defective. It is somewhat awkward to construe the adverb *prahṛṣṭavat*, "happily." Ct, whom we follow, chooses to ignore the adverbial nature of the form and glosses it as an adjective, "happy" (*hṛṣṭavad dhṛṣṭa āsīd*). Cr, as we will note below, has a different reading that avoids the problem and permits him to construe the adverb elsewhere in the verse. D10,11, and GPP, NSP, and Gita Press read instead *avagāhyāpsu yo yo vai prāṇāṃs tyaktvā prahṛṣṭavat*, which lends the line the sense "Whoever, having entered into the waters and having happily abandoned their life breaths." As noted above, this reading permits the adverb *prahṛṣṭavat* to be construed with the gerund *tyaktvā*, "having abandoned." Cr sees the verse as referring to those people who actually accompanied Rāma and makes some effort at the remediation of the syntax of this variant. He explains, "Whoever, having entered the waters, that is, the waters of the Sarayū, remained there. These last words [i.e., 'remained there'] must be supplied. That person, happily, that is to say, in such a way as to be characterized by happiness, having abandoned life breaths and having released the human body, mounted a flying chariot. (*sahānāgatānāṃ vṛttam āha—avagāhyeti. apsu sarayūjaleṣu yo yo 'vagāhyātiṣṭhad iti śeṣaḥ sa prahṛṣṭavat praharṣaviśiṣṭaṃ yathā bhavati tathā prāṇāṃs tyaktvā mānuṣaṃ dehaṃ cotsṛjya vimānam adhyarohata.*)" Compare 7.99.13 and notes, where the commentators similarly discuss the word *prahṛṣṭavat*. All translators read the variant except for Raghunathan, who reads with the critical edition, and Gorresio, who has another variant that lacks the adverb. Raghunathan (1982, vol. 3, p. 626) construes the adverb with the somewhat distant gerund *utsṛjya*, rendering, "Every living creature that bathed in it gladly was freed from his mortal coil."

"Then each one, casting off his or her human body" *mānuṣaṃ deham utsṛjya*: Literally, "having released a human body." The term *mānuṣam*, "human," is slightly jarring here, since the subject of the verse is *prāṇī*, "living creature," which, presumably, includes all

of the human and nonhuman beings that follow Rāma. It is, however, probable that the author intended the verse to refer specifically to humans, as the text takes up the matter of the animals in the following verse.

22. "Even those born in the wombs of animals, once they reached the waters of the Sarayū" *tiryagyonigatāś cāpi saṃprāptāḥ sarayūjalam*: D1,4,7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *tiryagyonigatānāṃ ca śatāni sarayūjalam*. This line then construes with the insert passage 1514*, below. For translation, see below.

D10,11, and GPP, NSP, Gita Press, KK, and VSP insert a passage of one line [1514*], *saṃprāpya tridivaṃ jagmuḥ prabhāsuravapūṃṣi tu* [KK and VSP—*ca*]. Combined with the variant of 22ab mentioned above, this yields the sense "And hundreds of animals, having reached the water of the Sarayū, went to the highest heaven, their bodies resplendent." Cr reads the gerund *saṃprāpya* twice to govern both *sarayūjalam* and *vapūṃṣi*. He explains, "Hundreds, that is to say, many, animals, having reached [*saṃprāpya*] the water of the Sarayū and having obtained [*saṃprāpya*] bodies that were radiant, that is to say, that were endowed with extraordinary luminosity, went to the highest heaven. (*tiryagyonigatānāṃ śatāny anekāni sarayūjalaṃ prabhāsurāṇy atiprakāśayuktāni vapūṃṣi ca saṃprāpya tridivaṃ jagmuḥ*.)"

"became celestial and shone with a celestial beauty like gods" *divyā divyena vapuṣā devā dīptā ivābhavan*: Note the alliteration. Cr explains, "Characterized by celestial beauty, they were celestial, that is to say, because they now consisted of pure bliss and were utterly different from their natural condition, they were as radiant as the gods (*divyena vapuṣopalakṣitā divyāḥ pramodamayatvena prākṛtavilakṣaṇā devā iva dīptā abhavan*)."

23. "All beings, whether fixed or moving, upon reaching the waters of the Sarayū and moistening themselves with it" *gatvā tu sarayūtoyaṃ sthāvarāṇi carāṇi ca / prāpya tattoyavikledam*: Literally, "And having gone to the water of the Sarayū, things that were immobile and things that moved, having obtained the wetness of the water of that." See 1485*, note 4, following 7.99.18, where Ct attempts to explain how immobile objects are able to follow Rāma.

"attained the world of the gods" *devalokam upāgaman*: Literally, "they approached the world of the *devas*." Cr understands the *devaloka* to be Sāketa (*devalokaṃ ca sāketam upāgaman*). Ct understands that these creatures took on the forms of such beings as the heavenly wish-fulfilling tree and the divine wish-granting cow (*kalpavṛkṣakāmagavyādisvarūpaṃ prāpnuvantīty arthaḥ*). Evidently Ct's idea is that creatures that were mobile became mobile creatures in heaven, while those immobile became immobile in heaven.

24. "Whatever had been the divine origin of each of the monkeys, apes, and *rākṣasas*, they each entered that, after having deposited their bodies in the water." *devānāṃ yasya yā yonir vānarā ṛkṣarākṣasāḥ / tām eva viviśuḥ sarve dehān nikṣipya cāmbhasi //*: The syntax of the verse is awkward, as it mixes plural and singular and leaves ambiguous the question as to whether to apply the singular genitive pronoun *yasya* with the plural gods or monkeys, etc. No printed edition reads as does the critical edition. A literal translation would be "Whichever point of origin there was among the gods of whichever one, that [point of origin] all the monkeys, apes, and *rākṣasas* entered, having deposited bodies in the water." D10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasmin ye 'pi* [*tasminn api*—KK, VSP] *samāpannā ṛkṣavānararākṣasāḥ / te 'pi svargaṃ praviviśur dehān nikṣipya cāmbhasi //*, which lends the verse the sense "Those apes, monkeys, and *rākṣasas* who reached there entered heaven, after depositing their bodies in the water." Ct explains the verse as follows: "In that, that is to say, in the water of the Sarayū, all those who reached it, that is to say, abandoned their bodies there, having left their bodies in the water, entered heaven, which took the form of the Santānaka world[s] (*tasmin*

sarayūjale samāpannās tyaktadehās te 'pi sarva etān dehān ambhasi nikṣipya svargaṃ santānakalokarūpaṃ viviśuḥ)." Cr explains, "Informing us that no one who reached there at that time remained there, the verse says—'At that place.' Those who reached, that is to say, arrived in the water of the Sarayū, they, too, the apes and so forth, having deposited their bodies in the water, entered heaven, that is to say, Sāketa. (*tasmin kāle tatra prāptāḥ kecanāpi na tatra sthitā iti bodhayann āha—tasminn iti. sarayūjale ye samāpannāḥ prāptās te 'py ṛkṣādayo dehān ambhasi nikṣipya svargaṃ sāketaṃ praviviśuḥ.*)" Cs reminds us that the bodies referred to here are the former bodies [of the monkeys, etc.] (*dehān prācīnān*).

25. "Once the patriarch of the world had dispatched all of them to their respective heavens, that immensely wise being, in great delight, returned to heaven together with the thirty gods, who were similarly delighted." *tathā svargagataṃ sarvaṃ kṛtvā lokagurur divam / jagāma tridaśaiḥ sārdhaṃ hṛṣṭair hṛṣṭo mahāmatiḥ //*: Literally, "Having made all such that they were gone to heaven in this fashion, the great-minded *guru* of the worlds, delighted, went to heaven together with the delighted thirty." The term *lokaguruḥ*, "the *guru or* patriarch of the world," clearly refers to Brahmā here, since he was identified by this epithet in verse 16 above, and this verse summarizes his actions in response to Viṣṇu's request in assigning Rāma's companions and followers to their respective heavenly abodes. It is easy to understand, however, that this verse, as the culminating line in the actual story of the *Rāmāyaṇa*, would be seen as unsatisfactory, especially by Vaiṣṇavas, who would naturally expect the final words to refer to the ascension of Rāma/Viṣṇu to his heavenly abode. Indeed, several of the commentators explicitly or implicitly understand the term *lokaguruḥ* to refer to Rāma/Viṣṇu, while several northern manuscripts, as well as the printed edition of Gorresio, explicitly make Rāma the subject of their parallel verses. GPP, NSP, Gita Press, KK, and VSP, however, read variants on the verse, although these, in and of themselves, do not settle the issue. See below for the commentators' remarks on the verse.

For verse 25, D6,7,10,11,T3,4,G1,M5, and the GPP, NSP, Gita Press, KK, and VSP substitute a passage of two lines [1518*]: "Then the patriarch of the worlds, having established in heaven all of those who had assembled,[1] went to the great and highest heaven with the gods, who were delighted and joyous[1][2] (*tataḥ samāgatān sarvān sthāpya lokagurur divi / hṛṣṭaiḥ pramuditair devair jagāma tridivaṃ mahat //*)."

[1] "Then the patriarch of the worlds, having established in heaven all of those who had assembled, went to the great and highest heaven with the gods, who were delighted and joyous." *tataḥ samāgatān sarvān sthāpya lokagurur divi / hṛṣṭaiḥ pramuditair devair jagāma tridivaṃ mahat //*: KK and VSP read *jagāma tridaśaiḥ sārdhaṃ sadā hṛṣṭair divaṃ mahat* for line 2, *hṛṣṭaiḥ pramuditair devair jagāma tridivaṃ mahat*, lending the line the sense "He went to the great heaven together with the thirty [gods] who were eternally delighted." Ct's gloss seems to indicate that the term *lokaguruḥ* refers here to Viṣṇu. He explains, "Then, having established those who had assembled, that is to say, those who had come near to him in the sky with their heavenly bodies in their respective heavens, he himself, together with the gods, who were delighted at the return of the Lord [Viṣṇu], went to his own heavenly world, the great triple heaven. (*tataḥ samāgatān divyair dehair antarikṣe svasamīpaṃ prāptān divi tattaducitasvarge sthāpayitvā svayaṃ bhagavadāgamanād dhṛṣṭair devaiḥ saha mahat tridivaṃ svalokaṃ jagāma.*)" Cr and Cg are clearly in the Vaiṣṇava camp on this issue. The former explains, "The *guru* of the worlds, that is to say, Rāma, the controller of all, having established all those who had assembled, that is to say, having assigned the portions of the monkeys, etc., to their respective divine worlds, together with his brothers, etc., and with the blissful and delighted ones, that is to say, with those who are eternally happy and thus are the gods who consist of pure

bliss, went to the great, that is to say, to be worshiped by all, highest heaven, that is to say, Sāketa, which is characterized by eternal bliss. (*lokaguruḥ sarvaniyantā rāmaḥ samāgatān sarvān vānarādyaṃśān saṃsthāpya tattaddevalokeṣu niyojya pramuditair hṛṣṭair nityaṃ saṃtuṣṭair ata eva devaiḥ pramodamayair bhrātrādibhiḥ saha mahat sarveṣāṃ pūjanīyaṃ tridivaṃ sārvakālikapramodaviśiṣṭaṃ sāketaṃ jagāma.*)" Cg understands the "the thirty," normally an epithet of the gods, to refer to the eternal seers (*nityasūri*) because they are described as eternally delighted. He glosses, " 'Heaven,' that is to say, 'the highest region, Vaikuṇṭha.' Together 'with the thirty,' that is to say, 'with the eternal seers,' because of the qualification 'eternally delighted.' (*divaṃ paramākāśaṃ vaikuṇṭham. tridaśair nityasūribhiḥ sadā hṛṣṭair iti viśeṣaṇāt.*)" Cs adduces a parallel passage from the *Padmapurāṇa*, which he believes is not inconsistent with the present one. He says, "The form *sthāpya*, 'having established,' [should properly be] *prasthāpya*, 'having dispatched according to propriety.' 'The highest heaven' means 'his own world.' [According to the *Padmapurāṇa*] 'Then, having heard that, Rāma, holding the conch, the discus, and the mace, and displaying the gesture of safety with his right hand, clad in yellow garments, garlanded, and mounted on the son of Vinatā, with a parasol held by the king of serpents, and his yak-tail fly whisks held by maidens, listening to the words of [praise] of the people and of his chamberlain Viṣvaksena, that majestic [Lord] hovered in the sky. He was swathed in immense splendor; he brought them along, without exception. Tārkṣya, having taken on another body, carried them all.' This episode, recorded in the *Padmapurāṇa*, should be considered as not inconsistent with the way it is stated here. (*divi sthāpya prasthāpya yathāmaryādaṃ. tridivaṃ svalokam. atha rāmas tu tacchrutvā śaṅkhacakragadādharaḥ / dadhāno 'bhayamudrāṃ ca dakṣiṇena kareṇa saḥ / pītāmbaradharaḥ sragvy ārūḍhavinatāsutaḥ / nāgarājadhṛtacchatraḥ kanyakādhṛtacāmaraḥ / śṛṇvāṇo lokaśabdaṃ tu viṣvaksenasya vetriṇaḥ / antarikṣe sthitaḥ śrīmān śriyā bhūmyā samāśritaḥ / anugān ānayāmāsa sarvān niravaśeṣataḥ / uvāha tārkṣyas tān sarvān vigrahāntaram āsthita iti pādmoktāpi kathā uktarītyāvirodhenānusaṃdheyā.*)" The quote found in Cs is not found in our copy of the *Padmapurāṇa*. See 6.105.13 and notes, where Viṣṇu is identified with Viṣvaksena, and 7.20.4 on the name Tārkṣya. The name Viṣvaksena is found only once in the *Rāmāyaṇa*, although it does occur in various contexts in the *Mahābhārata*. Compare *RaghuVa* 15.103 (*nirvartyaivaṃ daśamukhaśiraśchedakāryaṃ surāṇāṃ viṣvaksenaḥ svatanum aviśat sarvalokapratiṣṭhām / laṅkānāthaṃ pavanatanayaṃ cobhayaṃ sthāpayitvā kīrtistambhadvayam iva girau dakṣiṇe cottare ca*) and *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).271.84–89ab, where Bharata and Śatrughna are associated with the conch and the discus, respectively, and as *aṃśas* [of Viṣṇu], and where Rāma/Viṣṇu is described as having four arms. Rāma/Viṣṇu is also said to have entered a *vimāna* to ascend to heaven, rather than to have mounted Tārkṣya for his ascent. The two names—Tārkṣya and Viṣvaksena—do not generally appear together in purāṇic accounts of Rāma's ascension to heaven.

Following verse 25, D10,11,M5, and GPP, NSP, Gita Press, VSP, and KK insert an additional colophon, ending their *sarga* 110.

26. Verse 26 of the one hundredth *sarga* of the critical edition appears in the printed editions of the southern commentators as verse 1 of *sarga* 111, which constitutes a *phalaśruti*. (See below for the remainder of these verses.) In introducing this passage, Ct observes, "The *phalaśruti*, along with its explanatory restatement of the events of the previous *sarga*, sets forth the necessity of hearing the *Rāmāyaṇa*, because the poem is a means to the accomplishment of final beatitude (*atha pūrvasargavṛttāntānuvādapūrvaṃ kāvyasyāpavargāntasādhakatvena śrotavyārthatvapratipādanam*)."

"Here ends the foremost of tales" *etāvad eva ākhyānam . . . / . . . mukhyam*: Literally, "just so far is the foremost tale." Note the hiatus. V1,D1–7,9,11,T1–3,G,M3,5–10, and

GPP, NSP, Gita Press, KK, and VSP read *etāvad etat* for *etāvad eva*, lending the phrase the sense "just so far is this [tale]." Ct, who seems to read with the critical text, understands, "Thus far, that is to say, just so many verses, chapters, and books by count, neither less nor more, that is what it means (*etāvac chlokasargakāṇḍasaṃkhyākam eva. na nyūnaṃ nādhikam ity arthaḥ*)." Cg says the same thing but adds the phrase "together with its proper limits (*samaryādam*)." Ct understands that the poem is the most acclaimed of all tales because of the fact that Brahmā himself, having inspired it, caused Vālmīki to compose it (*brahmaṇā svayaṃ pravartya vālmīkinā kāritatvāt sarvākhyānebhyaḥ praśastam*). Cg glosses, "most acclaimed of all tales (*sarvākhyānebhyaḥ praśastam*)," while Cr similarly understands, "best of all tales (*sarvākhyānebhyaḥ śreṣṭham*)."

"known as the *Rāmāyaṇa*" *rāmāyaṇam iti khyātam*: Ct, citing a verse, provides an etymology for the name: "Since Rāma, who consists of supreme bliss, continues on (*ayate*) through hearing [his story], etc., therefore the holy name of this [poem] is said to be '*Rāmāyaṇa* [Rāma's continuance (*āyana*)]' (*parānandamayo rāmo hy ayate śravaṇādibhiḥ / ato 'sya cābhidhā puṇyā rāmāyaṇam itīritā.*)"

"together with its epilogue" *sottaram*: Literally, "with the *uttara*." The word *uttara* has several meanings that might be appropriate here. It can mean "together with what follows" or "together with its conclusion" or, as Cg, Ct, and Cr agree, "together with the *Uttarakāṇḍa* (*uttarakāṇḍasahitam*)." The phrase here is used by some scholars to argue for the lateness of this *kāṇḍa*. See, for example, Shah 1975, pp. 50–53. See also 1330* and note 1, following notes to 7.85.20. See, too, 1524* below, esp. note 15. See, too, 1.4.2 and notes.

"worshiped by Brahmā" *brahmapūjitam*: Ct offers two explanations of the term: "It is worshiped by four-faced Brahmā because it takes as its subject the history of the incarnation of the Lord [Viṣṇu]. Moreover, it is worshiped by brahmans, that is to say, brahman seers. (*brahmaṇā caturmukhena bhagavadavatāracaritaviṣayatvāt pūjitam. kiṃca brahmabhir brahmarṣibhiḥ pūjitam.*)" Cr glosses, "worshiped by *brahma*, that is to say, [worshiped] by brahmans, Hiraṇyagarbha, Viṣṇu, and so forth (*brahmabhir brāhmaṇahiraṇyagarbhaviṣṇuprabhṛtbhīḥ pūjitam*)." Cs offers two reasons for Brahmā's reverence: 1) because he himself caused it to be created and 2) because it [the poem] contains the history of the god whom he himself worships (*brahmapūjitaṃ svakāritatvāt svapūjyadevacaritabharitatvāc ca*).

Following verse 26, GPP, NSP, Gita Press, KK, and VSP insert a passage of twenty lines [1519*, lines 1–4; 1522*, lines 1–10; 1523*, lines 1–2; 1524*, lines 1–3; 1539*, line 1].

"Then Viṣṇu,[1] who pervades this entire triple world,[2] together with what is fixed and moving, was reestablished in the triple world,[1] just as before.[3][GPP 7.111.2; KK 7.111.2; 1519*, lines 1–2] And ever since then, in heaven, the gods, together with the *gandharvas*, as well as the perfected beings and supreme seers, listen constantly in supreme delight to this poem,[4] the *Rāmāyaṇa*.[7.111.3, GPP, KK; 1519*, lines 3–4] This tale confers long life and prosperity,[5] and it removes all sin. A man who is wise should have the *Rāmāyaṇa*, which is equal to the *vedas*,[6] recited at ceremonies for the departed.[7][7.111.4, GPP, KK; 1522*, lines 1–2] Whoever recites so much as a quarter verse[8] would be freed from all his sins, and should he lack a son, he would get one, and should he be poor, he would acquire wealth.[7.111.5, GPP, KK; 1522*, lines 3–4] Even a man who commits sins day after day becomes completely free from all sins if he recites even a single verse.[7.111.6, GPP, KK; 1522*, lines 5–6] Someone who recites it is to be given garments, cows, and gold; for, when a reciter is satisfied, all the divinities too are gratified.[7.111.7, GPP, KK; 1522*, lines 7–8] A man who recites this *Rāmāyaṇa*, the tale that leads to long life, together with his sons and grandsons rejoices in this world and, having passed away, rejoices in the next.[9][7.111.8, GPP, KK; 1522*, lines 9–10] If one recites the *Rāmāyaṇa* with deep concentration at dawn,[10] midday, afternoon, and evening, he will never come to grief.

[GPP 7.111.9; KK 7.111.9 (in brackets and numbered); 1523*, lines 1–2] And as for the delightful city of Ayodhyā, after remaining deserted for many, many years,[11] it will find a new king in Ṛṣabha[12] and so will be populated once more.[13][7.111.10, GPP, KK; 1524*, lines 1–2] The son of Pracetas composed[14] this tale that confers long life, together with its epilogue and its account of what was yet to come,[15] and Brahmā himself approved of it.[16][7.111.11, GPP, KK; 1524*, line 3, and 1539*]"

[1] "Viṣṇu . . . was reestablished in the triple world" *pratiṣṭhito viṣṇuḥ svargaloke*: Cg and Ct understand Rāma's ascension to heaven to take place after the ascension of his devotees to their respective heavenly abodes. Ct refers to the location as the world of Upendra, while Cg refers to it as the highest heaven, Vaikuṇṭha, although probably these refer to the same location. (*tato bhaktajanasya svargaprāpaṇānantaraṃ svayam api viṣṇur upendratvaṃ prāptaḥ. svargaloka upendraloke . . . pratiṣṭhitaḥ*—so Ct; *tataḥ svabhaktajanasya svarlokaprāpaṇānantaraṃ viṣṇuḥ svargaloke paramasvarge vaikuṇṭhe*—so Cg.) Cr, on the other hand, attempts to distinguish Rāma's final destination from that of Viṣṇu, explaining, "Then, after the departure for Sāketa of which Rāma was the agent . . . Viṣṇu, who consisted of the portions of Bharata, etc., in the heavenly world, that is to say, in the heaven in which he is sung about, that is to say, praised, that world consists of Vaikuṇṭha, etc. (*tato rāmakartṛkasāketagamanānantaram . . . sa viṣṇur bharatādyaṃśabhūtaḥ svargaloke svarge 'pi gīyate praśasyate sa eva loko vaikuṇṭhaprabhṛtiḥ . . . pratiṣṭhito 'bhavad iti śeṣaḥ.*)" Compare Cr's comments at notes to 7.100.11–12,14 and at 16 above. Cg argues that the name Viṣṇu, i.e., the [all]-pervader, is particularly used here to dispel any erroneous idea that the word *svarga* [might indicate] a world that is greater [than that of Viṣṇu, i.e., the [all]-pervader] (*svargaśabdasya lokaparatvabhramavyāvṛttyarthaṃ viṣṇum viśinaṣṭi*).

[2] "who pervades this entire triple world" *yena vyāptam idaṃ sarvaṃ trailokyam*: Ct notes that the phrase indicates that Viṣṇu pervades the universe in his capacity as its material cause and that his being established in any particular heaven is as illusory as his having taken on a human body. (*sarvaṃ trailokyaṃ jagadupādānatvena vyāptaṃ svargapratiṣṭhitatvaṃ tu manuṣyadehadhāraṇavan māyikam iti bhāvaḥ.*) Ct understands this phrase to be a negative response as to whether Viṣṇu [who has been established in heaven] is subject to delimitation (*evaṃ tarhi saparicchedaḥ kiṃ sa nety āha—yeneti.*) Cs similarly states, "The half line indicates that there is no delimitation of Hari (*na paricchedo harer ity atrāha*)."

[3] "just as before" *yathā purā*: T2,G2,3,M1,10, and KK and VSP read instead the synonymous *yathāpuram*.

[4] "in supreme delight to this poem" *saṃhṛṣṭāḥ kāvyam*: KK and VSP read instead *saṃtuṣṭā divyam*, "well pleased to this celestial [*Rāmāyaṇa*]."

[5] "confers long life and prosperity" *āyuṣaṃ saubhāgyam*: Literally, "pertaining to long life [and] prosperity." As several of the commentators point out, the first term means that listening to or reciting the poem increases the life span of the virtuous, while the second term means increasing prosperity or felicity. (*śrutaṃ paṭhitaṃ ca sadāyurjanakam ity arthaḥ. saubhāgyam saubhāgyavardhanam*—so Ct; Cg and Cr similarly.)

[6] "equal to the *vedas*" *vedasamam*: Ct seems slightly uneasy at the equation. He remarks, "Even though the poem takes Brahman for its subject, as do the *vedas*, still, since [unlike the *vedas*] it was composed by a human being, it is slightly inferior to the *vedas*. This is the meaning. (*vedavadbrahmaviṣayatve 'pi pauruṣeyatvena vedataḥ kiṃcin nyūnam ity arthaḥ.*)" Cr understands the poem to be similar to the *vedas* because it teaches about the innermost spirit of the sun (*sūryāntaryāmipratipādakatvena vedasadṛśam*). No doubt the reference is to the *Ādityahṛdaya*. On this passage, see App. I, No. 65, following notes to 6.93.27.

[7] "should have . . . recited at ceremonies for the departed" *śrāddheṣu śrāvayet*: Literally, "he should cause it be heard during *śrāddha* rituals." The word *śrāddha* refers to the ritual offerings of food and water to one's departed ancestors. Cg remarks that we should supply the words "for the purpose of the unfailing gratification of the ancestors (*akṣayyapitṛtṛptyartham iti śeṣaḥ*)." Cr similarly notes that the reference suggests that hearing the glorious *Rāmāyaṇa* has the power of gratifying the ancestors (*etena śrīmad-rāmāyaṇaśruteḥ pitṝṇāṃ tṛptikārakatvaṃ sūcitam*).

Following line 1522*, line 2 (= KK 4ef in brackets), KK inserts a passage of one line [1522(A)*]: "And this unsurpassed *Rāmāyaṇa* is the very essence of the *Gāyatrī*[*mantra*] (*gāyatryāś ca svarūpaṃ tad rāmāyaṇam anuttamam*)." See Introduction, "*Gāyatrī-mantra*," pp. 187–98, and notes to 7.1.1 for the tradition that the *Rāmāyaṇa* itself is an expansion of the *Gāyatrīmantra*.

[8] "so much as a quarter verse" *pādam api*: T1,M3,9, and KK and VSP read instead *padam api*, "even so much as a word."

[9] "rejoices in this world and, having passed away, rejoices in the next" *loke 'smin pretya ceha mahīyate*: The line is elliptical and ambiguous, and its syntax is scattered. A literal rendering would be "In this world, having passed away, and here, one rejoices *or* is praised." The verse is an awkward paraphrase of the similar verse at 1.1.78. Ct and Cr struggle to clarify the syntax. Ct says, "The meaning is 'He is praised in this world.' 'Having passed away,' that is to say, 'even after death.' 'And here'—from the word 'and' we understand 'in the next world' as well. And he rejoices in this world. Thus there is reverence in this world because his renown never ends. (*loke 'smin mahīyata ity arthaḥ. pretya maraṇottaram api. iha ca cāt paraloka iha loke ca mahīyate. iha loke pūjā ca kīrtyavicchedāt.*)" Cr explains, "Having passed away, that is to say, having gone to the next world, he is praised, that is to say, worshiped by all. Moreover, in this world he is praised, and having passed away, he is also praised. That is the meaning. (*pretya lokāntaraṃ gatvā mahīyate sarvaiḥ. pūjyate kiṃceha loke mahīyate pretya ca mahīyata ity arthaḥ.*)" Cg merely notes that we must use the verb *mahīyate* twice: once with the phrase *asmin loke* and once with *iha*. (*loke 'smin mahīyata ity anukarṣaḥ.*)

[10] "at dawn" *govisarge*: Literally, "at the releasing of the cattle." This is a relatively uncommon kenning for dawn in the literature. See Gonda 1975b, p. 49.

[11] "for many, many years" *varṣagaṇān bahūn*: Literally, "for many multitudes of years."

[12] "it will find a new king in Ṛṣabha" *ṛṣabhaṃ prāpya rājānam*: Literally, "having acquired Ṛṣabha as king." The deserted and derelict condition of Ayodhyā is poignantly described in the sixteenth *sarga* of the *RaghuVa* (16.4–41), but there it is Rāma's son Kuśa who restores the city to its former glory. On the question of the interregnum in Ayodhyā, Ct challenges Ck and comments, "On this point Kataka says, 'It must be kept in view that the region of Ayodhyā was protected by Bharata, who, having been consecrated in the kingdom of Ayodhyā, remained in Nandigrāma.' But this idea is questionable in light of the fact that it is contradicted by Bharata's previous comment (7.97.6) when he said, 'I swear to you by truth itself, your majesty, delight of the Raghus, and by the heavenly world as well, that, without you, I do not desire kingship.' Similarly, some other authorities regard this as being contradicted by the text of the *Padmapurāṇa*, which states, 'Bharata and Śatrughna, as well as their two lovely wives, having fixed their purpose on following Rāghava, accompanied him. Rāghava took on his four-armed form, and then Bharata and Śatrughna became, respectively, the conch and discus in two of his lotuslike hands.' (*atra katakaḥ—evaṃ cāyodhyāviṣaye 'bhiṣiktena bharatenāyodhyādeśo nandigrāme sthitvaiva rakṣita iti draṣṭavyam iti. tatra mānaṃ cintyam. satyena ca śape rājan svargalābhena caiva hi / na kāmaye yathārājyaṃ tvāṃ vinā raghunandana // iti pūrva-bharatoktyā viruddhaṃ ca. tathā—bharataś cāpi śatrughnas tayor dārā ubhe śubhe / rāghavasyānugamane niścitārthāḥ samāyayuḥ // rāghavas tu caturbāhur abhūt tasya*

karābjayoḥ / ubhau bharataśatrughnau śaṅkhacakrau babhūvatuḥ // iti pādmaviruddhaṃ cety anye.)" See the similar passage found at *PadmaP* (ĀnSS) 6(*Uttarakhaṇḍa*).271.86. Compare 7.97.7,16–19, where Rāma consecrates Kuśa in Kosala and Lava in the northern kingdom.

[13] "and so will be populated once more" *nivāsam upayāsyati*: Literally, "it will go to inhabitation."

[14] "The son of Pracetas composed" *vyadhāt pracetasaḥ putraḥ*: V2,B3,4,D5–7,10,11, T1,2,G2,M2,4,7–10, and GPP, NSP, Gita Press, KK, and VSP read the hypermetric *kṛtavān*, "he made *or* created," for *vyadhāt*, "he composed." As Ct points out, the reference is, of course, to Vālmīki (*pracetasaḥ putro vālmīkiḥ*). On Vālmīki's connection with the Bhṛgu lineage, see Sukthankar 1944; Shah 1975, pp. 50–53; R. Goldman 1976; and S. Goldman 2015a.

[15] "together with its epilogue and its account of what was yet to come" *sabhaviṣyaṃ sahottaram*: Literally, "with the future [and] with the following." Cg understands, "with its epilogue" to refer to the events following [Rāma's] consecration, while the future events are those that take place following Sītā's entrance into the earth (*sahottaram iti. abhiṣekānantaravṛttāntaḥ. sītābhūpraveśānantarabhāvivṛttāntas tu sabhaviṣyam ity ucyate*). Note that in his comments to 1.4.2 (= GPP 1.4.3), which uses both of these phrases, Cg similarly defines the future events as those that took place following Rāma's performance of the *aśvamedha*, since the poem itself was composed before that performance. His explanation of the phrase "with its epilogue" is the same. (*sahottaraṃ rāmābhiṣekād uttareṇa vṛttāntena . . . sabhaviṣyam aśvamedhottarabhāvivṛttāntasahitam aśvamedhapūrvakāle 'sya kāvyasya pravṛttatvāt.*) Similarly, compare Cg's comments at 1.3.29 (= VSP 1.3.38), where the text refers to Vālmīki's rendition of events that had not yet befallen Rāma in the latter portion of the poem (*anāgataṃ yat kiṃcid rāmasya . . . tat cakārottare kāvye vālmīkiḥ*). On this passage Cg notes, "The blessed seer named Vālmīki rendered, that is to say, set forth, in his latter poetry, that is to say, in the *Uttarakāṇḍa*, whatever adventures, including the revivification of the brahman's son and the *aśvamedha*, that had not yet happened, that is to say, were still in the future, for Rāma on earth. And by the phrase '*yat kiṃcit* ["whatsoever"]' is illuminated the great number of events in the time prior to the abandonment of Sītā and the very few that followed it, so they say. (*vālmīkināmā bhagavān ṛṣī rāmasya vasudhātale 'nāgataṃ bhāvi yat kiṃcic caritam asti brāhmaṇaputrajīvanāśvamedhādhikaṃ taduttare kāvya uttarakāṇḍe cakāra pratipāditavān. yat kiṃcid ity anena sītāvisarjanāt pūrvakālasya bhūyastvam anantarakālasyālpatvaṃ ca dyotyata ity āhuḥ.*)"

Ct explains the terms as follows: "With the future, that is to say, with an account of the actions of the Lord in Ayodhyā following his wanderings [in exile]. Together with its epilogue, that is to say, as is stated in the verse beginning 'just so far is the foremost tale [= 7.100.26]' that is to say, together with its earlier and last books (*sabhaviṣyaṃ bhagavadyānānantaraṃ bhagavadayodhyāvṛttāntakathanasahitam. sahottaraṃ etāvad etad ākhyānam ity ataḥ prāktanottarakāṇḍasahitam*)." Compare Ct's remarks on the same phrases at 1.4.2 (= GPP 1.4.3), where he notes that some authorities believe the phrase "future events" refers to the events that took place following the banishment of Sītā, while others believe it refers to the events following her entrance into the earth (*bhaviṣyaṃ ca sītāvisarjanam ārabhyety eke tasyā bhūpraveśād uttarakālikam iti pare*). Ct's comments on 1.3.29 are similar to those of Cg. He differs from him only in his explanation of the phrase *uttare kāvye*. He takes *uttara* in its sense of "excellent," explaining, "In that excellent poem, that is to say, distinguished from all others (*uttare sarvato viśiṣṭe kāvye*)."

Cr here comments only on the term *sabhaviṣyam*, "future [events]," and, as he does earlier at 1.4.2, reads it as a compound made up of the words *sabha* (= *sabhā*), which he

glosses as "those possessing assemblies," and *viṣya*, "to be pervaded (from the root √*viṣ*, 'to pervade')," which he glosses as "[is] pervaded," and understands the compound to mean "to be disseminated among all men who possess assembly halls (*sabhaviṣyaṃ sabheṣu sabhāvatsu viṣyaṃ vyāptam*)." In his comments on 1.4.2, however, Cr addresses both terms. Following upon his analysis of the word *sabhaviṣyam*, he says, "Having composed that *Rāmāyaṇa* consisting of six *kāṇḍas*, together with its epilogue, that is to say, together with the *Uttarakāṇḍa*, he [Vālmīki] thought, 'What competent person, that is to say, capable of memorizing it, would perform, that is to say, could recite, that *Rāmāyaṇa* to people in assemblies in such a way that there would be dissemination of the *Rāmāyaṇa*?' (*sahottaram uttarakāṇḍasahitaṃ tatkāṇḍaṣaṭkaṃ rāmāyaṇaṃ kṛtvā sabhaviṣyaṃ sabheṣu sabhāvatpuruṣeṣu viṣyaṃ rāmāyaṇavyāpakatvaṃ yathā syāt tathā ko nu prabhur etad dhāraṇasamartha etadrāmāyaṇaṃ prayuñjīyāt sabhāsadān śrāvayed ity arthaḥ.*)" Cr, apropos of 1.3.29, notes the following: "Not yet come, that is to say, whatever adventures of Rāma had not yet come, that is to say, were not manifest. The meaning is 'those belonging to the future time.' And then in the latter poetry, that is to say, in the *Uttarakāṇḍa*, the blessed seer, who was possessed of supreme, divine powers and who knew the past, present, and future, made, that is to say, described [those events]. The past and present adventures of Rāma are described in the [first] six *kāṇḍas*. The future adventures of Rāma are described in the *Uttarakāṇḍa*. That is the meaning. (*anāgatam iti. vasudhātale rāmasya yat kiṃcic caritam anāgatam aprakaṭitaṃ bhaviṣyatkālikam ity arthaḥ. tad evottare kāvya uttare kāṇḍe bhagavān paramamāhātmyavān ṛṣis trikālajñaś cakāra varṇayāmāsa. bhūtavartamānakālikarāmacaritāni ṣaṭsu kāṇḍeṣu varṇitāni bhaviṣyatkālikarāmacaritāny uttarakāṇḍe varṇitānīty arthaḥ.*)"

See notes to verse 26 above; see also 1.3.29; 1.4.2; and notes. Interestingly, in the *Padmapurāṇa*'s account of Vālmīki's composition of the poem, it is stated that there is a total of only six *kāṇḍas* [*khaṇḍas*]. The *Padma* reaches this number not by eliminating the *Uttara* but by collapsing the narratives of the *Bāla* and *Ayodhyā*, referring to it only as the *Bālakāṇḍa*, thus eliminating the *Ayodhyākāṇḍa*. See *PadmaP* (ĀnSS) 5(*Pātāla-khaṇḍa*).66.162–184.

Ck, who reads the variant *uttame*, "excellent," in his comments to 1.3.29 (= Mysore edition 1.3.39), notes, "The future matter concerns the revivification of the Brahman's son, the *aśvamedha* sacrifice, etc." He glosses *uttama* by saying that the *Rāmāyaṇa* is the most excellent of poems because it is characterized by the full complement of poetic qualities. He also supplies the phrase "including the prior and latter sections." (*anāgataṃ brāhmaṇaputrojjīvanāśvamedhayāgādi. uttame kāvya iti. samagrakāvyalakṣaṇalakṣitatvāt kāvyottame pūrvottaravibhāgavatīti śeṣaḥ.*) Our manuscript of Ck ends at verse 19 above.

[16] "Brahmā himself approved of it" *tad brahmāpy anvamanyata*: Ct explains, "Brahmā, who is Hiraṇyagarbha, also approved it, that is to say, he accepted it, because of its utter truthfulness, because of its serving as a supplement to the *vedas*, and because of its being the means to the accomplishment of all goals. And thus it is the accomplishment of all desires. (*tad brahmā hiraṇyagarbho 'py anvamanyata satyaśabdatayā vedopabṛṃhaṇatayā sarvārthasādhakatayā cāṅgīkṛtavān iti sarveṣṭasiddhiḥ.*)" See 1.4.5, where Vālmīki accepts Lava and Kuśa as his pupils for the sake of providing them with vedic supplementation or exegesis (*vedopabṛṃhaṇāya*). Cr simply glosses the verb *anvamanyata*, "he approved," in its other sense, "he praised (*apūjayat*)." Cg understands the particle *api* to indicate preeminence (*prādhānye*), i.e., that Brahmā was the first and foremost to accept the *Rāmāyaṇa*. Like Ct, he takes the verb *anvamanyata* in its sense of "he accepted *or* made it his own (*aṅgīkṛtavān*)." The meaning of this, Cg continues, is that Brahmā continually recites the poem. It will be recalled that at 1.2.30–37 Brahmā commissioned Vālmīki to compose this epic poem on the life of Rāma. Here, we learn that he was

pleased with the product. Cg concludes his commentary on this verse, and indeed, on the entire epic, by noting that the syllable *-ya-* in the verb *anvamanyata* constitutes [the final] syllable of the *Gāyatrīmantra*. This, he notes, suggests that the *Rāmāyaṇa* is, in fact, a gloss or exposition of the *Gāyatrīmantra*. (*tad rāmāyaṇam brahmāpy anvamanyata. apiḥ prādhānye. anvamanyatāṅgīkṛtavān. sadā paṭhati smety arthaḥ. atra yakāro gāyatryakṣaram. tena gāyatrīvivaraṇaṃ rāmāyaṇam iti sūcitam.*) For a discussion of the *Gāyatrīmantra* in the *Rāmāyaṇa*, see Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 7.1.1.

Following 1539*, GPP (in brackets, unnumbered, following 7.111.11), Gita Press, KK, and VSP insert a passage of twenty-eight additional lines [1541*, lines 1–13; 1522(A)*, line 1; 1522*, lines 3–4 (repeated); 1530*, lines 7–10; 1543*, lines 29–30, 39–40, 34, 35; 1543(B)*, lines 1–2; 1543*, line 41; 1544*, line 1]. No commentator consulted comments on this passage. Among the translators consulted, only Raghunathan (1982, vol. 3, p. 628) and Gita Press (1998, vol. 2, pp. 941–42) render these lines.

"Through hearing even a single chapter, a man obtains the fruits[1] of a thousand *aśvamedhas* and ten thousand *vājapeyas*.[7.111.12, Gita Press, KK, VSP; 1541*, lines 1–2] Hearing the *Rāmāyaṇa* in this world is the equivalent of visiting holy pilgrimage sites, such as Prayāga; rivers, such as the Ganges; forests, such as the Naimiśa; and sites, such as Kurukṣetra.[2][7.111.13, Gita Press, KK, VSP; 1541*, lines 3–5] One who donates a *bhāra* of gold[3] at Kurukṣetra during an eclipse of the sun and one who hears the *Rāmāyaṇa* in this world are equal.[7.111.14, Gita Press, KK, VSP; 1541*, lines 6–7] Anyone who, filled with profound faith, listens to the tale of Rāghava will go to Viṣṇu's [heavenly] world, freed from all sin.[7.111.15, Gita Press, KK, VSP; 1541*, lines 8–9] Whoever listens constantly and with devotion to this first of poems produced by a seer and composed long ago by Vālmīki, would be absorbed into the body of Viṣṇu.[7.111.16, Gita Press, KK, VSP; 1541*, lines 10–11] One's sons and wives will thrive, and so will one's wealth and descendants. Recognizing this to be true, people should listen to it with their minds well controlled.[7.111.17, Gita Press, KK, VSP; 1541*, lines 12–13] This unsurpassed *Rāmāyaṇa* is the essence of the *Gāyatrī*[*mantra*].[4] Whoever recites so much as a quarter verse[5] would be freed from all his sins, and should he lack a son, he would get one, and should he be poor, he would acquire wealth.[7.111.18, Gita Press, KK, VSP; 1522(A)*, line 1, and 1522*, lines 3–4 (repeated)] And[6] whoever should constantly recite and listen to the history of Rāghava with devotion will, having become free from moral stain, attain long life.[7.111.19, Gita Press, KK, VSP; 1530*, lines 7–8] Whoever wishes to obtain supreme beatitude should meditate constantly on Rāghava, and he should have this tale recited for brahmans[7] every day.[7.111.20, Gita Press, KK, VSP; 1530*, lines 9–10] Whoever should recite this entire history of the lord of the Raghus will, without a doubt, go to the great [heavenly] world of Viṣṇu.[8][7.111.21, Gita Press, KK, VSP; 1543*, lines 29–30] And, without a doubt, his father, grandfather, great-grandfather, and his great-grandfather's father will go to Viṣṇu.[9][7.111.22, Gita Press, KK, VSP; 1543*, lines 39–40] And[10] the history of Rāghava constantly confers the four ends of man. Therefore, without a doubt,[11] one should make efforts to listen to it constantly.[7.111.23, Gita Press, KK, VSP; 1543*, lines 34–35] Whoever listens to the *Rāmāyaṇa* with devotion, or even to a quarter verse or a single word, goes to the world[12] of Brahmā, where he is eternally worshiped by Brahmā.[7.111.24, Gita Press, KK, VSP; 1543(B)*, lines 1–2] Thus has this ancient tale been told, and may it be auspicious for you. Confidently declare, 'May Viṣṇu's power be exalted!'[13][7.111.25, Gita Press, KK, VSP; 1543*, line 41, and 1544*, line 1]"

[1] "obtains the fruits" *labhate*: Literally, "he obtains." The verse is elliptical and lacks an object for the verb. We have supplied the contextually obvious term *phalam*, "fruits."

[2] "Hearing the *Rāmāyaṇa* in this world is the equivalent of visiting holy pilgrimage sites, such as Prayāga; rivers, such as the Ganges; forests, such as the Naimiśa; and sites, such as Kurukṣetra." *prayāgādīni tīrthāni gaṅgādyāḥ saritas tathā / naimiśādīny araṇyāni kurukṣetrādikāny api // gatāni tena loke 'smin yena rāmāyaṇaṃ śrutam /*: Literally, "By whom the *Rāmāyaṇa* is heard, in this world, by him are visited *tīrthas*, such as Prayāga; rivers, such as the Ganges; forests, such as the Naimiśa; and sites, such as Kurukṣetra." One could also take the phrase "in this world (*loke 'smin*)" with either clause.

[3] "a *bhāra* of gold" *hemabhāram*: A *bhāra* is a traditional measure of weight, which we reckon to be approximately 275 pounds. For a more detailed discussion of this, see notes to 6.55.47. See Barnett 1914, pp. 207, 209, 210, and Kane 1974, vol. 2, pt. 2, p. 880, note 2352.

[4] "This unsurpassed *Rāmāyaṇa* is the essence of the *Gāyatrī*[*mantra*]." *gāyatryāś ca svarūpaṃ tad rāmāyaṇam uttamam*: See notes 7 and 16 to 1539*, following notes to verse 26 above.

[5] "a quarter verse" *pādam api*: See 1524*, note 8, following notes to verse 26 above.

[6] "And" *ca*: M3 and GPP (7.111 unnumbered, in brackets), Gita Press (17.111.19), KK (7.111.19), and VSP (7.111.19) read instead the emphatic particle *ha*.

[7] "for brahmans" *brāhmaṇebhyaḥ*: The idea is that the recitation is for the enjoyment and benefit of brahmans. For some reason, Raghunathan (1982, vol. 3, p. 628) reads the term as if it were the instrumental, rendering, "by Brahmanas."

[8] "will, without a doubt, go to the great [heavenly] world of Viṣṇu" *sa vaiṣṇavaṃ mahālokaṃ gato vai nātrasaṃśayaḥ*: G1,M3, and Gita Press, KK, and VSP read instead *so 'sukṣaye viṣṇulokaṃ gacchaty eva na saṃśayaḥ*, "He will go at the end of his life without a doubt to the heavenly world of Viṣṇu."

[9] "And, without a doubt, his father, grandfather, great-grandfather, and his great-grandfather's father will go to Viṣṇu." *pitā pitāmahaś caiva prapitāmaha eva ca / prapitāmahapitā caiva viṣṇuṃ yānti na saṃśayaḥ //*: M3 and Gita Press, KK, and VSP read instead *pitā pitāmahas tasya tathaiva prapitāmahaḥ / tatpitā tatpitā caiva viṣṇuṃ yānti na saṃśayaḥ //*, "And his father, and grandfather, and his great-grandfather, and the latter's father, and his father as well will, without doubt, go to Viṣṇu."

[10] "And" *tu*: M3 and Gita Press, KK, and VSP read instead the synonymous *ca*, "and."

[11] "without a doubt" *nātra saṃśayaḥ*: Literally, "there is no doubt with regard to this." M3 and Gita Press, KK, and VSP read instead *paraṃ sadā*, lending the line the sense "Therefore, one should always make every effort to listen to this supreme [tale]."

[12] "world" *sthānam*: Literally, "place."

[13] "Thus has this ancient tale been told, and may it be auspicious for you. Confidently declare, 'May Viṣṇu's power be exalted!'" *evam etat purāvṛttam ākhyātaṃ bhadram astu vaḥ / pravyāharata viśrabdhaṃ balaṃ viṣṇoḥ pravardhatām //*: M3 and Gita Press, KK, and VSP read *ākhyānam*, "tale," for *ākhyātam*, "told," lending the line the sense "Thus is this tale that took place so long ago." The two lines lend themselves to two plausible interpretations. According to one, the first line consists of two separate syntactic units: 1) "Thus is this tale that took place so long ago. Thus has this ancient tale been told (*evam etat purāvṛttam ākhyānam/ākhyātam*)" and 2) "May auspiciousness be for you (*bhadram astu vaḥ*)." This is the interpretation of Raghunathan (1982, vol. 3, p. 628), who renders, "Such is the story of things that happened long ago. May all good betide you." Gita Press (1998, vol. 2, p. 942), like Raghunathan, takes the phrase *bhadram astu vaḥ* as a separate unit, rendering, "May all be well with you." This translation, however, takes *ākhyānam*, "tale," to be the object of the imperative *pravyāharata* in the second line, thus yielding the translation, "Thus recite this historical narrative with full faith." In our opinion, this forces the syntax as well as sense of the root *pra* + *vi* + *ā* + √*hṛ*, "to say." This interpretation leaves the second half of the second line as a separate unit, as an apparent authorial

interjection, rendered in Gita Press somewhat awkwardly as "enhance-power [*sic*] of Lord Viṣṇu (Śrī Rāma)."

We, however, prefer to understand *bhadram* as an adjective modifying *ākhyāna*, "tale [of Rāma]." Thus, in keeping with the tenor of the *phalaśruti*, we believe that the poet is expressing a wish that the poem be auspicious for the audience. Like Raghunathan (1982, vol. 3, p. 628), we understand the verb *pravyāharata* to be an injunction to the reader or hearer to utter these final words. He renders, "Proclaim without a care 'May the power of Vishnu grow for ever-more.' "

The *Prakṣipta Sargas*

Prakṣipta I, *Sarga* 1 = Appendix I, No. 1, lines 1–123

1. "Then, delighting in battle, the *rākṣasas* marched back to Aśmanagara, and there Daśagrīva spied a resplendent mansion.[1–2]

2–3. "Filled with gateways of lapis, adorned with fretworks of pearls, thick with golden pillars, with raised platforms on every side, with stairways of diamond and crystal, filled with fretworks of bells, and equipped with many fine seats, it was charming and the equal of great Indra's palace.[3–6]

4. "When the valorous Daśagrīva spied that magnificent mansion, he said: 'Dear friend, whose mansion is this that resembles Mount Meru or Mount Mandara?[7–8]

5. " 'Go quickly, Prahasta, and find out about this magnificent palace.' Addressed in this fashion, Prahasta entered that splendid mansion.[9–10]

6. "And observing that its gateway was deserted, he pressed on into an interior courtyard. Having passed through seven inner courtyards, he then spied a flame.[11–12]

7. "Then there appeared a man who was laughing in delight. When Prahasta heard that loud laughter, the hair of his body bristled.[13–14]

8. "And there in the midst of the flame stood that enchanting person, wearing a garland of gold. He was as hard to look at as the sun, and he resembled Lord Yama in person.[15–16]

9. "Having seen this, he retreated in haste, and when he had done so, that night-roaming *rākṣasa* related to Rāvaṇa everything that had happened.[17–18]

10. "Then, Rāma, Daśagrīva, who resembled a heap of collyrium split open, having descended from the Puṣpaka, desired to enter that dwelling.[19–20]

11. "But standing before him, blocking the doorway, there suddenly appeared a handsome, yet terrifying, man with a tongue of flame and wearing a crown.[21–22]

12–13. "His eyes were red and his teeth were lovely. His lips were like the *bimba* fruit, and he was beautiful to behold. His nose was absolutely terrifying. His neck was like a conch shell, and he had mighty jaws. His beard was thick and his bones deep set. He was fanged and hair-raising. Wielding an iron cudgel, he stood blocking the gateway.[23–26]

14. "Now, at the sight of him, the hairs on Rāvaṇa's body bristled. His heart pounded, and he began to tremble.[27–28]

15. "When Rāvaṇa perceived these inauspicious omens, Rāma, he began to ponder. And even as he was pondering, the man spoke:[29–30]

16. " 'What are you wondering about, *rākṣasa*? Tell me quickly and with confidence. I shall offer you the hospitality of combat, heroic night-roaming *rākṣasa*.'[31–32]

17. "And having thus addressed the *rākṣasa*, he once more spoke these words: 'What do you think? Would you rather fight with Bali or with me?'[33–34]

18. "Then Rāvaṇa once more experienced a bristling of the hairs of his body. But then, plucking up his courage, Rāvaṇa spoke these words:[35–36]

19. " 'Foremost among the eloquent, tell me: "Who lives here in this house?" I will fight with him, sir, or do as you think best.'[37–38]

20. "The man then spoke once more in this fashion: 'The lord of the *dānavas* lives here.[39]

21. " 'He is a supremely generous and truly valorous hero, a hero endowed with many virtues, and who is like Yama, the ender of all things, with his noose in hand.[40–41]

22. " 'He is as filled with blazing energy as the rising sun, and he never retreats in battles. He is impetuous and unconquerable; a powerful victor and a veritable ocean of virtues.[42–43]

23. " 'He is kindly spoken, accustomed to sharing with others, and always performs kindnesses for his *guru*. He acts appropriately to the moment. He is immensely powerful, speaks only the truth, and is beautiful to look upon.[44–45]

24. " 'He is a skillful hero, endowed with every virtue, and ever devoted to vedic study. He roars, he blows, he blazes, and he burns.[46–47]

25. " 'He knows no fear of the gods, the hosts of malignant spirits, the great serpents, or the mighty birds. This is the person with whom you wish to fight.[48–49]

26. “ ‘So, exceedingly mighty lord of the *rākṣasas*, if it pleases you to engage with Bali, then enter and give battle without delay.’[50–51]

27. “Addressed in this fashion, Daśagrīva entered that place where Bali was. But when he, who resembled fire, saw the lord of Laṅkā, he burst out laughing.[52–53]

28. “As he stood there, that foremost of the *dānavas* was as impossible to look upon as the sun.[54]

29. “And then, the moment Bali, who had taken on a cosmic form, saw him, he set the *rākṣasa*, whom he had seized, upon his hip and said:[55–56]

30. “ ‘Can I fulfill a desire of yours, great-armed Daśagrīva? And what is the purpose of your coming here? Tell me, lord of the *rākṣasas*.’[57–58]

31. “Addressed in this fashion by Bali, Rāvaṇa said, ‘I have heard, O illustrious one, that long ago you were bound by Viṣṇu. I am able to free you from that bondage, without a doubt.’[59–61]

32. “Then, addressed in this fashion, Bali let loose a burst of laughter and said to him: ‘Listen, Rāvaṇa, I will tell you that which you are asking about.[62–63]

33. “ ‘The lords of the *dānavas* and others, arrogant in their strength, both in the recent past and in antiquity, were subdued by that mighty one, the dark person always standing at the doorway.[64–66]

34. “ ‘It was he himself who bound me, for it is impossible to avoid one’s destiny. And, Rāvaṇa, who indeed in this world can deceive that person?[67–68]

35. “ ‘For he who stands at the doorway is the one who carries off all beings. And he is the primal actor and the one who causes all others to act. He is the creator and the lord of the worlds.[69–70]

36. “ ‘You do not know him, nor do I. For he is the lord of what is past, present, and future. He is Kali and Kāla, who carries off all beings.[71–72]

37. “ ‘He is the destroyer as well as the creator of all the three worlds. He destroys all beings, fixed and moving.[73–74]

38. “ ‘And then, that great lord creates it all over again so that it has neither beginning nor end. For he is sacrifice, charity, and oblation, night-roaming *rākṣasa*.[75–76]

39. “ ‘For he is, without a doubt, the all-in-all, the lord of the worlds, the creator, and the protector. There is no other great being such as he to be found in all the three worlds.[77–78]

40. “ ‘And as for you and me, foremost of kings, and all the others who have gone before us, that great being is the leader of us all, as if we were cattle on a rope.[79–80]

41–42. “ ‘Vṛtra, Danu, Śuka, Śambhu, Niśumbha, Śumbha, Kālanemi, Prahlāda, Kūṭa, Vairocana, Mṛdu, the twin *arjuna* trees, Kaṃsa, and Kaiṭabha, together with Madhu—they all burned, glowed, blew, and rained.[81–84]

43. “ ‘All of those great *dānavas* ruled the kingdoms of the thirty gods. For in battle they had all defeated the hosts of the gods in their thousands.[85–86]

44. “ ‘But although they were equal in blazing energy to the rising sun, they were negligent and addicted to pleasures. All of those mighty *dānavas*, who could take on any form at will, were brought to destruction.[87–88]

45. “ ‘It is heard that they were unassailable in battle and unconquered. And yet, even those great beings, driven by the power of destiny, were brought to destruction.[89–90]

46. “ ‘Thousands of Indras, tens of thousands of gods, and the foremost seers in their hundreds and thousands have all been brought under his power by him who stands at the doorway.’[91–93]

47. “When he had heard those words of his, Rāvaṇa spoke these words: ‘I have seen the lord of the departed spirits, Kṛtānta himself, together with Mṛtyu.[94–95]

48. “ ‘He had a noose in his hand and shot forth great flames. His hair was standing on end, and he was terrifying. He had great fangs, his tongue was lightning, and the hair on his body consisted of serpents and scorpions.[96–97]

49. “ ‘His eyes were red and his onset was terrifying. Indeed, he was a terror to all beings. He was as impossible to gaze upon as the sun, and he never turned back in battles. He was the chastiser of the wicked, and yet, I defeated him in battle.[98–100]

50. “ ‘I felt neither the slightest fear nor any anxiety with regard to him, lord of the *dānavas*. But I do not recognize this person. Please, sir, tell me about him.’[101–102]

51. "When Bali Vairocana had heard these words of Rāvaṇa, he said: 'He is the Lord Hari Nārāyaṇa, creator of the triple world.[103–104]

52. " 'He is Ananta and Kapila, Jiṣṇu, and Narasiṃha of immense splendor. He is Ṛtadhāman and Sudhāman. With a noose in his hand, he is terrifying.[105–106]

53. " 'He is the equal of the twelve Ādityas, and he is the immemorial Puruṣottama. He is the lord of the gods and the foremost of gods. He resembles a black storm cloud.[107–108]

54. " 'Garlanded with flame, he is the *yogin* of the mighty roar, and he is loving toward his devotees. He is the Lord who sustains the worlds and who creates them.[109–110]

55. " 'And he, having become immensely powerful Kāla, destroys them as well. He is the sacrificer and the object of sacrifice. For he is Hari, who bears the discus as his weapon.[111–112]

56. " 'He consists of all the gods. Indeed, he consists of all beings, all the worlds, and all knowledge. He has a universal form and a cosmic form, and he is the great-armed Baladeva.[113–115]

57. " 'He is the slayer of heroes and has a hero's eye. And he is the unchanging *guru* of the triple world. Thus do all the hosts of sages who seek liberation conceive of him in his world.[116–117]

58. " 'Whoever knows him as the Puruṣa is freed from all sins. It is through constantly remembering and sacrificing to him that one would gain everything from him.'[118–119]

59. "And when he heard those words, Rāvaṇa went out.[120]

60. "The night-roaming *rākṣasa* did not see that person there, and so, releasing a roar in his delight, he set forth from Varuṇa's realm, returning by the path on which he had entered."[121–123]

[Colophon]

Prakṣipta I, *Sarga* 2 = App. I, No. 1, 15*, lines 1–29

1–2. "Now, having spent the night on the charming and splendid summit of Mount Meru, the lord of Laṅkā, after some thought, mounted the divine Puṣpaka. It resembled the horses of the sun, and it could travel by various paths of flight. It had been left in a region of the sky devoted to pleasure. He then proceeded to the world of Sūrya.[15*, lines 1–4]

3. "There he spied the splendid god Ravi, who consists of all blazing energy and who was adorned with superb, golden armlets, jewels, and garments.[15*, lines 5–6]

4. "His broad face was illuminated by his two splendid earrings. He was draped with red garlands and was ornamented with bracelets and gold necklaces.[15*, lines 7–8]

5. "His limbs were smeared with red sandalpaste, and he shone with a thousand rays. He was the primordial god Āditya, whose steed was Ucchaiḥśravas.[15*, lines 9–10]

6–7. "He was beginningless, endless, and indestructible. He was the witness of the worlds and the lord of the universe. When Rāvaṇa, foremost of the *rākṣasas*, saw that foremost god, he was afflicted by the power of the blazing splendor of Ravi, and he said to Prahasta: 'Go, my minister, and at my direction deliver to him this command:[15*, lines 11–14]

8. "' "Rāvaṇa has come for the purpose of battle. You must offer him combat or declare, 'I am vanquished.' Choose one option." '[15*, lines 15–16]

9. "Acting on his instructions, the *rākṣasa* approached Sūrya. There he saw the two gatekeepers, Piñgala and Daṇḍin.[15*, lines 17–18]

10. "When he had told the two of them everything concerning Rāvaṇa's resolve, Prahasta stood there silently, illuminated by the rays of blazing energy.[15*, lines 19–20]

11–12. "Daṇḍin then went to Ravi's side and, prostrating himself, reported to him. When Sūrya heard from Daṇḍin what had occurred regarding Rāvaṇa, that wise one, the destroyer of night, after some thought, spoke these words: 'Go, Daṇḍin, and either conquer him or say to him, "I am vanquished."[15*, lines 21–24]

13–14. " 'Do whatever you wish with the night-roaming *rākṣasa* for a while.' Having gone there on his instructions, he reported to the great *rākṣasa* the entire speech that had been spoken by Sūrya. When the lord of the *rākṣasas* had heard those words of Daṇḍin, the overlord of the *rākṣasas* departed after proclaiming his triumph."[15*, lines 25–29]

Prakṣipta I, *Sarga* 3 = App. I, No. 1, lines 124–245

1. "Now, having spent the night on the charming and splendid summit of Mount Meru, the heroic lord of the *rākṣasas*, after some thought, proceeded to the world of Soma, the moon god.[124–125]

2. “And then someone passed by, mounted on a chariot. He was adorned with heavenly garlands and unguents and was attended by the foremost of the hosts of *apsarases*.[126–127]

3. “Rāvaṇa saw this person, exhausted from lovemaking, lying across the bodies of the *apsarases* and being awakened with kisses. And, having seen him, he was filled with curiosity.[128–129]

4. “Then he saw a seer there, and, having seen him, he said this to him: ‘Welcome to you, divine seer. You have come here at an appropriate time.[130–131]

5. “ ‘Who is that mounted on this chariot and attended by a host of *apsarases*? He moves about shamelessly, so it seems, as if he finds nothing to fear.’[132–133]

6. “Addressed in this fashion by Rāvaṇa, Parvata spoke these words: ‘Listen, dear child. I shall tell it just as it is, O you of great intellect.[134–135]

7. “ ‘He has conquered the worlds and pleased Brahmā, so now he is proceeding to the immensely blissful and highest station for liberation.[136–137]

8. “ ‘Doubtless having conquered them through austerities, just as you have, lord of the *rākṣasas*, that meritorious person, having drunk Soma, is proceeding on his way.[138–139]

9. “ ‘But you, too, tiger among the *rākṣasas*, are a hero true to your vows, and the mighty do not interfere with such seekers of spiritual knowledge.’[140–141]

10. “Just then Rāvaṇa spied in a splendid chariot a huge and immensely powerful person, blazing with beauty and serenaded with the sounds of singing and musical instruments.[142–143]

11. “ ‘Who is this going by, divine seer, so splendid and immensely radiant, together with *kinnaras*, who are singing and dancing so charmingly?’[144–145]

12. “When he heard this, that foremost of sages Parvata then said: ‘He was a hero and a warrior in combat who never turned back in battles.[146–147]

13. “ ‘While fighting, he was grievously wounded by weapons, and thus this accomplished hero and victor in battle gave his life for the sake of his master.[148–149]

14. “ ‘Although this hero was slain in battle, he first slew many in combat. He will be the guest of Indra, and wherever he might go, that foremost of men will be attended with dancing, singing, and amorous gestures.’[150–152]

15. “Now Rāvaṇa asked yet again, ‘Who is this who is going by, resembling the sun?’ Upon hearing Rāvaṇa’s words, Parvata said these words:[153–154]

16–17. “ ‘The one you see here, your majesty, on a flying palace made of solid gold and thronged with hosts of *apsarases*, he whose face is like the full moon, was a donor of gold, great king. Now, wearing variegated ornaments and garments and endowed with enormous splendor, he is going on his way in a swift chariot.’[155–158]

18. “When Rāvaṇa heard these words of Parvata, he said these words: ‘These kings that are passing by, foremost of seers, tell me about them.[159–160]

19. “ ‘Which among them, if asked, will offer me the hospitality of battle this very day? Please tell me that, knower of righteousness. For in accordance with righteousness, you are a father to me.’[161–162]

20. “Addressed in this fashion, Parvata then replied to Rāvaṇa: ‘These kings are seeking heaven, great king, not battle. But, great king, I will tell you who will offer you battle.[163–165]

21. “ ‘There is a king of immense blazing energy who is the great lord of the seven continents. He is renowned by the name “Māndhātṛ.” He will offer you battle.’[166–167]

22. “When he heard those words of Parvata, Rāvaṇa said these words: ‘Where is this king to be found? Tell me that truthfully. I shall go there this very day to the place where that bull among men is.’[168–170]

23. “When he had heard Rāvaṇa’s words, the sage spoke these words: ‘King Māndhātṛ, the foremost of kings, is the son of Yuvanāśva. Having conquered the seven continents up to the limit of the seas, he will come here this very day.’[171–173]

24. “Just then great-armed Rāvaṇa, arrogant in his strength throughout the triple world, spied the foremost of kings, Māndhātṛ, the heroic overlord of Ayodhyā.[174–175]

25. “That overlord of the seven continents was traveling in his radiant, luminous, magnificent, variegated, golden chariot. He was blazing with beauty and wore heavenly garments and unguents.[176–178]

26. "Daśagrīva called to him, 'Give me battle!' Addressed in this fashion, he laughed and said to Daśagrīva, 'If you have no care for your life, *rākṣasa*, then fight.'[179–181]

27. "Upon hearing Māndhātṛ's words, Rāvaṇa spoke these words: 'Rāvaṇa was not perturbed when faced with Varuṇa, Kubera, or even Yama. How much less should he be afraid of you, a mere man?'[182–184]

28. "Having spoken in this fashion, the lord of the *rākṣasas*, burning him up, as it were, in his wrath, ordered out his *rākṣasas*, who were intoxicated with battle.[185–186]

29. "Then, enraged, the counselors of evil-minded Rāvaṇa, furious and skillful in battle, poured forth masses of arrows.[187–188]

30. "And the mighty king pelted Prahasta, Śuka, and Sāraṇa, together with Mahodara and Dhūmrākṣa. All of them were led by Akampana with heron-fletched arrows sharpened on a whetstone.[189–191]

31–32. "Next Prahasta pelted the king with hails of arrows, but that foremost of kings cut them all down before they reached him. Then those arrows were burned up by the king with bludgeons, crescent-headed arrows, short javelins, and iron cudgels, as moths might be by a flame. [192–195]

33–34. "Then that best of kings, in a rage, wounded Prahasta with five iron cudgels of tremendous striking force, just as, long ago, Skanda, born of fire, pierced Mount Krauñca. Then, repeatedly whirling his war hammer, which resembled Yama, he struck the *rākṣasa*'s chariot with tremendous force.[196–199]

35. "That war hammer of tremendous striking force, like a thunderbolt, fell so that Rāvaṇa, being crushed by it, was toppled like the flagstaff of Śakra.[200–201]

36. "But in his delight, the king seemed to increase in strength through his excitement, just like the water of the salt sea when touched by the rays of the full moon.[202–203]

37. "Then the entire *rākṣasa* host, with cries of distress, surrounded the unconscious lord of the *rākṣasas* on every side and stood their ground. [204–205]

38. "But, regaining consciousness after a long time, the lord of Laṅkā, Rāvaṇa, who makes the worlds resound, violently belabored Māndhātṛ's body.[206–207]

39. "The immensely powerful Rāvaṇa then smashed Māndhātṛ's chariot, charming with its horses and yoke. Deprived of his chariot, he took from it a javelin that, with its bells, laughed shrilly.[208–209]

40. "Māndhātṛ hurled it with might at Rāvaṇa. It was like a ray of the sun or a flame of fire.[210–211]

41. "But as that blazing and brightly shining javelin, loosed from Māndhātṛ's hand, hurtled along, the night-roaming *rākṣasa* Paulastya burned it up with his lance, as fire might a moth.[212–214]

42. "Ten-faced Rāvaṇa drew out the iron arrow given to him by Yama. He sent it flying with force, and it struck Māndhātṛ violently.[215–216]

43. "Seeing the king dazed, the immensely powerful night-roaming *rākṣasas* were delighted. They shouted out leonine roars and bellowed.[217–218]

44–46. "Regaining consciousness after a short time, the overlord of Ayodhyā then, seeing his enemy being honored by his joyful enemies, was filled with rage. That unassailable warrior, who resembled the sun and the moon in radiance, afflicted the army with a tremendous hail of arrows. With the roar of his bow and the hissing of his arrows, the army was shaken like an agitated ocean.[219–224]

47. "There arose a fearsome battle crowded with men and *rākṣasas*. Then, as if possessed, the two heroes, the foremost of men and the foremost of *rākṣasas*, wielding bows and swords, each took up a warrior's stance.[225–227]

48. "Possessed by a towering rage, they released a hail of arrows, Māndhātṛ against Rāvaṇa, and Rāvaṇa against the king.[228–229]

49. "Because of their mutual agitation, they were severely wounded by blows. Then, nocking a divine missile to his bow, Rāvaṇa released the divine missile of Rudra.[230–231]

50. "But Māndhātṛ warded off that missile with the one belonging to Agni. Daśagrīva then warded off a missile with the missile of the *gandharvas*, and Māndhātṛ, the king of kings, warded that one off with the missile belonging to Varuṇa.[232–233]

51. "Then Māndhātṛ took up and hefted the divine missile of Brahmā, which strikes terror into all creatures, while Rāvaṇa took up the great, divine missile of Paśupati.[234–235]

52. "When they saw that dreadful-looking missile that increased the terror of the triple world, all beings, fixed and moving, were terrified.[236–237]

53. "Through the granting of a boon from Rudra, that great weapon had been acquired by austerities. Then the entire triple world, together with its fixed and moving contents, trembled.[238–239]

54–55. "All the gods trembled, and the great serpents huddled together in their dens. Then those two tigers among sages, Pulastya and Gālava, perceiving what was happening through the practice of meditation, stopped the king, while the foremost of *rākṣasas* was rebuked with various utterances.[240–243]

56. "Then those two sages, having created the highest affection between the man and the *rākṣasa*, departed in great delight, just as they had come."[244–245]

[Colophon]

Prakṣipta I, *Sarga* 4 = Appendix I, No. 1, lines 246–346

1. "Once the two brahmans had departed, Rāvaṇa, lord of the *rākṣasas*, ascended ten thousand leagues to the first path of the wind, where the *haṃsas*, endowed with every virtue, always reside.[246–248]

2. "He proceeded still higher than that to the next excellent path of the wind, which, too, is reckoned as yet another ten thousand leagues beyond that.[249–250]

3. "There, close at hand, are permanently located the three types of clouds: the *āgneya*, the *pakṣin*, and the *brāhma*. Indeed, the three types are located there.[251–252]

4. "After that he proceeded to the excellent third path of the wind, where the wise perfected beings and celestial bards always reside.[253–254]

5. "And then, scorcher of your foes, he swiftly rose another ten thousand leagues to the fourth path of the wind, where the malignant spirits, together with the *vināyakas*, permanently located, dwell.[255–257]

6. "Next he swiftly ascended another ten thousand leagues to the fifth realm of the wind, where that foremost of rivers, the Ganges, as well as the elephants, Kumuda, and so forth, are.[258–260]

7. "Those elephants stay there, releasing showers of spray. They play in the waters of the Ganges and shower the holy water in all directions.[261–262]

8. "That water is broken into drops by the wind as it falls from the trunks of the elephants. And then, Rāghava, it falls on the holy places in the form of snow showers.[263–264]

9. "Then, O greatly radiant one, the *rākṣasa* ascended yet another ten thousand leagues to the sixth path of the wind, where Garuḍa always remains, honored by his friends and relations.[265–267]

10. "Next he rose ten thousand leagues above that to the seventh path of the wind, where the seers dwell.[268–269]

11–12. "Then he proceeded still higher than that for another ten thousand leagues to the eighth path of the wind, where, located along the path of the sun, is established the Ganges, famed as 'the Ākāśagaṅgā [the Heavenly Ganges].' Supported by the wind, it rushes along with tremendous force and a tremendous roar.[270–273]

13. "And now I will tell you what is still higher than that—at a height of eighty thousand leagues is the place where the moon abides. That is where the moon, accompanied by the planets and the constellations, is found.[274–276]

14. "Its ten million rays illuminate the worlds as well as the orb of the moon, bringer of delight to all creatures.[277–278]

15. "Then the moon, glaring at Rāvaṇa Daśagrīva, as if to burn him up, quickly burned him with his cold fire.[279–280]

16. "Rāvaṇa's ministers, afflicted with fear of that cold fire, could not bear it. So Prahasta, beginning with the words, 'Be victorious!' addressed this speech to Rāvaṇa:[281–282]

17. "'Your majesty, the cold is killing us. Let us withdraw from here. Because of the burning splendor of the moon's rays, fear has seized the *rākṣasas*.[283–284]

18. "'For, foremost of kings, the cold-rayed moon by his very nature burns.' But when Rāvaṇa had heard that from Prahasta, he was beside himself with rage. Twanging his bow, he raised it and injured the moon with iron arrows.[285–287]

19. "But then Brahmā, in great haste, came to the realm of the moon, saying: 'Great-armed Daśagrīva, you who are truly the son of Viśravas, go swiftly from this place, dear boy, do not strike the moon.[288–290]

20. “ ‘For the extremely radiant king of the brahmans desires only the welfare of the world. And I will give you a *mantra* in case of any threat to your life.[291–292]

21. “ ‘For whoever should recall this *mantra* shall not die.’ Addressed in this fashion, Daśagrīva, his hands cupped in reverence, spoke these words:[293–294]

22. “ ‘If you are pleased with me, greatly effulgent god, Lord of the worlds, and if this *mantra* may be given to me, then please give it to me, O righteous one.[295–296]

23. “ ‘By reciting this, O illustrious one, may I become free from any danger with respect to all the gods. And through your grace, O Lord of the gods, may I become invincible to all the *asuras*, *dānavas*, and mighty birds, without any doubt.’[297–299]

24. “Addressed in this fashion, Brahmā said these words to Daśagrīva: ‘I give you this only in case your life is threatened, O lord of the *rākṣasas*, not for constant use.[300–301]

25. “ ‘Holding a rosary of *akṣa* beads, you must recite this *mantra* on each occasion. And if you recite it, lord of the *rākṣasas*, you will become invincible.[302–303]

26. “ ‘But if you fail to recite it, foremost of the *rākṣasas*, you will have no success. Now listen to the *mantra*, bull among *rākṣasas*, as I recite it.[304–305]

27. “ ‘Through recitation of this *mantra* alone, you will attain victory in battle:[306]

28. “ ‘ “Homage to you, Lord of the God of gods, worshiped by the gods and *asuras*, great god of the past and future, you of the tawny-yellow eyes.[307–308]

29. “ ‘ “You are young but appear to be old, O you who wear a tiger skin. You are worthy of worship, O God, for you are the lord and master of the triple world.[309–310]

30. “ ‘ “You are Hara, you are Haritanemin, and you are the fire that burns at the end of a cosmic era. You are Gaṇeśa and the auspiciousness of the worlds. You are the great-armed protector of the worlds.[311–312]

31. “ ‘ “You are the illustrious great Lord with great fangs who carries a mighty lance. You are Kāla in the form of time. You are the illustrious black-throated lord of mighty girth.[313–314]

32. “‘“You are the ender of the gods and the goal of austerities. You are the undecaying lord of beasts. You hold the lance in your hand and have a huge banner. You are the leader and the protector. You are Hara and Hari.[315–316]

33. “‘“You wear matted locks, a monkish tonsure, and a tuft of hair. You are the illustrious bearer of the staff. You are the lord of malignant spirits and the leader of the hosts. You are the inner soul of everything and bring all things into being.[317–318]

34. “‘“You are omnipresent and the destroyer of all. You are the creator and the undecaying *guru*. You are the god who bears the water pot; you wield the trident Pināka, and you hold the ascetic’s drum.[319–320]

35. “‘“You are to be honored and to be worshiped, for you are the syllable *oṃ*. You are the foremost chanter of the *sāmans*. You are Mṛtyu and Mṛtyu’s messenger. You are the heavenly Pārijāta tree and the one of excellent vows.[321–322]

36. “‘“You are a celibate and dwell in a cave. You play the lute and the *paṇava* drum, and you carry a quiver. You are immortal and beautiful and are as radiant as the rising sun.[323–324]

37. “‘“You are the blessed Lord who haunts the cremation ground. You are the husband of Umā and a tamer of your foes. You knocked out Bhaga’s eyes and smashed Pūṣan’s teeth.[325–326]

38. “‘“You bring on fever and hold the noose in your hand. You are cosmic destruction and Kāla himself. Your mouth is like a burning torch, and your banner is fire. You are a sage and the radiant lord of the people.[327–328]

39. “‘“You are both madness and the incarnation of sobriety. You are the fourth and highest stage and the foremost in the world. You are Vāmana, and you are Vāmadeva. You are respectful circumambulation and Vāmana.[329–330]

40. “‘“You are a mendicant and wear the guise of a mendicant; you yourself wear the three tufts and matted hair. You immobilized the hand of Indra and paralyzed the Vasus as well.[331–332]

41. “‘“You are the season and Kāla, the author of the season. You are Madhu and have eyes as yellow as honey. You are the fruit of the great forest tree and Vājasana. And you are constantly worshiped in the ashrams.[333–334]

42. “‘“You are the creator of the world and its agent. You are the eternal and unchanging Puruṣa. You are the supervisor of righteousness and

have an odd number of eyes. You are the one of three paths and are the creator of all beings.[335–336]

43. "'"You have three eyes and many forms. Your splendor is equal to that of ten thousand suns. You are the God of gods and the Supreme God, and your matted locks are marked by the moon.[337–338]

44. "'"You are the dance master and the dancer, and your face is like the full moon. You are propitious to brahmans, and you are the highest refuge. You consist of the seeds of all things.[339–340]

45. "'"You are the sound of all musical instruments and the liberator from all bondage. You are the infatuator, the binder, the foundation of everything, and the Supreme Man.[341–342]

46. "'"You are Puṣpadanta and Vibhāga. You are the foremost and the destroyer of everything. You have a tawny beard and bear the bow. You are fearsome and of fearsome valor."[343–344]

47. "'I have recited this supreme, holy *mantra* of one hundred and eight names. This prayer, Daśagrīva, will bring about the destruction of your enemies.'"[345–346]

[Colophon]

{1. When he had given this boon to Rāvaṇa, the eternal, lotus-born lord quickly returned to Brahmā's world.[347–348]}

Prakṣipta I, *Sarga* 5 = Appendix I, No. 1, lines 347–348

1. "When he had given this boon to Rāvaṇa, the eternal, lotus-born lord quickly returned to Brahmā's world.[347–348]

[Appendix I, No. 2, lines 1–140]

2. "Now after some time, the *rākṣasa* Rāvaṇa left his home and proceeded, together with his ministers, to the western ocean.[1–2]

3. "There on an island he saw a man all alone, who resembled fire and shone like fine gold.[3–4]

4. "He appeared to have a terrifying form, like a veritable fire arisen at the end of a cosmic era. He was like the lord of gods among the gods, like the sun among the heavenly bodies.[5–6]

5. "And he was like a lion among *śarabhas*, like Airāvaṇa among elephants, like Mount Meru among mountains, and like the Pārijāta among trees.[7–8]

6. "When Daśagrīva saw that man standing there in the middle like fire, he said to him, 'Please give me battle.'[9–10]

7. "His glance was flickering wildly like the circle of planets. The sound of his grinding teeth was like that of a machine being torn apart.[11–12]

8. "And mighty ten-faced Rāvaṇa roared loudly, together with his ministers. He released various roars at that terrifying man, whose hands hung down.[13–14]

9. "He had fangs, and he was monstrous. His neck was like a conch shell, and he had a mighty chest. His belly was like a frog's, and his jaws were like a lion's. He resembled the peak of Mount Kailāsa.[15–16]

10. "He was fearsome. The soles of his feet were like lotuses, and his lotuslike hands had red palms. He had a mighty roar and a huge body. His mind was equal in speed to the wind.[17–18]

11. "He was fearsome and had strapped on a quiver. He bore a yak-tail fly whisk covered with bells. He was surrounded by a wreath of flames, and he resounded with the sound of bells.[19–20]

12. "He had a garland of golden lotuses hanging around his hips. He was as radiant as the *Ṛgveda* and was adorned with a garland of lotuses. [21–22]

13. "Resembling a mountain of collyrium, the lord of the *rākṣasas* struck him, who was like a mountain of gold, with lances, javelins, broadswords, and spears.[23–24]

14–15. "But that man, who was as unshakable as is a lion by a leopard, an elephant by a *śarabha*, Mount Sumeru by an elephant, or the ocean by the currents of a river, said these words to the *rākṣasa*: 'I shall destroy your faith in battle, you evil-minded *rākṣasa*.'[25–28]

16. "Whatever striking force—terrifying to all the worlds—that Rāvaṇa possessed, a thousand times that force was resident in that man.[29–30]

17. "Righteousness and austerity, the two bases for success in the world, having taken recourse, resided in his thighs and Manmatha in his penis. [31–32]

18. "The Viśvadevas were in his hips, and the Maruts were in his head and abdomen. The eight Vasus were in his midsection, and the oceans were established in his stomach.[33–34]

19. "All the directions were in his sides, and so forth, and the wind was in all his joints. The ancestors were in his back, and Grandfather Brahmā was in his heart.[35–36]

20. "Holy donations of cows, land, and gold were in the hairs of his armpits.[37–38]

21. "The mountains Himavān, Hemakūṭa, Mandara, and Meru, having taken recourse to this man, were established as his bones.[39–40]

22. "The thunderbolt was the tip of his penis, and Dyaus was in his body. The twilight was in the back of his neck, and the clouds were in his urine.[41–42]

23–25. "The creator and arranger were his two arms, and Bhaga and Pūṣan were his two hands. Śeṣa, Vāsuki, Viśālākṣa, Irāvata, both Kambala and Aśvatara, Karkoṭaka and Dhanañjaya, and that fearsomely venomous great serpent Takṣaka, along with Upatakṣaka—all eager to spew forth the power of their venom—were all resident in his fingernails. Fire was his mouth, and his shoulders were inhabited by the Rudras.[43–48]

26. "The fortnights, months, and seasons were situated in his two fangs. The night and day of the new moon were his nose. And the winds were in his nostrils.[49–50]

27. "The goddess of speech, Sarasvatī, was his throat. The two Nāsatyas were his ears, and the hare-marked moon and the sun were his eyes.[51–52]

28. "The adjunct vedic sciences and the sacrifices, which were in the form of stars, and also the well-spoken utterances, energies, and austerities all resided in the body of the person in the form of a man.[53–55]

29. "Struck, merely brushed as if in play, by his hand, which had the striking force of the *vajra*, the *rākṣasa* fell to the ground.[56–57]

30. "Realizing that the *rākṣasa* had fallen and having put the night-roaming *rākṣasas* to flight, he who, adorned with a garland of lotuses, resembled the *Ṛgveda* and looked like a mountain, entered Pātāla dancing.[58–60]

31. "When Daśagrīva got up, he summoned his ministers himself and said, 'Tell me, Prahasta, Śuka, and Sāraṇa, where has he gone so suddenly?'[61–62]

32. "Addressed in this fashion by Rāvaṇa, the *rākṣasas* now said to him, 'That man, who crushes the pride of the gods and *dānavas*, entered in right here.'[63–64]

33. "Then swiftly seizing his sword, as Garuḍa might a serpent, that evil-minded *rākṣasa* quickly entered the mouth of that cave.[65–66]

34. "Upon passing through that opening, Rāvaṇa, fearless on account of his boon, saw there men who were like heaps of black collyrium.[67–68]

35. "Wearing armlets, those heroes had red garlands and unguents. And they were adorned with rings, diamonds, and so forth, of various kinds. [69–70]

36. "And there he saw thirty million of those great beings dancing. They were constantly festive, free from any anxiety, and spotless. They resembled fire.[71–72]

37. "That *rākṣasa* of fearsome valor saw them dancing there.[73]

38. "Standing at the opening, Rāvaṇa watched those thirty million fearless men, who looked in every way just like the man he had seen.[74–75]

39. "The *rākṣasa* watched those immensely powerful beings, who shared the same complexion, the same strength, and the same appearance. They all had four arms and enormous energy.[76–77]

40. "When Daśagrīva saw them, the hairs on his body bristled, and though he had been granted a boon by self-existent Brahmā, he quickly withdrew.[78–79]

41. "And there, along with a priceless white mansion equipped with beds and seats, he saw another man lying on a bed. And that man lay there wreathed in fire.[80–82]

42–43. "And there, too, stood a virtuous goddess with a yak-tail fly whisk in her hand. She wore a heavenly garland and unguents and was adorned with heavenly ornaments. She wore heavenly garments and was truly an ornament to the triple world. For it was the goddess Lakṣmī, shining with her lotus. She was truly the most beautiful woman in all the worlds. [83–86]

44. "But when he entered there and saw her with her beautiful smile, Rāvaṇa, the evil-minded lord of the *rākṣasas*, without his ministers, rashly desired to seize that virtuous woman as she sat on her lion throne. [87–89]

45. "Just as one might wish to seize a sleeping venomous serpent, Rāvaṇa, under the power of Manmatha and impelled by fate, desired to seize her by the hand.[90–91]

46. "That great-armed being, who had been sleeping, wreathed in fire, realized that Rāvaṇa desired to seize her and had pushed aside the curtain.[92–93]

47. "And seeing the lord of the *rākṣasas*, the god laughed loud and long.[94]

48. "Scorched by the god's blazing energy, Rāvaṇa, who makes the worlds resound, fell to the ground like a tree cut off at the roots.[95–96]

49. "When he realized that the *rākṣasa* had fallen, he spoke these words: 'Arise, foremost of *rākṣasas*, for death will not be yours this day.[97–98]

50. " 'I must protect Prajāpati's boon, by reason of which you are still alive, *rākṣasa*. Now depart without fear, Rāvaṇa, for death will not now be yours.'[99–100]

51. "Regaining consciousness after a while, Rāvaṇa was seized with fear. Addressed in this fashion, Rāvaṇa, thorn in the side of the gods, arose.[101–102]

52. "His body hair bristling, he addressed that being of enormous splendor: 'Who are you, sir, endowed with such valor and resembling the fire at the end of a cosmic age?[103–104]

53. " 'Tell me, sir, who are you—a god or a malignant spirit—standing here before me?'[105]

54. "Now, when he was addressed in this fashion by the evil-minded Rāvaṇa, the god replied, laughing, in a voice as deep as the rumbling of storm clouds:[106–107]

55. " 'What use am I to you, Daśagrīva? You are soon to be slain by me.' Addressed in this fashion, Daśagrīva, cupping his hands in reverence, said:[108–109]

56. " 'Because of the words of Prajāpati, I shall not come under the power of death. That being has not been born, nor will he ever be born, even among the gods, who will be my equal and who, relying on his might, would dare transgress Prajāpati's boon.[110–112]

57. " 'It is inevitable, and every effort will prove futile. Nor do I see anyone in the triple world who could falsify my boon.[113–114]

58. " 'I am immortal, foremost of the gods, and that is why I am not afraid.[115]

59. " 'And, moreover, even should my death be at your hands and those of none other, Lord, then my death at your hands would be glorious and praiseworthy.'[116–117]

60. "And then Rāvaṇa of fearsome valor saw within the body of the god the entire triple world with its fixed and moving contents.[118–119]

61–64. "For within the limbs of him who lay on that bed were visible in their subtle forms the Ādityas, the Maruts, the Sādhyas, the Vasus, and the two Aśvins as well. And there were the Rudras, the ancestors, Yama, and Kubera Vaiśravaṇa; the oceans, the mountains, the rivers, the *vedas*, ancillary knowledge, and the three sacred fires; the planets, the hosts of stars, the heavens, the perfected beings, the *gandharvas*, and the celestial bards; the great seers, who know the *vedas*, Garuḍa, the great serpents, and the other divinities who were resident there, as well as the *yakṣas*, the *daityas*, and the *rākṣasas*."[120–126]

65. Then righteous Rāma said to Agastya, the foremost of sages:[127]

66. "Who was that man on the island, and who were those thirty millions? Who was that man lying there, the crusher of the pride of the *daityas* and *dānavas*?"[128–129]

67. When Agastya had heard Rāma's speech, he spoke these words: "Listen, I will tell you about the eternal god of gods.[130–131]

68. "The man on the island is said to be the holy sage called Kapila. Those who were dancing there before that wise one were the gods.[132–133]

69–70. "They were all equal to the man Kapila in blazing energy and power. But that enraged person did not see the *rākṣasa* of evil intentions, and therefore, Rāma, he did not reduce Rāvaṇa to ashes. His limbs exhausted, Rāvaṇa fell to the earth like a tree.[134–137]

71. "For the person had swiftly pierced Rāvaṇa merely with verbal darts, just as a treacherous person might penetrate a secret.[138]

72. "Then after a long time, the *rākṣasa* of immense blazing energy regained consciousness and returned to where his ministers were waiting."[139–140]

[Colophon]

1. Then, when he had heard this, Rāma said, "Wonderful!" And the monkeys and *rākṣasas*, who stood there being honored at Rāma's side, likewise said, "Wonderful!"[141–143]

2. And righteous Vibhīṣaṇa, who stood beside him, spoke these words: "Now I am reminded of that wonderful thing that took place so long ago."[144–145]

3. Then Agastya said to Rāma, "Now you have heard everything. You have been seen and honored. Rāma, we shall depart."[146–147]

[*sarga* 24]

Prakṣipta II, *Sarga* 1 / Appendix I, No. 3, lines 1–120

1. When Rāghava had heard this in its entirety, he said to Agastya: "Who was that one named Ṛkṣarajas, the father of Vālin and Sugrīva?[1–2]

2. "And, indeed, who was she, O brahman, who was made the mother of Vālin and Sugrīva by him? Blessed one, you have not told me about her.[3–4]

3. "Please tell me this, O brahman, for I am curious." Addressed in this fashion by Rāghava, Agastya spoke these words:[5–6]

4. "Listen, Rāma, to this tale in brief, just as Nārada related it long ago when he had come to my ashram.[7–8]

5. "Once, while wandering about, he came to me as a guest. He was honored properly in accordance with the rites set down in the ritual texts.[9–10]

6. "Once he was comfortably seated, that righteous seer, questioned by me out of curiosity about this very tale, said: 'Please listen, great seer.[11–12]

7. " 'Radiant and majestic Mount Meru, made of gold, is the foremost of mountains. Its midmost peak is worshiped by all the gods.[13–14]

8. " 'On it is Brahmā's heavenly and lovely assembly hall, a hundred leagues in breadth. And in it, the four-faced God born from a lotus always sits.[15–16]

9. " 'Since water had flowed from his eyes while he was practicing *yoga*, the blessed Lord took it in his hand and worshiped it.'[17–18]

10. "O Rāma, no sooner had Brahmā, the creator of the world, placed that teardrop on the ground than a monkey was born from it.[19–20]

11. "And no sooner had that monkey been born, O best of men, than the great Lord, so they say, addressed him, comforting him with these pleasing words:[21–22]

12–13. " 'Look at this very extensive mountain, which is always frequented by the gods. Feeding on its abundant fruits and roots, you should always wander on this excellent and charming mountain, bull among monkeys, remaining close to me. You must dwell here for some time, and that will be best for you.'[23–26]

14–15. "Addressed in this fashion by Brahmā, O Rāghava, that foremost of monkeys, bowing his head at the feet of that god of gods, said this to

him who is the creator of the worlds, the primal divinity, and the Lord of the universe: 'As you command, Lord. I will abide by your orders.'[27–30]

16. "Having spoken in this fashion to the god, the tawny monkey, his mind delighted, then went off among those parts of the forest that were thick with fruits and flowers.[31–32]

*17. "Equal in strength to Brahmā, feeding on fruits in the forest, he quickly collected the choicest honeys and many flowers.[33–34]

18–19. "But every day, in the evening, Rāma, he would return to Brahmā, bearing the choicest of fruits, and he would offer them at the feet of Brahmā, the god of gods. As he was wandering widely over the mountain in this fashion, time passed.[35–38]

20. "And, Rāghava, after some time had passed, that lord of the apes and foremost of monkeys was afflicted by thirst.[39–40]

21. "He went to the northern peak of Mount Meru, and there he saw a lake of clear water crowded with all kinds of birds.[41–42]

22. "As he stood there on its bank, shaking loose his mane, he spied the reflection of his own face in the lake.[43–44]

23–24. "Thinking, 'What great enemy of mine is this, dwelling within the water?' the tawny monkey, spying within the lake that image, which was staring back at him, his mind seized with rage, [thought again,] 'Surely he holds me in contempt. This must be the splendid lair of this evil-minded and wicked creature.'[45–48]

25. "Reflecting thus in his mind, in his simian capriciousness, that foremost of monkeys leapt up and plunged into the lake.[49–50]

26. "And having jumped in, that leaping monkey came out of the lake once more, and that very instant, Rāma, the monkey became a woman.[51–52]

27. "That splendid woman was a ravishing beauty, desirable in her loveliness. She had broad hips, lovely brows, and her dark hair fell in locks.[53–54]

28. "Her face had a charming smile, and she was splendid with her full, sloping breasts. She shone on the lakeshore like a straight and slender creeper.[55–56]

29. "She was the most beautiful woman in the triple world, desirable and disturbing the minds of everyone. She was like Lakṣmī but for her lotus and was as resplendent as moonlight.[57–58]

*30. “In beauty she was like a goddess—Śrī or Umā. That magnificent woman illuminated all directions there.[59–60]

31. “Now at this juncture, the god, who is the leader of the gods, after having worshiped the feet of the god Brahmā, was returning by that very path.[61–62]

32. “And at that very same moment, Āditya, too, was wandering about in that very same place where that slender-waisted woman was.[63–64]

33. “Then that heavenly beauty was seen simultaneously by the two gods. When they saw her, they both fell under the power of Kandarpa, the god of love.[65–66]

34. “Then those two lords of the gods shuddered throughout their bodies like two serpents. When they saw that marvelous beauty, they both lost their self-control.[67–68]

35. “Then the lord of the gods ejaculated on her head. And then, without having approached that woman, he turned back.[69–70]

36. “But because great Vāsava was one of infallible semen, she gave birth to a lordly monkey, who became the lord of the monkeys.[71–72]

37. “Since his seed had fallen on her hair, he was called Vālin, ‘The Hairy One.’[73]

38. “And the Sun, too, being under the power of Kandarpa, the god of love, shed his seed on her neck. And he acted in the same way as Indra.[74–75]

39. “Sūrya, too, did not say a single pleasant word to that woman of splendid body, and he, too, was one whose passion was spent.[76–77]

40. “When that seed had fallen on her neck, Sugrīva, ‘He of the Beautiful Neck,’ was born. In this way, they fathered those two immensely powerful and heroic lords.[78–79]

41. “And Śakra, having presented an indestructible golden necklace with many strands to Vālin, the lord of the monkeys, proceeded to the highest heaven.[80–81]

42. “And as for Sūrya, the impeller, having chosen Pavana’s son, Hanumān, to assist his own son Sugrīva with the feats that he one day would have to perform, he returned to the heavens.[82–83]

43. “When the night had given way to dawn and the sun, maker of day, had risen, Ṛkṣarajas recovered his simian form once again, O king.[84–85]

44–45. “When he had once more become a monkey, he fed his two sons—those mighty yellow-eyed, leaping monkeys—who were the foremost of tawny monkeys and could take on any form at will—on honey that was like the nectar of immortality. Then, taking them with him, Ṛkṣarajas returned to Brahmā.[86–89]

46. “When Brahmā, grandfather of the worlds, saw his son Ṛkṣarajas, he comforted that tawny monkey, together with his two sons, in many ways.[90–91]

47. “Then, after he had comforted them, he instructed a messenger of the gods, saying: ‘Go, messenger, at my command, to the splendid city known as Kiṣkindhā.[92–93]

48. “ ‘For that vast and splendid city, endowed with every virtue, shall be his. And very many troops of monkeys dwell there.[94–95]

49. “ ‘It is filled with many gems and with monkeys who can take on any form at will. It is pleasant and auspicious, although inaccessible, and honored by all four of the social classes.[96–97]

50. “ ‘That heavenly and beautiful city was constructed by Viśvakarman at my command.[98]

51–52. “ ‘There, after you have waited upon Ṛkṣarajas, that bull among monkeys, together with his sons, you must summon the troop leaders and the other common tawny monkeys. Once you have honored them all, you must consecrate my son as king in the public assembly, placing him on the throne of his illustrious predecessors.[99–102]

53. “ ‘The moment that wise monkey Ṛkṣarajas casts his eye upon those monkeys, they shall all be forever obedient to him.’[103–104]

54. “When Brahmā had spoken these words in this fashion, the messenger, placing the lord of the tawny monkeys before him, proceeded to that splendid city.[105–106]

*55. “And he whose speed was that of the wind entered that cave and, on the orders of Grandfather Brahmā, established that foremost of monkeys as king.[107–108]

56–57. “Thus, when he had bathed in accordance with the rite of royal consecration and had been honored, the majestic monkey was consecrated. Then, having assumed the diadem and being well adorned, he, with a delighted mind, ruled over all the tawny monkeys and whatever leaping monkeys were on the earth, including its seven continents and oceans.[109–112]

58. "And so it was that he, this very same Ṛkṣarajas, was both the father and the mother of Vālin and Sugrīva. May blessings be yours.[113–114]

59. "And whichever learned person shall narrate this and whichever man shall hear it, his affairs shall all meet with success and increase the joy of his heart.[115–116]

60–61. "And so, lord, I have told you all of this in detail, just as it happened. Now I have told you about the origin of the night-roaming *rākṣasas* as well as of the lords of the tawny monkeys."[117–120]

Prakṣipta II, *Sarga* 2 = Appendix I, No. 3, lines 121–170

1. Then, when Rāghava had heard this ancient and divine tale, that hero, together with his brothers, was smitten with the greatest wonder.[121–122]

2. When Rāghava had heard the seer's words, he then said these words: "It is through your grace that I have heard this great and holy tale.[123–124]

3–4. "I was filled with immense curiosity, bull among sages. How amazing to me, O twice-born brahman-seer, is such a divine origin of Vālin and Sugrīva. How amazing that both the lord of the gods and the blazing sun should have been born as those tigers among monkeys who are foremost in might among the mighty."[125–128]

5. When Rāma had spoken in this fashion, the pot-born sage said: "Great-armed one, that is exactly how it took place long ago, so they say.[129–130]

6. "Now, O Rāma, your majesty, listen to another ancient and divine tale about the reason for which Vaidehī was earlier abducted by Rāvaṇa.[131–132]

7–9. "I will tell it to you. You must concentrate on listening. Long ago, Rāma, in the Kṛta Yuga, Rāvaṇa, the lord of the *rākṣasas*, his hands cupped in reverence, respectfully saluted Lord Sanatkumāra, Prajāpati's son. Bowing in humility, O Rāma, Rāvaṇa addressed that truthful seer, who resembled the sun in beauty and who was seated, blazing as it were, with blazing energy.[133–138]

10. " 'Who, indeed, is the greatest being in the world and the most powerful among the gods, relying upon whom the wise gods conquer their enemies in battle?[139–140]

11. “ ‘To whom do the twice-born brahmans constantly sacrifice? And upon whom do the *yogins* meditate? Please tell me that in detail, blessed ascetic.’[141–142]

12. “Possessed of insight born of meditation, that very illustrious seer, realizing what was in Rāvaṇa’s heart, addressed him out of affection, saying: ‘Listen my son.[143–144]

13. “ ‘He who sustains the entire universe and whose origin we do not know, he before whom the gods and *asuras* ever prostrate themselves, is the Lord Hari Nārāyaṇa.[145–146]

14. “ ‘He from whose navel Brahmā was born is the Lord of the entire universe, by whom this entire world, along with its fixed and moving contents, was created.[147–148]

15. “ ‘Relying on Hari, the wise gods drink the nectar of immortality according to the ritual prescriptions at the sacrifice and, being honored, worship him.[149–150]

16. “ ‘According to the *purāṇas*, the *vedas*, and the *pañcarātras*, *yogins* always meditate upon him and worship him with sacrificial rites.[151–152]

17. “ ‘He conquers in battle the *daityas*, *dānavas*, *rākṣasas*, and whatever other enemies there are of the immortal gods. And he is always worshiped by all.’[153–154]

18. “When Rāvaṇa, lord of the *rākṣasas*, had heard these words of the great seer, he prostrated himself and once again addressed that great sage.[155–156]

19. “ ‘What world do those enemies—the *daityas*, *dānavas*, and *rākṣasas*—attain when they are slain in battle? And what about those slain by Hari?’[157–158]

20. “Upon hearing those words of Rāvaṇa, the great sage replied: ‘Those slain by the gods always attain the heavenly realm.[159–160]

21. “ ‘And when they have fallen once again from there, they are born on earth in accordance with the virtuous or evil acts they have accumulated previously. And thus they are born and they die.[161–162]

22–23. “ ‘But whichever ones, your majesty, are slain by Janārdana, the wielder of the discus and lord of the triple world, those kings attain to his abode. For even the wrath of that god is equal to a boon.’[163–166]

24–25. "When the night-roaming *rākṣasa* had heard those words that had issued from the mouth of Sanatkumāra, he was delighted and filled with wonder, thinking, 'How might I meet Hari in a great battle?' "[167–170]

[Colophon]

Prakṣipta II, *Sarga* 3 = Appendix I, No. 3, lines 171–236

1. Agastya continued: "As evil-minded Rāvaṇa was pondering in this fashion, the great sage Sanatkumāra once more spoke the following words:[171–172]

2. " 'What your heart desires will come about in a great war. Rest content, great-armed warrior, and wait for some time.'[173–174]

3. "When that great-armed warrior had heard this, he replied to the seer, 'What are his characteristics? Tell me everything, leaving nothing out.'[175–176]

4. "When the sage had heard the words of the *rākṣasa* lord, he replied: 'Listen! I will tell you everything, bull among *rākṣasas*.[177–178]

5. " 'He is, indeed, the omnipresent God, subtle, unmanifest, and eternal. He pervades the entire triple world together with its fixed and moving contents.[179–180]

6. " 'He is present on the earth, in heaven, in Pātāla, in the mountains, the forests, all unmoving things, the rivers, and the towns.[181–182]

7. " 'He is the syllable *oṃ* the highest truth, the *Sāvitrīmantra*, and the earth. He is the god known as Ananta, who upholds the mountains, the upholders of the earth.[183–184]

8–9. " 'He is day and night, and both of the twilights. He is the sun, maker of day, Yama, and the moon. He alone is Kāla, Anila, and Anala. He is Brahmā, Rudra, and Indra, and he is, indeed, the waters.[185–188]

10–11. " 'He illuminates, makes radiant, and manifests the worlds. He creates, destroys, and rules them. The eternal Lord of the world, he plays. He is the ancient Viṣṇu; he alone is the agent of creation and destruction.[189–192]

12. " 'But why go on talking, ten-faced Rāvaṇa? He pervades the entire triple world together with its fixed and moving contents.[193–194]

13. “ ‘He is as dark as the petals of a blue lotus, and, with his garment as yellow as a lotus filament, he resembles a storm cloud streaked with lightning in the sky during the rainy season.[195–196]

14. “ ‘He is majestic, and, being dark, he has the appearance of a cloud. He is splendid and his eyes are lotuses. He is endowed with a chest bearing the *śrīvatsa* mark and he bears the hare-marked moon as his characteristic sign.[197–198]

15. “ ‘Success in battle always accompanies his person, just as does lightning the body of a storm cloud.[199–200]

16. “ ‘Not even the gods, the *asuras*, or the great serpents can see him. Only he upon whom he sheds his grace is worthy of seeing him.[201–202]

17. “ ‘For it is not through the fruits of sacrifice, my son, nor through heaped-up austerities that one can see the Lord, nor is this possible through donations or rituals.[203–204]

18. “ ‘Indeed, the Lord can be seen only by those who are his devotees, who have dedicated their lives to him, who have focused their thoughts on him, who have made him their highest recourse, and whose sins have been burned away by knowledge.[205–206]

19. “ ‘Or, having inquired, lord of the *rākṣasas*, if you really want to see him, I will tell you everything. Listen and see if it suits you.[207–208]

20. “ ‘When the Kṛta Yuga has passed, he will come into being at the onset of the Tretā Yuga in the body of a king for the welfare of gods and mortals.[209–210]

21. “ ‘And Daśaratha, king of the Ikṣvākus, who will then be on the earth, will have a son named Rāma, who will be of immense blazing energy.[211–212]

22. “ ‘He will be of immense blazing energy, immensely intelligent, and of immense might and valor. Great-armed and immensely powerful, he will be the equal of the earth in forbearance.[213–214]

23. “ ‘As impossible to gaze upon by his enemies in battle as is Āditya, Lord Nārāyaṇa will at that time become the man Rāma.[215–216]

24. “ ‘On the orders of his father, that very wise and righteous lord will wander in the diverse Daṇḍaka wilderness together with his brother.[217–218]

25. “ ‘The illustrious Lakṣmī will be his wife, known as Sītā, who will be the daughter of Janaka and who will be born from the surface of the earth.[219–220]

26. “ ‘Unequaled in beauty in this world and marked with every excellent mark, she will follow Rāma like his shadow, just as does its radiance the moon, maker of night.[221–222]

27. “ ‘A virtuous woman endowed with morality, good conduct, and all good qualities, she will be endowed with fortitude. She will be like a ray of the thousand-rayed sun and will be a unique beauty, as it were.[223–224]

28. “ ‘Thus, Rāvaṇa, I have told you in detail everything about the great, eternal, imperishable God of gods.’[225–226]

29. “When the great-armed and valorous lord of the *rākṣasas* had heard this, he began to reflect, eager for hostility with you, Rāghava.[227–228]

30. “Pondering those words of Sanatkumāra again and again, majestic Rāvaṇa was delighted and roamed about for the sake of battle.”[229–230]

31. When Rāma had heard this tale, his eyes grew wide with amazement. Shaking his head, he was filled with the greatest wonder.[231–232]

32. Then, when the lord of men had heard those words, he was filled with delight, and his eyes were filled with wonder. Once again he addressed words to the foremost of those possessed of knowledge, saying, “Tell me more of this ancient history.”[233–236]

[Colophon]

Prakṣipta II, *Sarga* 4 = Appendix I, No. 3, lines 237–254

1. Then the illustrious pot-born sage Agastya of immense blazing energy once more addressed Rāma, who was prostrate before him as Grandfather Brahmā might be before the Lord.[237–238]

2. And he said to Rāma of true valor, “Listen!” Then that lord of immense blazing energy narrated the remainder of the tale.[239–240]

3. Delighted at heart, the immensely wise sage recounted to Rāghava the story just as he had heard it and just as it had happened.[241–242]

4. “That is the reason, great-armed and immensely wise Rāma, that evil-minded Rāvaṇa carried off the daughter of King Janaka.[243–244]

5. "O great-armed, unassailable Rāma, it was the extremely illustrious Nārada who recounted this tale on that foremost of great mountains, Meru.[245–246]

6. "O Rāghava, humbler of pride, Nārada of immense blazing energy, smiling gently, once again recounted the rest of the tale to the gods, *gandharvas*, perfected beings, and great seers.[247–249]

7–8. "Now, great-armed Rāma, best of kings, hear this tale, which is destructive of even the greatest of sins, and, which, upon hearing, all the seers, along with the gods, said to Nārada, whose eyes were filled with joy, 'Whoever constantly recites this or even listens to it with devotion will have many sons and grandsons and will rejoice in heaven.' "[250–254]

[Colophon]

Prakṣipta II, *Sarga* 5 = Appendix I, No. 3, lines 255–377

1. "Then, O Rāma, surrounded by immensely heroic *rākṣasas*, the *rākṣasa*, arrogant in his might and seeking victory, wandered over this earth. [255–256]

2. "In his desire for battle, Rāvaṇa challenged whomever among the *daityas*, *dānavas*, and *rākṣasas* he heard of as being of extraordinary might. [257–258]

3–4. "And as he was wandering over the entire earth in this fashion, O lord of the earth, Rāvaṇa encountered Nārada, who was returning from Brahmā's world and who, like a second, many-rayed sun, was traveling on the back of a cloud. Approaching him with a delighted heart, he saluted him with his hands cupped in reverence.[259–262]

5. "With a delighted mind, he then addressed him: 'You have visited the worlds, up to the abode of Brahmā, many times.[263–264]

6. " 'In which world, illustrious seer, are men the mightiest? For I wish to fight with them at my pleasure and as I may find them.'[265–266]

7. "After reflecting for a moment, Nārada replied to him: 'Near the ocean of milk, your majesty, there lies a vast continent.[267–268]

8. " 'On this continent dwell immensely mighty men who resemble the moon. They are gigantic and of enormous strength, and their voices are like the thundering of storm clouds.[269–270]

9–10. " 'I myself have seen in Śvetadvīpa such men as you are seeking here—huge, possessing fortitude, with arms like great iron bars and en-

dowed with might and valor.' When Rāvaṇa had heard Nārada's words, he replied:[271–274]

11. " 'Nārada, were these immensely powerful men born on that continent? Or did those great men obtain residence in Śvetadvīpa?[275–276]

12. " 'Please tell me all of this, Lord Nārada, just as it happened. For you have always observed the entire universe as if it were a myrobalan fruit in your hand.'[277–278]

13–15. "When Nārada had heard Rāvaṇa's words, he replied: 'Lord of the *rākṣasas*, those for whom Nārāyaṇa is the highest refuge and whose minds are never focused on any other, those who are devoted to his worship, whose thoughts are of him, those for whom he is the highest refuge, those men who follow him with single-minded devotion, those men whose thoughts are on him and whose lives are always dedicated to Nārāyaṇa are the very great ones who have earned residence in Śvetadvīpa.[279–284]

16. " 'And those who are slain in battle by the Lord of the worlds, the god who wields the discus, once he has drawn back the Śārṅga bow, they, too, attain residence in Triviṣṭapa, Indra's heaven.[285–286]

17. " 'For it is not through the fruits of sacrifice, my son, nor through austerities and acts of self-control, nor through the outstanding fruits of donations that that world can be easily attained.'[287–288]

18. "When Daśagrīva had heard Nārada's words, he was greatly astonished. After brooding for a very long time, he thought, 'I will fight with him in battle.'[289–290]

19–20. "After taking his leave of Nārada, Rāvaṇa set out for Śvetadvīpa. And Nārada, too, after pondering for a long time and being filled with curiosity, went there swiftly as well, eager to see that great wonder. For that brahman was fond of amusements and always enjoyed a battle.[291–294]

21. "And, Rāghava, as for Rāvaṇa, he went there, along with the *rākṣasas*, rending the ten directions with a great leonine roar.[295–296]

22. "After Nārada had gone there, the greatly illustrious Rāvaṇa, too, arrived at the vast continent Śveta, which was impossible for even the gods to reach.[297–298]

23. "But because of the blazing energy of that island, Puṣpaka, the vehicle of mighty Rāvaṇa, was battered by the force of the wind.[299–300]

24–25. "Like a cloud battered by the wind, it was unable to hold its place. Then the *rākṣasa* ministers of the *rākṣasa* lord, having reached that is-

land, which was so difficult to look upon, were frightened. Filled with alarm, they addressed Rāvaṇa: 'O lord of the *rākṣasas*, we are stupefied.[301–304]

26. "'We have lost our senses and are confused. By no means will we be able to take a stand in order to fight.' When they had spoken in this fashion, all the night-roaming *rākṣasas* fled.[305–306]

27. "But as for Rāvaṇa, he then dismissed the gold-adorned Puṣpaka vehicle, along with those night-roaming *rākṣasas*.[307–308]

28. "Once the Puṣpaka had departed, O Rāma, Rāvaṇa, the lord of the *rākṣasas*, deserted by all the *rākṣasas*, took on an extremely fearsome form.[309–310]

29. "Rāvaṇa then entered Śvetadvīpa. And as he entered, he was immediately spotted there by some women.[311–312]

30. "One of them, smiling, took ten-faced Rāvaṇa by the hand and inquired with regard to his arrival: 'Tell us! For what purpose have you come here?[313–314]

31–32. "'Who are you? Whose son are you? And who has sent you? Speak!' When he was addressed in this fashion, your majesty, Rāvaṇa was infuriated, and he spoke these words: 'I am Viśravas's son, the *rākṣasa* called Rāvaṇa. I came here for the sake of battle, but I do not see a single man.'[315–318]

33. "And even as evil-minded Rāvaṇa was speaking in this fashion, all the young women laughed loudly.[319–320]

34. "Then one of them, enraged, easily seized him as if he were a child. And, having seized ten-faced Rāvaṇa by the waist, she whirled him around in the midst of her friends.[321–322]

35. "Then, calling to another friend, she said, 'Look at the insect I have caught. It has ten heads and twenty arms, and its appearance is like black collyrium.'[323–324]

36. "Tossed from hand to hand, he was whirled about and utterly dizzy. Then, as the powerful and wise *rākṣasa* was being whirled about, he bit a beautiful young woman on the hand in anger.[325–327]

37. "She dropped that repulsive insect, shaking him off because of the pain in her hand, but another seized the lord of the *rākṣasas* and flew up through the sky.[328–329]

38–39. "Then, in a towering rage, he powerfully raked her as well with his nails. Violently shaken off by her, that night-roaming *rākṣasa*, over-

come with terror, fell into the waters of the ocean like a mountain peak torn off by a thunderbolt.[330–333]

40. "Thus cast down, he fell into the waters of the ocean.[334]

41. "And thus, Rāma, was Rāvaṇa immediately seized and whirled about here and there by the young women who lived in Śvetadvīpa.[335–336]

42. "But as for Nārada of immense blazing energy, when he reached Rāvaṇa, who had been handled so roughly, he was lost in amazement for a very long time, and then he laughed and danced about.[337–338]

43. "After realizing this, O great-armed Rāma, evil-minded Rāvaṇa, who was anxious for death at your hands, abducted Sītā.[339–340]

44. "For you, sir, are the god Nārāyaṇa, the bearer of the conch, the discus, and the mace, and whose insignia are the Śārṅga bow and the lotus. You are the wielder of the *vajra*, and all the gods do homage to you.[341–342]

45. "You are Hṛṣīkeśa, marked with the *śrīvatsa*, and worshiped by all the gods. You are the great *yogin* Padmanābha who grants safety to your devotees.[343–344]

46. "It was in order to slay Rāvaṇa that you entered a human body. Do you not remember yourself thinking, 'I am indeed Nārāyaṇa'?[345–346]

47. "You must not be confused, greatly blessed one; you must remember yourself by yourself. For you are the greatest of mysteries, as was stated by Grandfather Brahmā.[347–348]

48. "You are the three *guṇas* and you possess the three *vedas*. You possess the three abodes and you encompass the three paths, O you whose actions span the three times! O you who possess the three branches of knowledge! O you who crush the enemies of the thirty gods![349–350]

49. "You traversed the three worlds with your three strides of old when you became the majestic younger brother of great Indra for the purpose of binding Bali.[351–352]

50. "Born from the womb of Aditi, you are the eternal Viṣṇu, who entered a human body to show your grace to the world.[353–354]

51. "Thus the work of the gods has been accomplished, O foremost of the gods, since evil Rāvaṇa has been slain, along with the hosts of his sons and his kinsmen.[355–356]

52. "All the gods are delighted, as are the seers, those treasure-houses of austerity. Through your grace, O Lord of the gods, the entire world is now at peace.[357–358]

53. "It was for your sake, O Lord, that Sītā, who is the immensely blessed Lakṣmī, was born from the surface of the earth in the House of Janaka. [359–360]

54–55. "She was taken to Laṅkā, where she was as carefully guarded as if she were someone's mother. Thus, illustrious Rāma, I have now recounted to you what was told to me regarding that *rākṣasa* by the long-lived seer Nārada just as it had been narrated by Sanatkumāra.[361–364]

56. "Thus Nārada, in turn, immediately rendered everything, omitting nothing.[365]

57. "A wise man who recites this tale in the presence of brahmans at a *śrāddha* ceremony places before his ancestors an inexhaustible gift of food."[366–367]

58. When lotus-eyed Rāma Rāghava, together with his brothers, had heard this divine tale, he was filled with the greatest wonder.[368–369]

59–60. The monkeys, together with Sugrīva; the *rākṣasas*, along with Vibhīṣaṇa; the kings, together with their ministers; and whichever others were assembled there—brahmans, kshatriyas, *vaiśyas*, and *śūdras*—all of them, filled with righteousness, were wide eyed and filled with joy. [370–373]

61. They gazed upon Rāma fixedly and experienced extreme joy. Then Agastya of immense blazing energy said this to Rāghava:[374–375]

62. "We have been seen and been honored, Rāma, and now we must go." Having spoken in this fashion, all of them, duly honored, departed as they had come.[376–377]

[Colophon]

Prakṣipta III, *Sarga* 1 = Appendix I, No. 8, lines 303–360

1. Then, while Rāma and Lakṣmaṇa were conversing in this fashion, the spring night came on, neither too cool nor too warm.[303–304]

2–3. Then, in the bright dawn, Kākutstha, having completed his morning routine, with an eye toward his kingly duties and cognizant of his duty

to the people, proceeded, together with his *purohita* Vasiṣṭha, the seer Kaśyapa, and the *vaidika* brahmans to the audience hall.[305–308]

4. The assembly hall was filled with counselors learned in governance, other interpreters of the *dharmaśāstra*, courtiers versed in polity, and tributary kings.[309–310]

5. The assembly hall of that lion among kings, Rāma, tireless in action, was as beautiful as those of great Indra, Yama, or Varuṇa.[311–312]

6. And then Rāma said to Lakṣmaṇa of auspicious marks: "Go out, great-armed increaser of Sumitra's joy.[313–314]

7–8. "And go forth, Saumitri, to speak with those who have business to be attended to." When Lakṣmaṇa of auspicious marks had heard Rāma's speech, he proceeded to the gateway, where he himself summoned those who had business to be attended to. But no one there said, "I have some business to be attended to here today."[315–318]

9–10. For when Rāma was ruling his kingdom, there were no mental or physical afflictions. The earth was covered with all kinds of plants and was filled with ripened grain. No child, youth, or person of middle age died at that time. Everything was governed in accordance with righteousness, and so no cause for grievance arose.[319–322]

11. Therefore, while Rāma was ruling his kingdom, one could find no one who had business that needed to be attended to. Cupping his hands in reverence, Lakṣmaṇa reported as much to Rāma.[323–324]

12. But Rāma, his mind calm, said this to Saumitri: "Go back again and seek out those who have business that needs to be attended to.[325–326]

13. "Through properly executed statecraft, no unrighteousness is to be found anywhere. Therefore, in fear of the king, everyone always protects one another.[327–328]

14. "Just as the arrows I loose protect my people here, so must you, great-armed prince, protect the people with the utmost devotion to that task."[329–330]

15. Addressed in this fashion, Saumitri went forth from the king's residence. Then, at the gateway, he saw a dog standing on its hind legs.[331–332]

16. And seeing that it was gazing at him and crying continually, mighty Lakṣmaṇa inquired:[333–334]

17. “What is your business, illustrious one? Speak quickly and freely.” When that descendant of Saramā had heard Lakṣmaṇa’s words, he said:[335–336]

18. “I would make so bold as to speak to Rāma, who is tireless in action, who is the refuge of all beings, and who is the granter of safety against all dangers.”[337–338]

19. Then, when Lakṣmaṇa had heard those words of the descendant of Saramā, he entered the king’s residence in order to speak to Rāghava.[339–340]

20. When he had informed Rāma, he once more came out of the king’s residence, saying, “If you have something to say, then you must tell it truthfully to the king himself.”[341–342]

21–22. Upon hearing Lakṣmaṇa’s words, the descendant of Saramā said: “We, the most degraded of creatures, are not permitted in a temple, in a king’s residence, or in the houses of the twice-born, Saumitri. Thus I shall not be able to enter here, for he is righteousness incarnate.[343–346]

23. “He is a speaker of truth, skilled in battle, and devoted to the welfare of all creatures. Rāghava knows the basis of the six strategies and is an agent of sound policy.[347–348]

24. “Rāma, the foremost of those who give delight, knows everything and sees everything. He is Soma, Death, Yama, and Kubera, the bestower of wealth.[349–350]

25. “He is Vahni, the god of fire, Indra of the hundred sacrifices, and Sūrya and Varuṇa as well. So, O Saumitri Rāghava, please inform that guardian of the people.[351–352]

26–27. “For without being instructed, Saumitri, I would never dare to enter the assembly hall.” Then, out of compassion, the immensely radiant Lakṣmaṇa entered the king’s residence and said these words: “Now please hear my report, increaser of Kausalyā’s joy.[353–356]

28. “What I said, great-armed lord, was entirely in keeping with your instructions. And now a dog who seeks the resolution of some matter has approached, and he is standing at your gateway.”[357–358]

29. When Rāma had heard Lakṣmaṇa’s words, he spoke these words: “Whoever is waiting here, seeking the resolution of some matter, you must immediately usher him in.”[359–360]

[colophon]

Prakṣipta III, *Sarga* 2 = Appendix I, No. 8, Lines 361–465

1. When wise Lakṣmaṇa had heard Rāma's words, he quickly summoned the dog and reported to Rāghava.[361–362]

2. When Rāma saw the dog, who had been waiting by the gate, he spoke these words: "In your desire to speak, please speak clearly, descendant of Saramā. Don't be afraid."[363–364]

3. Then the dog, whose head was injured, saw Rāma, who was seated there. And as that descendant of Saramā looked upon the king, he spoke these words:[365–366]

4. "The king alone is the creator of all creatures, and the king is their destroyer. The king is awake when all others are asleep, and the king protects his subjects.[367–368]

5. "When governance is properly carried out, the king, as protector, protects righteousness. But when the king does not offer protection, his subjects soon perish.[369–370]

6. "The king is the creator, the protector, and the father of the entire world. The king is Kāla and the cosmic age. Indeed, the king is this entire world.[371–372]

7. "Because he sustains (*dhāraṇāt*), they call him *dharma*, 'righteousness.' And it is by *dharma*, 'righteousness,' that the subjects are sustained, since he sustains (*dhārayate*) the entire triple world together with its fixed and moving contents.[373–374]

8. "Because he restrains (*dhāraṇāt*) his enemies, thus pleasing his subjects through righteousness (*dharmeṇa*), he is called 'the restrainer' (*dhāraṇam*), and he is, it is certain, righteousness (*dharmaḥ*) itself.[375–376]

9. "This is the highest righteousness, Rāma, because it protects in this world and when one has passed on. For indeed, in my opinion, there is nothing that cannot be accomplished through righteousness.[377–378]

10. "Charity, compassion, honoring the virtuous, and honesty in all transactions: all this, your majesty, constitutes the highest righteousness, which yields its fruit, Rāghava, after one has passed on.[379–380]

11. "You, Rāghava of excellent vows, are the highest authority. And you know the righteousness that is practiced by the virtuous.[381–382]

12. "You are the highest abode of all righteousness, comparable to an ocean of virtues. It is only out of ignorance, your majesty, that I have addressed you, foremost of kings.[383–384]

13. “I propitiate you with bowed head. Please do not be angry.” When Rāghava had heard those words of the dog, he spoke these words:[385–386]

14. “What business of yours can I attend to today? Speak quickly and without hesitation.” When the descendant of Saramā had heard Rāma’s words, he said this:[387–388]

15. “A king should attend to his kingdom in accordance with righteousness, and he should govern righteously. Through righteousness he becomes a refuge who banishes all fears.[389–390]

16. “Having been informed of this, please listen to what was done to me, Rāghava. There is a mendicant called Sarvārthasiddha, who dwells in the brahmans’ quarter.[391–392]

17. “He struck me for no reason although I had done him no harm.” When he had heard this, Rāma dispatched his gatekeeper.[393–394]

18. And the latter fetched that learned twice-born brahman Sarvārthasiddha. Then, once there, that bull among the twice-born brahmans, whose blazing energy was great, said:[395–396]

19. “Please tell me, sinless Rāma, what I may do for you.” Addressed in this fashion by the brahman, Rāma spoke these words:[397–398]

20. “You struck this dog, twice-born brahman. Indeed, what injury did he do you in that you struck him with your staff?[399–400]

21. “Anger is a mortal enemy. Anger is an enemy with the face of a friend. Anger is a sharp sword. Anger deprives one of everything.[401–402]

22. “Whatever austerities one performs, whatever *mantras* one recites, and whatever charity one gives, he burns all that up with anger. Therefore one should avoid anger.[403–404]

23. “Restricting the range of his senses, one should act like a charioteer and steadfastly control the senses that are running wild like ill-disciplined horses.[405–406]

24. “In thought, deed, speech, and regard, one should act for the well-being of animate creation. One should cultivate neither hatred nor attachment.[407–408]

25. “Not even a sharp sword, an enraged serpent, or an implacably angry enemy can do what a poorly disciplined mind can.[409–410]

26. “Even if a person is chastised by discipline, his true nature is not brought under control. For upon investigation, the true nature of one who tries to conceal his true nature is unchanged.”[411–412]

27. Addressed in this fashion by Rāma, who was tireless in action, the twice-born brahman Sarvārthasiddha said in the king's presence:[413–414]

28. "My mind consumed with anger, I delivered that blow as I was wandering about in search of alms, at a time when alms were not to be had.[415–416]

*29. "This dog was on the main road, and I said to it, 'Get away! Get away!' But then, it only went slowly and stood in the rough area at the edge of the road.[417–418]

30. "Then, overcome by anger and hunger, I struck him, Rāghava. You must punish me, as I have committed this offence, foremost among the kings of kings.[419–420]

31. "If I am punished by you, best of kings, I will have no fear of hell." Then Rāma asked all those present in the assembly:[421–422]

32. "Tell me what should be done with him? What punishment should be imposed? For when punishment is properly imposed, the people are protected."[423–424]

33–35. Then Bhṛgu, Aṅgirasa, Kutsa, and the rest, Vasiṣṭha and Atri, together with Kaśyapa, as well as the foremost interpreters of *dharma*, the ministers, and the *vaidika* brahmans, as well as many other learned men who were assembled there, being well grounded in the rules of kingship, said to Rāghava, "A brahman may not be executed or punished. Those conversant with the *śāstras* know this." Then all of those sages said to Rāma:[425–430]

36. "A king, and especially you, Rāghava, must be the one who disciplines everyone, just as the eternal god Viṣṇu must be the one who disciplines the triple world."[431–432]

37–38. When they had all spoken in this fashion, the dog said these words: "I heard you promise, hero: 'What can I do for you?' If you are pleased with me, Rāma, if I am to be given a boon, then, lord of men, give this brahman the leadership of a *kaula* sect.[433–436]

39. "Great king, let him be granted the leadership of the *kaulas* in Kālañjara." When he heard that, Rāma had him consecrated as leader of a *kaula* sect.[437–438]

40. And the brahman, delighted and honored, departed on the back of an elephant. Then Rāma's ministers, astonished, spoke these words:[439–440]

41. “This is a boon that has been given to him, immensely effulgent king. This is no curse.” Addressed in this fashion by his ministers, Rāma spoke these words:[441–442]

42. “You don’t know the whole history. Only the dog knows the reason.” Then, upon being questioned by Rāma, the descendant of Saramā said this:[443–444]

43. “I was formerly the leader of the *kaula* sect there. Eating only leavings, Rāghava, I distributed them to male and female devotees during the worship of the gods and the twice-born brahmans.[445–446]

44. “I took pleasure in righteous acts and guarded the wealth of the divinity. I was humble, endowed with piety, and devoted to the well-being of all creatures.[447–448]

45. “Nevertheless, I have attained this terrible state, this low birth. This brahman is filled with anger. He has abandoned righteousness and is devoted to maliciousness.[449–450]

46. “He is pitiless, cruel, and violent. He thinks he is wise, but he is not righteous. He will consign his descendants to hell for seven generations and seven, Rāghava.[451–452]

47. “Therefore, under any circumstances, one should not undertake the leadership of a *kaula* sect.[453]

48. “So whoever desires to go to hell together with his sons, livestock, and relatives should take up a position of authority with respect to the divinities, cows, and cows and brahmans.[454–455]

49. “Moreover, whoever misappropriates donations—the property of brahmans, the wealth belonging to the divinities, and the wealth of women and children—perishes along with his sacrificial offerings.[456–457]

50. “One who appropriates the wealth of brahmans and divinities, Rāghava, instantly falls into the dreadful hell known as Vīci.[458–459]

51. “For that lowest of men who, even in his thoughts, abuses the property of the divinities or of the brahmans falls into hell after hell.”[460–461]

52. After Rāma, his eyes wide with wonder, had heard this, that dog of immense blazing energy went back to whence he had come.[462–463]

53. And that wise and fortunate one, who had been defiled only by reason of his species because of his previous birth, then fasted to death in Vārānasī.[464–465]

[Colophon]

Prakṣipta III, *Sarga* 3 = Appendix I, No. 10, lines 1–134

1–2. Now, in a delightful forested region ornamented with trees, on a splendid mountain filled with streams, adorned with hundreds of *kokilas*, resounding with the cries of various birds, filled with various wild animals, crowded with lions and tigers, and thronged with flocks of various birds, there dwelt for many, many years a vulture and an owl. [1–5]

3. Then once, regarding the owl's dwelling, the vulture, whose intentions were malicious, said, "This is mine," and picked a quarrel with him.[6–7]

4–5. Impatient, their anger aroused, the vulture and the owl formed this firm resolution: "Lotus-eyed Rāma is the king of the entire world. Let us quickly approach him with regard to whose abode this should be." Then they approached him in order to resolve the matter.[8–11]

6. Then, having quickly approached Rāma on account of their mutual hostility, their minds obsessed with their dispute, they touched his feet. [12–13]

7. Now, when the vulture had seen that lord of men, he said these words: "I regard you as the foremost among the gods and *asuras*.[14–15]

8. "You are superior to Bṛhaspati and Śukra, O greatly resplendent one. You, who are like a second moon in splendor, know the past and the future of all beings.[16–17]

9. "You are as impossible to gaze upon as the sun and are like the Himalayas in weightiness. You are like the ocean in profundity and are equal to the guardians of the world.[18–19]

10. "In patience you are the equal of the earth; in swiftness you are like the wind. You are the *guru*, endowed with magnanimity and possessed of renown, Rāghava.[20–21]

11. "You are wrathful, invincible, and a conqueror who has mastered the use of all divine weapon-spells. Now, Rāma, bull among men, please hear my petition.[22–23]

12. "Your majesty, this owl has appropriated my dwelling, which I built by my own efforts long ago. Please protect me in this matter, Rāghava."[24–25]

13–14. When the vulture had spoken in this fashion, the owl said these words: "An ordinary king, O Rāma, is born from Soma, Indra of the hundred sacrifices, Sūrya, Kubera the bestower of wealth, and Yama, and yet

he is to some extent human. You, however, like a second Nārāyaṇa, are a god consisting of all of the divinities.[26–29]

15. "And your benevolence is properly directed, your majesty. Lord, since you act correctly after having investigated, you, sir, are, by virtue of that, a portion of Soma.[30–31]

16. "In your use of treasure, punishment, and donations, you remove all fear of evil, lord of the people. You are the giver, the taker, and the protector, and in that, sir, you are like Indra to us.[32–33]

17. "Unassailable by all beings, you are similar to Anala, god of fire, in your blazing energy. You continually burn up sins, and therefore you resemble the sun.[34–35]

18. "You are like the lord of wealth incarnate or even superior to that, O bestower of wealth. For Śrī, the bearer of the lotus, upon whom all wealth depends, belongs to you, O foremost of kings.[36–37]

19. "For through the treasure of Kubera, the bestower of wealth, you, sir, are our own bestower of wealth, you who are impartial with respect to all beings, both fixed and moving.[38–39]

20. "And you look impartially upon friend and foe, Rāghava. Moreover, your punishment is always in keeping with righteousness and the due process of law.[40–41]

21. "Death rushes upon him who arouses your anger, Rāma, and therefore, your majesty, you of immense valor are celebrated as Yama.[42–43]

22. "In that you have a human nature, foremost of kings, you are a king devoted to benevolence and filled with compassion for all.[44–45]

23. "A king is the power of those who are powerless and have no one to protect them. He must be the eyes of the sightless and the refuge of the one who has no refuge.[46–47]

24. "You are our protector, so listen to me, righteous king. This vulture, having invaded my home, is tormenting me.[48–49]

25. "For you are the chastiser of gods and men, bull among men." When Rāma had heard this, he personally summoned his ministers.[50–51]

26–27. Those ministers of Rāma—Dhṛṣṭi, Jayanta, Vijaya, Siddhārtha, Rāṣṭravardhana, Aśoka, Dharmapāla, and immensely powerful Sumantra—had also been the ministers of King Daśaratha. Those great men were versed in statecraft and adept in all the *śāstras*.[52–55]

28–29. Once he had summoned those men, who were modest, well born, and expert in policy and counsel, that righteous one, the foremost of the

Raghus, descended from the flying palace Puṣpaka and investigated the dispute between the vulture and the owl, [saying]: "For how many years, vulture, have you made this your home?[56–59]

30. "Tell me truthfully the legal basis, if you know it." When the vulture had heard this, he addressed Rāghava:[60–61]

31. "This has been my home, Rāma, from the time when this entire earth became completely populated by men, who had just then come into being."[62–63]

32. But the owl then said to Rāma, "This has been my home from the time that the earth was first adorned with trees."[64–65]

33. When Rāma had heard this, he said to the men of the assembly:[66]

34. "That in which there are no elders is not an assembly. They who do not preach righteousness are not elders. That in which there is no truth is not righteousness. That which is permeated by deception is not the truth.[67–70]

35. "Those members of the assembly who, having gone to the assembly hall, sit quietly, pondering, and do not speak appropriately, are all no different from those who speak falsehoods.[71–72]

36. "And one who knows the answer to a question but fails to speak, whether out of greed, anger, or fear, fastens upon himself a thousand nooses of Varuṇa.[73–74]

37. "In a full year only a single noose is unbound. Therefore, one who knows it should speak the truth truthfully and straightforwardly."[75–76]

38. Then, when the ministers had heard this, they said to Rāma: "The owl shines forth, your majesty, but the vulture does not, O wise one.[77–78]

39. "But you are the judge, great king, for the king is the ultimate recourse. All people are dependent upon the king. The king is eternal righteousness.[79–80]

40. "Those men who have a king to govern them never come to a bad end. Instead, spared by Vaivasvata, they become the foremost among men."[81–82]

41. When Rāma had heard the words of his ministers, he spoke these words: "Listen, I will tell you what is stated in the *purāṇa*:[83–84]

42. " 'In the beginning, the heavens, along with the moon, the sun, and the constellations; and the earth, together with its mountains and vast forests; indeed, the entire triple world with its fixed and moving contents was all just a great ocean of water.[85–86]

43. “ ‘It was all joined as one, like a second Mount Meru. Then the earth, along with Lakṣmī, entered the belly of Viṣṇu.[87–88]

44. “ ‘Holding her within him, that god of immense blazing energy, the inner soul of everything, entered that ocean of water and slept for many eons.[88–90]

45. “ ‘Then, while Viṣṇu was sleeping, Brahmā entered his belly. Realizing that his orifices were blocked, that great *yogin* nonetheless entered.[91–92]

46. “ ‘Then, when a lotus adorned with gold had arisen in Viṣṇu’s navel, the great Lord Brahmā, who had become a *yogin*, emerged and desired to create the earth, the air, and the mountains together with their trees.[93–95]

47. “ ‘At that time, that great ascetic created all creatures, including men and serpents and all those born from the womb and from eggs.[96–97]

48. “ ‘There from earwax Kaiṭabha was born, together with Madhu. They were two immensely powerful and fearsome-looking *dānavas* who were unassailable.[98–99]

49. “ ‘When they saw Prajāpati there, they were seized with rage, and they charged at the self-born god with tremendous speed.[100–101]

50. “ ‘Upon seeing them, the self-born Brahmā released a terrible cry. On account of that sound, Hara came there, along with Hari.[102–103]

51. “ ‘Then Madhu and Kaiṭabha were slain with a stroke of the discus, and the entire earth was inundated on every side with their fat.[104–105]

52. “ ‘But Hari, the upholder of the worlds, cleansed it once again, and he filled the entire earth, now cleansed, with trees.[106–107]

53. “ ‘Various types of plants and all crops came forth. And since the earth retained the odor of fat [*medas*], it came to be known as *medinī*.’[108–109]

54. “Therefore, it is my opinion that the dwelling belongs to the owl and not to the vulture. Therefore, the wicked vulture, who took away another’s home, must be punished.[110–111]

55. “For this evil and undisciplined creature has caused harm and a great wrong.” Just then a disembodied voice announced from the sky:[112–113]

56. "Do not harm the vulture, Rāma, for he was previously burned by the power of asceticism. O lord of men, he was the protector of the people. [114–115]

57. "He was known by the name Brahmadatta. Heroic, of true vows, and virtuous, he was burned up by Kālagautama. That brahman came to his house and asked for food.[116–117]

58–59. "Then he ate for a full one hundred years, O foremost of kings. King Brahmadatta himself, in preparation for feeding him, kindly offered him the guest-offering water to wash his feet, O immensely radiant king. But there was a piece of meat in the great sage's food.[118–121]

60. "And so the angry sage pronounced a terrible curse: 'May you become a vulture, your majesty!' And the king then said to him: 'No! No![122–123]

61. " 'Be propitiated with regard to what I have done out of ignorance, O you of great vows and knower of righteousness. O fortunate and blameless one, please set a limit to this curse.'[124–125]

62–63. "Realizing that that had been done out of ignorance, the sage said to the king, 'A greatly illustrious king named Rāma will be born in the House of the Ikṣvākus. He will be the fortunate, lotus-eyed Rāma. Once you have been touched by him, best of men, you will be freed from the curse.' "[126–129]

64. Then, when he had heard this and had been touched by Rāma, that king, the lord of men and lord of the earth, ceased to be a vulture and became a man with a divine appearance, covered with divine fragrances and unguents. He said this to Rāghava:[130–132]

65. "Well done, Lord Rāghava, knower of righteousness! Through your grace I have been freed from hell. Rāma, you have put an end to the curse."[133–134]

NOTES

Prakṣipta I, *Sarga* 1 = Appendix I, No. 1, lines 1–123

Following *sarga* 23, Ś,Ñ,V1,3,B,D1–4,6–12,T1 (lines 1–122),M3 insert a passage of three hundred forty-eight lines, which constitutes Appendix I, No. 1, in the critical edition. Many of these same manuscripts (see notes to *Prakṣipta* I, *sarga* 4) then insert a passage of one hundred forty-seven lines (Appendix I, No. 2). Among those printed editions that include these two appendix passages, they are normally broken up into five *sargas* (*prakṣipta sargas* 1–5). In the critical edition, the passage that in other editions constitutes the second of these five is relegated to an insert passages (15*) following *Prakṣipta*

I, *sarga* 1 (see notes following verse 59), leaving our version with only four *prakṣipta sargas*. Despite the fact that it has been relegated correctly to an insert passage, we have numbered it as *Prakṣipta* I, *sarga* 2, in conformity with the printed editions. The end of each of these *sargas* is indicated in the appendix by the term "colophon."

From the standpoint of the southern recension, these passages are generally regarded as interpolated (*prakṣipta*). They appear as part of the genuine text only in the editions of Lahore (7.27–30) and Gorresio (7.28–31). These passages are omitted from the printed edition of Gita Press, and they are marked as interpolated passages in the other printed editions of the southern recension. They are omitted from the translations of Roussel, Gita Press, and Benoît. Gita Press and Benoît note their existence. Gita Press (1969, vol. 3, p. 1985) rejects them, explaining that their rejection is "to avoid prolixity." Benoît (1999, p. 1722) observes, "*Notre édition mentionne en note, à la suite du chapitre XXIII, cinq chapitres considérés comme interpolés, également rejetés par l'édition critique.*"

We have provided a concordance of the various editions with the critical apparatus. (CE = critical edition)

Gorresio: *sarga* 28 = App. I, No. 1, lines 1–123
sarga 29 = App. I, No. 1, lines 124–245
sarga 30 = App. I, No. 1, lines 246–346
sarga 31 = App. I, No. 1, lines 347–348; App. I, No. 2, lines 1–140

Lahore: *sarga* 27 = App. I, No. 1, lines 1–123
sarga 28 = App. I, No. 1, lines 124–245
sarga 29 = App. I, No. 1, lines 246–346
sarga 30 = App. I, No. 1, lines 347–348; 26* [followed by CE *sarga* 24]

KK: *Prakṣipta* I, *sarga* 1 = CE 7.23.45cd–454*, line 1; App. I, No. 1, lines 1–123
Prakṣipta I, *sarga* 2 = App. I, No. 1, 15*, lines 1–29
Prakṣipta I, *sarga* 3 = App. I, No. 1, lines 124–245
Prakṣipta I, *sarga* 4 = App. I, No. 1, lines 246–346; CE 7.24.1
Prakṣipta I, *sarga* 5 = App. I, No. 1, lines 347–348; App. I, No. 2, lines 1–147

VSP: *Prakṣipta* I, *sarga* 1 = CE 7.23.45cd–454*, line 1; App. I, No. 1, lines 1–123
Prakṣipta I, *sarga* 2 = App. I, No. 1, 15*, lines 1–29
Prakṣipta I, *sarga* 3 = App. I, No. 1, lines 124–245
Prakṣipta I, *sarga* 4 = App. I, No. 1, lines 246–348; CE 7.24.1
Prakṣipta I, *sarga* 5 = App. I, No. 2, lines 1–147

GPP and NSP [inserted in smaller font, as an extended footnote]:
Prakṣipta I, *sarga* 1 = App. I, No. 1, lines 1–123
Prakṣipta I, *sarga* 2 = App. I, No. 1, 15*, lines 1–29
Prakṣipta I, *sarga* 3 = App. I, No. 1, lines 124–245
Prakṣipta I, *sarga* 4 = App. I, No. 1, lines 246–346
Prakṣipta I, *sarga* 5 = App. I, No. 1, lines 347–48; App. I, No. 2, lines 1–147

These passages clearly do not belong to the best reconstruction of the text, being in the main northern interpolations. Additional translations of the southern version can be found in the works of Dutt (1894, pp. 1630–51 [*sargas* 24–29, not marked as interpolations]), Shastri (1959, vol. 3, pp. 439–57), and Raghunathan (1982, vol. 3, pp. 435–53). The Northeast or Bengal version of these *sargas* is translated by Gorresio (1870, pp. 96–115).

Before verse 1, KK and VSP insert two lines, which are variants of 7.23.45cd and 454*.

The lines as they occur in KK are: "Then, releasing roars in his delight, he set forth from Varuṇa's realm, together with Mahodara, whose voice was breaking with joy (*harṣān nādāṃs tu visṛjan niṣkrānto varuṇālayāt / mahodareṇa saṃyukto harṣagadgadabhāṣiṇā //*)."

1. "delighting in battle" *yuddhalālasāḥ*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *yuddhadurmadāḥ*, "intoxicated with battle."

"the *rākṣasas* marched" *viceruḥ*: Literally, "they wandered."

"Aśmanagara" *aśmanagaram*: This is the name of a city protected by the Kālakeyas and said to be located in Rasātala. See 7.23.14,15 and notes.

"and there Daśagrīva" *sa tu tatra daśagrīvaḥ*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *yatrāpaśyad daśagrīvaḥ*, "where Daśagrīva saw."

"spied a resplendent mansion" *gṛhaṃ paśyati bhāsvaram*: D1,3,4,6,7,10,11, and GPP, NSP, KK and VSP read instead *gṛhaṃ paramabhāsvaram*, "an exceedingly resplendent mansion."

2–3. "filled with fretworks of bells" *kiṅkinījālasaṃkūlam*: D10,11,T1,3, and GPP and NSP read *kiṅkinījālasaṃvṛtam*, "covered with fretworks of bells," while Ñ1,V1,3,D3,6,7, and KK and VSP read instead *kiṅkinījālasaṃyutam*, "endowed with fretworks of bells."

4. "When . . . spied that magnificent mansion" *taṃ tu dṛṣṭvā gṛhavaraṃ*: Literally, "and having seen that best of mansions." D7,10,11, and GPP, NSP, KK, and VSP read instead *dṛṣṭvā gṛhavaraṃ ramyam*, "having seen that charming best of mansions."

"he said": The text provides no transition to Rāvaṇa's speech. We have added the phrase for the sake of readability.

6. "And observing that its gateway was deserted" *śūnyaṃ saṃprekṣya taddvāram*: KK and VSP read instead *sa śūnyaṃ prekṣya taddvāram*, "He, having observed that its gateway was deserted," while D10,11, and GPP and NSP read *niḥśūnyaṃ praikṣata varam*, "He saw that the excellent [gateway] was deserted."

"an interior courtyard" *kakṣāntaram*: Ś2,B4,D12,T1,3,4,M3, and Gorresio, KK, and VSP read instead the synonymous *kakṣyāntaram*, while GPP and NSP read instead the locative singular *kakṣyāntare*, "in an interior courtyard."

7. "When Prahasta heard" *sa tu śrutvā*: Literally, "and he, having heard." KK and VSP read *śrutvā sa tu* by transposition.

8. "enchanting person" *vimohanaḥ*: V3,D1,10,11, and GPP, NSP, KK, and VSP read instead the more or less synonymous *vimohitaḥ*. Commenting on the variant, Cs explains that *vimohita* means "he by whom others are especially stupefied (*vimohito viśeṣeṇa mohitā itare yena saḥ*)."

10. "desired to enter" *praveṣṭukāmaḥ*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *praveṣṭum icchan*, "[he] desiring to enter."

11. "handsome . . . man . . . wearing a crown" *baddhamaulir vapuṣmān*: Literally, "a handsome one having a fastened *or* attached diadem." GPP, NSP, KK, and VSP read instead *candramauliḥ*, "having the moon for his crown." Cs on this latter term understands the man to have the form of Rudra (i.e., Śiva) (*candramaulir vapuṣmān raudrākāraḥ*).

12–13. "His eyes were red and his teeth were lovely. His lips were like the *bimba* fruit, and he was beautiful to behold." *raktākṣaś cārudaśano bimboṣṭhaś cārudarśanaḥ*: T1,M3, and KK and VSP read instead *raktākṣaḥ śvetavadano bimboṣṭhaś cordhvaromavān*, "His eyes were red and his face was pale. His lips were like bimba fruit, and his bodily hair was bristling."

"His beard was thick" *gūḍhaśmaśruḥ*: Literally, "hidden-beard." We understand the compound as a *paranipāta* in the sense of "hidden by his beard."D1,3,4,6,7,10,11, and GPP and NSP read instead *rūḍhaśmaśruḥ*, "having a grown [-out] beard."

"He was fanged" *daṃṣṭrālaḥ*: KK and VSP read instead *daṃṣṭrābhā*, which is probably a typo for M3's *daṃṣṭrābhaḥ* [*o*], "having a fanged appearance."

"hair-raising" *lomaharṣaṇaḥ*: V1,B4,D9,T1,3,M3, and KK and VSP read instead the synonymous variant *romaharṣaṇaḥ*.

"he stood" *tiṣṭhati*: M3 and KK and VSP read instead the adjective *susthitam*, "standing firmly," which modifies *puruṣam* of 1* (see below).

Following line 25 ("His beard was thick and his bones deep set. He was fanged and hair-raising."), M3 and KK and VSP insert a passage of one line [1*]: "And Rāvaṇa spied such a man (*etādṛśaṃ vai puruṣaṃ dadarśa sa tu rāvaṇaḥ*)."

14. "the hairs on Rāvaṇa's body bristled" *ūrdhvaromā babhūva saḥ*: Literally, "he became one whose body hair was bristling."

"His heart pounded" *hṛdayaṃ kampate cāsya*: Literally, "and his heart trembled." M3 and KK and VSP read instead *aspandatāsya hṛdayam*, "his heart palpitated."

"and he began to tremble" *vepathuś ca vyajāyata*: Literally, "and a trembling arose." Ñ2,D10,11,T1,M3, and GPP, NSP, KK, and VSP read instead *vepathuś cāpy ajāyata*, "and a trembling arose as well."

15. "When Rāvaṇa perceived" *dṛṣṭvā*: Literally, "having seen."

16. "Tell me quickly and with confidence." *viśrabdhaṃ brūhi mā ciram*: Literally, "speak confidently with no delay." Ñ2,D10,11, and GPP, NSP, KK, and VSP read instead *brūhi visrabdhamānasaḥ*, "[you] with a confident mind speak."

17. "And" *tu*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *saḥ*, "he."

"What do you think . . . or with me" *mayā vā manyase katham*: Literally, "How do you think . . . or with me." D7,10, and GPP and NSP read instead *athavā manyase katham*, "or how do you think," while Ñ,V1,3,T1,3,4,M3, and KK and VSP read *mayā vā tad vidhīyatām*, "Let that be ordained . . . or with me."

18. "Then Rāvaṇa once more" *rāvaṇo hi tato bhūyaḥ*: Ś2,3,D9,12, and Gorresio, GPP, NSP, KK, and VSP read instead *rāvaṇo 'bhihito bhūyaḥ*, "Rāvaṇa, addressed . . . once more."

"plucking up his courage" *dhairyaṃ samālambya*: Literally, "having recourse to his fortitude."

19. "tell me" *tad brūhi*: Literally, "speak that." B2,T1,3,M3, and KK and VSP read instead *taṃ brūhi*, "speak about him."

"Who lives here in this house?" *gṛhe 'tra tiṣṭhate ko vai*: Literally, "Who indeed stays here in the house?" T1,3,4,M3, and KK and VSP read *vā*, "and *or* or," for *vai*, "indeed." D3,6,7,10,11, and GPP and NSP read instead *gṛheṣu tiṣṭhate ko hi*, "Who indeed stays in [these] houses."

"with him" *anena*: D1,3,4,6,7,10,11,T1,3,4,M3, and GPP, NSP, KK, and VSP read instead *tenaiva*, "with him alone."

20. "The man then spoke once more in this fashion." *sa evaṃ punar evāha*: Literally, "he once more indeed spoke in this fashion." D7,10,11, and GPP, NSP, KK, and VSP read instead *sa enaṃ punar apy āha*, "and he again said to him."

21. "like Yama, the ender of all things" *ivāntakaḥ*: Literally, "like the ender."

22. "powerful" *balavān*: M3 and KK and VSP read instead *balir hi*, "indeed Bali."

23. "accustomed to sharing with others" *saṃvibhāgī*: Literally, "possessing sharing *or* distribution." Cs understands, "an agent of sharing of wealth, etc., in accordance with the *śāstras* (*samvibhāgī yathāśāstraṃ dravyādivibhāgaṃ kartā*)."

"and always performs kindnesses for his *guru*" *gurupriyakaraḥ*: D1,3,4,6,7,10,11, T1,3,4,M3, and GPP, NSP, KK, and VSP read instead *guruviprapriyaḥ*, "devoted to [his] *guru* and brahmans *or* beloved by [his] *guru* and brahmans."

"He acts appropriately to the moment." *kālākāṅkṣī*: Literally, "one who waits for the [proper] time." Cs explains, "one who desires not to transgress the proper time for virtuous actions (*satkarmayogyakālānatikramaṇam ākāṅkṣan*)."

24. "He is skillful" *dakṣaḥ*: Gorresio, KK, and VSP read instead *sa ca*, "And he."

"He roars" *eṣa garjati*: Ñ,V3,B1–3,D7,10,11, and GPP and NSP read instead *eṣa gacchati*, "He goes against *or* attacks." Cs notes that *eṣaḥ*, "he," refers to the person who is hidden within or that this expression is intended to produce fear. (*eṣa etad antargataḥ. yadvā bhayotpādanārtham evam uktiḥ.*)

"and" *tathā*: Literally, "as well." KK and VSP read instead *sadā*, "always." The reading is not noted in the critical apparatus.

25. "of . . . mighty birds" *patatribhiḥ*: Literally, "with winged ones." T1,3,4,M3, and KK and VSP read instead *maharṣibhiḥ*, "with great seers."

26. "exceedingly mighty" *mahāsattva*: V3,D1,3,4,7,11, and KK and VSP read instead the awkward *mahāsattvam*, which would then best be read as an adverb, "extremely courageously."

"if it please you to engage with Bali" *balinā yadi te sārdhaṃ rocate*: Literally, "if it pleases you with Bali." D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *balinā yadi te yoddhuṃ rocate*, lending the line the sense "if it pleases you to fight with Bali."

27. "who resembled fire . . . he burst out laughing" *jahāsa dahanopamaḥ*: Literally, "he who was similar to fire laughed." T1,M3, and KK and VSP read instead *aṭṭahāsaṃ jahāsa ca*, "and he laughed a loud laugh."

29. "who had taken on a cosmic form" *viśvarūpavān*: Literally, "possessing a universal form." According to Cs, this refers to Bali's fully expanded form, which the *asura* had received through the grace of the Lord (i.e., Viṣṇu) (*īśvarānugraheṇa vyāyatarūpaḥ*)."

"the *rākṣasa*, whom he had seized" *samudgrahītaṃ rakṣo vai*: Literally, "indeed, the seized *rākṣasa*." GPP, NSP, KK, and VSP read instead *sa gṛhītvā ca tad rakṣo*, "he having seized that *rākṣasa*."

"upon his hip" *utsaṅge*: Literally, "on the hip." We follow Cs, who glosses, "on the curve above the hip (*aṅke*)." Both *aṅka* and *utsaṅga* refer to the space above the hip, where, for example, someone might carry a small child. KK and VSP read instead *hy utsaṅge*, "indeed upon the hip," to avoid the hiatus.

30. "Can I fulfill a desire of yours . . . ?" *kiṃ te kāmaṃ karomy aham*: Literally, "Do I effect your desire?" D1,2,3,6,7,10,11,T1,3,4, and GPP, NSP, KK, and VSP read the accusative masculine singular pronoun *kam* for the question marker *kim*, lending the phrase the sense "What desire of yours may I fulfill?"

32. "addressed in this fashion" *evam uktas*: D1,3,4,6,7,10,11,T1,3,4,M3, and GPP, NSP, KK, and VSP read instead *evam ukte*, "when that had been said."

"let loose . . . said to him" *muktvainam abravīt*: KK and VSP read instead *kṛtvedam abravīt*, "having made [a laugh], he said this."

"that which" *yat*: Lahore, KK, and VSP read instead the masculine *yam*, lending the line the sense "I will tell you about him whom you are asking about." Cs, who reads *muktvā*, "having released," with the critical edition, glosses it as *kṛtvā*, "having done."

33. "arrogant in their strength" *baladarpitāḥ*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *balavattarāḥ*, "exceedingly mighty."

"both in the recent past and in antiquity" *pūrve pūrvatarāś ca ye*: Literally, "those in the past and those in distant past." Cs understands *pūrvatarāḥ* to refer to those who were even prior to the earlier ones (*prapūrvāḥ*)."

"always standing at the doorway" *dvāri tiṣṭhati nityaśaḥ*: D1,3,4,6,7,10,11, and GPP and NSP read the synonymous *dvāre*, "at the doorway," for *dvāri*, "at the doorway." B2,4,D3,4,6,7,10,11, and GPP, NSP, KK, and VSP read the synonymous *nityadā*, "always," for *nityaśaḥ*, "always."

34. "was he himself who bound me" *baddhaś cāham anenaiva*: Literally, "I was bound by him, indeed." D1,3,4,6,7,10,11, and GPP and NSP read instead *so 'ham*, "I am he [who]," D10,11, and GPP, NSP, KK, and VSP read *evam*, "thus," for the emphatic marker *eva*, lending the line the sense "I was bound by him thus."

"Rāvaṇa" *rāvaṇa*: D3,6,7,10,11, and GPP and NSP read instead *mānavaḥ*, "a human," which would agree with *kaḥ*, "who," lending the phrase the sense "what human?"

35. "And" *ca*: D7,10,11, and GPP, NSP, KK, and VSP read instead *vai*, "indeed."

36. "nor do I" *na caivāham*: Literally, "and indeed I do not." Cs explains that Bali is saying that he does not fully know or comprehend Viṣṇu (*na cāhaṃ sākalyena* [*veda*]).

"He is Kali and Kāla" *kaliś caivaiṣa kālaś ca*: Ñ1,V3,T1,3,4,M3, and KK and VSP read instead *kaliś caiva hi kālaś ca*, "For he is Kali and Kāla." Kali is the personification of strife or discord or the spirit of destruction at the end of a cosmic age. Cs understands, "the one who gives the capacity *or* capability for discord (*kalahasāmarthyapradaḥ*)."

37. "He is the destroyer as well as the creator" *hartā sraṣṭā tathaiva ca*: Cs notes that Viṣṇu's role as the destroyer is mentioned first in accordance with chronological sequence (*hartā srasṭeti hartṛtvapuraskaraṇam etat samayānusārāt*).

38. "it has neither beginning nor end" *anādyantam*: B2,4,D1,T1,3,4,M3, and KK and VSP read instead the masculine singular *anādyantaḥ*, which would then modify *maheśvaraḥ*, "the great lord."

Following line 75 ("And then, that great lord creates it all over again so that it has neither beginning nor end."), T1,3,4,M3, and KK and VSP insert a passage of one line [5*]: "He, the supreme person, is the primal cause, the action, and the actor (*karaṇaṃ kāraṇaṃ kartā so 'yaṃ puruṣasattamaḥ*)."

39. "no other great being such as he" *naivaṃvidhaṃ mahadbhūtam*: Literally, "there is no great being of such a type."

40. "foremost of kings" *rājendra*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *paulastya*, "O descendant of Pulastya."

"that great being" *mahābhūtaḥ*: D3,6,7,9–11, and GPP and NSP read instead the synonymous neuter *mahad bhūtam*, "great being." T1,M3, and KK and VSP read instead *mahātmaiṣaḥ*, "this great one."

"of us all" *hy eṣām*: Literally, "indeed of all of these." V1,3,T1,4,M3, and KK and VSP read *teṣām*, "of those."

41–42. "Śambhu" *śambhuḥ*: Ś2,3,B1,D12, and KK and VSP read instead *śumbhaḥ*, "Śumbha." See 7.17.11–12 and notes.

"Śumbha" *śumbhuḥ*: KK and VSP read instead *dambhuḥ*, "Dambhu."

"Prahlāda" *prahlādaḥ*: D10 and GPP and NSP read instead *prahlādiḥ*.

"Kūṭa" *kūṭaḥ*: M3 and KK and VSP read instead *tathā*, "as well."

"Mṛdu" *mṛduḥ*: Ñ1,T1,3,4,M3, and KK and VSP read instead *baliḥ*, "Bali."

"the twin *arjuna* trees" *yamalārjunau*: The reference is taken from a well-known episode in the childhood of Kṛṣṇa. The twin *arjuna* trees were uprooted by the young Kṛṣṇa as he was crawling through the forest with a mortar tied around his waist. See *Harivaṃśa* 51.15–18.

"they all burned" *ete tapanti*: Literally, "these burn." Cs argues that this term is used because of the *dānavas*' ability to obstruct or resist [Viṣṇu] (*tapanti tatpratibandhasāmarthyād evam uktiḥ*)."

Following 41cd (= line 82) (Kālanemi, Prahlāda, Kūṭa, Vairocana, Mṛdu), KK and VSP insert a passage of two lines [7*]: "Kālakeya,[1] the one called Tāraka, Mucukunda, Vivardhana, Hiraṇyākṣa, Madhu, Kaiṭabha, and Dhūma and Śambara."

[1] "Kālakeya" *kālakeyaḥ*: KK and VSP read instead the masculine plural *kālakeyāḥ*, "the Kālakeyas."

Following 42cd (= line 84), D3,6,7,10,11, and GPP, NSP (first set of *prakṣiptas*, *sarga* 1.43–46), KK, and VSP (first set of *prakṣiptas*, *sarga* 1.46–49), insert a passage of eight lines [8*]:

They all offered hundreds of sacrifices, and all performed great austerities. They were all very great, and all practiced the path of *yoga*. All attained supreme lordship, and all partook of the finest objects of enjoyment.[1] They gave lavishly, sacrificed, and studied, and were protectors of the people. They were protectors of their own people and destroyers[2] of their enemies. They had no equals[3] in all the worlds, including the immortal gods.[4] They were heroic, endowed with noble birth, and masters of all weapons and divine weapon-spells. They had mastered all branches of knowledge and never turned back in battles.

[1] "partook of the finest objects of enjoyment" *bhuktaṃ bhogair mahattaraiḥ*: KK and VSP read instead *bhuktabhogair mahattaraiḥ*, "they were all great enjoyers of the objects of enjoyment."

[2] "destroyers" *prahantāraḥ*: KK and VSP read instead *prahartāraḥ*, "attackers."

[3] "They had no equals" *naiteṣāṃ vidyate samam*: Literally, "Nothing is the equal of them." Cs understands the neuter *samam* to refer to anything equal (*samaṃ vastu*). KK and VSP read *naiteṣāṃ vidyate samaḥ*, "No one is the equal of them."

[4] "including the immortal gods" *sāmareṣu*: KK and VSP read instead *samareṣu*, "in battles."

43. "those great *dānavas* ruled the kingdoms" *rājyāni kāritāni mahātmabhiḥ*: Literally, "the kingdoms were caused to be carried out by the great ones." M3 and KK and VSP read *kāṅkṣitāni*, "[were] coveted," for *kāritāni*, "[were] caused to be carried out."

Following verse 43 (= lines 85–86), D3,6,7,10,11, and GPP, NSP (= first set of *prakṣiptas*, *sarga* 1.48ab), KK, and VSP (= first set of *prakṣiptas*, *sarga* 1.51ab) insert a passage of one line [9*]: "Fixed in their enmity to the gods, they protected their own."

44. "and addicted to pleasures" *bhogasaktāś ca*: D3,6,7,10,11, and GPP and NSP read instead *copasaktāś ca*, "and addicted [to worldly things] and," while T1,M3, and KK and VSP read instead *bhogaraktāś ca*, "and devoted to pleasures."

"those mighty *dānavas*, who could take on any form at will" *balinaḥ kāmarūpiṇaḥ*: Literally, "the mighty ones, who could take on any form at will." Ś,D2,8,12,T1,3,4,M3, and KK and VSP read instead *balinā kāmarūpiṇā*, "by that mighty one, who could take on any form at will."

Following 44ab ("But although they were equal in blazing energy to the rising sun, they were negligent and addicted to pleasures.") (= line 87), D3,6,7,10,11, and GPP, NSP (= first set of *prakṣiptas*, *sarga* 1.49–51ab), KK, and VSP (= first set of *prakṣiptas*, *sarga* 1.1.52–54ab) insert a passage of five lines [10*]: "But then Lord Viṣṇu devises stratagems to compass the destruction of him who[1] assaults the gods. For the blessed Lord Hari is the knower.[2] He manifests himself, whereby he leads them to destruction. And then, once again, returning by himself to his own inherent form, he abides. And in this way, by this great god, the lords of the *dānavas* . . ."

[1] "then . . . of him who" *yaḥ saḥ . . . tadaiṣām*: Literally, "he who . . . then of them." The grammar is rather awkward with its number disagreement. Cs understands somewhat differently, taking *yaḥ saḥ* as "whichever *daitya* [should attack the gods]" and construing *eṣām* to refer to the gods of whom Viṣṇu is the lord. (*yo daityaḥ. eṣāṃ devānām.*) D10,11, and GPP and NSP read instead *yas tu . . . tad eṣām*, "but which [*daitya*] . . . then of them," reading *tat* as *tataḥ*, while KK and VSP read instead *yat saḥ . . . tad eṣaḥ*, "in that one [a *daitya*] . . . so he [Viṣṇu]."

[2] "the knower" *sa vettā*: NSP and KK read instead *saṃvettā*: "the one who knows fully."

45. "It is heard that . . . unconquered" *śrūyante ye 'parājitāḥ*: Literally, "those who were heard to be . . . unconquered." T1,M3, and KK and VSP read instead *nṛpās te ca parājitāḥ*, "and those kings [were] conquered."

"And yet, even those great beings . . . were brought to destruction" *te 'pi nītā mahadbhūtāḥ*: Literally, "even those who had become great ones were brought." We read the awkward but well attested *mahadbhūtāḥ*, "who had become great ones," as *mahābhūtāḥ*, "great ones," which is the variant reading of Ś,V1,3,B3,D2,8,9,12. Cs explains the reading somewhat differently. He takes *bhūtam* to be a variant of *bhūtiḥ*, "might *or* superhuman power," for which he glosses the synonymous *aiśvaryam*. He then reads the compound as a *bahuvrīhi* in the sense of "those whose superhuman power was that of the great beings." (*bhūtaṃ bhūtir aiśvaryam. mahatāṃ bhūtaṃ yeṣāṃ te tathā*.) The line, additionally, is elliptical, and following verse 44cd (= line 88) we have completed its sense, adding *kṣayam*, "destruction." KK and VSP avoid the ellipsis, reading instead *tena nītāḥ kṣayaṃ sarve*, "By him they were all brought to destruction."

Following verse 45 (= line 90), D3,6,7,10,11, and GPP, NSP (= first set of *prakṣiptas*, *sarga* 1.53–70ab), KK, and VSP (= first set of *prakṣiptas*, *sarga* 1.1.56–73ab), insert a passage of thirty-six lines [11*]: "Having spoken in this fashion, the lord of the *dānavas* once more addressed the *rākṣasa*: 'Immensely mighty hero, please take that circlet,[1] which you see—it resembles a blazing fire—and come to my side.[11*, lines 1–3] Then I shall tell you the unfailing cause of liberation.[2] Do it, great-armed Rāvaṇa, do not delay.'[11*, lines 4–5] When he heard that, delight of the Raghus, the immensely powerful *rākṣasa* went laughing to where that celestial circlet[1] was. Arrogant in his might, Rāvaṇa tried to raise it as if in play. But Rāvaṇa was unable to budge it by any means.[11*, lines 6–9] Embarrassed, the immensely powerful *rākṣasa* tried once again. But no sooner had he raised that divine weapon than, covered with gouts of blood, he fell to the ground like a tree[3] cut off at the roots.[11*, lines 10–12] At that moment, a great sound arose from the Puṣpaka,[4] as a great cry of 'Hā! Hā!' went forth from the ministers of the *rākṣasa* lord.[11*, lines 13–14] Then, after a while, the *rākṣasa* regained consciousness and stood up, and Bali told him, who was bowed down with shame: 'Come, foremost of *rākṣasas*, listen to the words that I will speak.[11*, lines 15–17] This bejeweled circlet that you tried to raise[5] was one of my ancestor's earrings. Look at it. Thus it fell to the ground right here,[6] immensely powerful one. After that earring [fell], the other earring fell on a mountainside. And as he was fighting, his crown, too, fell on the ground near a sacrificial altar.[11*, lines 18–22] It belonged to my great-grandfather Hiraṇyakaśipu. Neither Kāla nor Mṛtyu nor disease nor violent foes could be the death of him by day or night or dawn or dusk.[7] Nor could it be compassed by any weapon, wet or dry, nor by any divine weapon-spell, foremost of *rākṣasas*.[11*, lines 23–27] He had a very terrible argument with Prahlāda, and as the argument developed, on behalf of great Prahlāda—that hero who was foremost of all[8]—there arose a valiant [being] terrifying to the worlds and bearing the form of a man-lion,[9] O foremost of the *rākṣasas*.[11*, lines 28–31] Everyone upon whom that terrible creature cast his eye was deeply shaken, without exception. Then, taking Hiraṇyakaśipu[10] up in his arms, he led him with his claws to the abode of Yama. And it is that Vāsudeva, who is without taint, who stands there at the doorway.[11] As I speak[12] of that overlord of the gods, listen to my words with great devotion, if you hold him in your heart.' [11*, lines 32–36]"

[1] "circlet" *cakram*: Literally, "discus *or* wheel." As becomes clear at lines 18–22, the object in question is a circular ornament, not a weapon. Cs glosses, "circular [object] (*vartulam*)."

[2] "cause of liberation" *muktikāraṇam*: The term *mukti*, "liberation," is somewhat ambiguous here, perhaps intentionally so. On the one hand, Rāvaṇa had claimed earlier (see verse 31, specifically, line 61) that he was able to liberate Bali from the bondage to which he had been subjected by Viṣṇu. On the other hand, in the powerfully Vaiṣṇava context of the passage (see verses 57 and 58 below), there is Bali's discussion of the spiritual

liberation awaiting those who know Viṣṇu to be the Supreme Spirit. Cs appears to focus on the former meaning, glossing, "the cause of my liberation (*manmokṣahetum*)."

[3] "a tree" *śākhī*: D7,10,11, and GPP and NSP read instead *śālaḥ*, "a *śāla* (v.l. *sāla*) tree."

[4] "arose from the Puṣpaka" *puṣpakasaṃbhavaḥ*: KK and VSP read instead the rather awkward *puṣkarasaṃbhavaḥ*, "arose from the sky." Presumably the ministers are in the Puṣpaka in the sky. Other meanings of the word *puṣkara*, such as lotus, lotus pond, and the like seem inappropriate to the context.

[5] "that you tried to raise" *yat tvayā codyatam*: Literally, "and which was raised by you." Given the context, we must read the participle inceptively, as Rāvaṇa was not able to lift the circlet. KK and VSP read they synonymous *coddhṛtam*, "and lifted."

[6] "Thus it fell to the ground right here" *etat patitavac caivam atra bhūmau*: KK and VSP read instead *etat patitam atraivam anyad bhūyaḥ*, "Thus this the other fell right here after that."

[7] "nor . . . dawn or dusk" *sandhyayor na hi*: KK and VSP read instead *sandhyayor api*, "even by dawn or dusk."

[8] "who was foremost of all" *sarvavaryasya*: Literally, "of him who was foremost of all." KK and VSP read instead *sarvadṛśyasya*, "of him who was most handsome of all."

[9] "bearing the form of a man-lion" *nṛsiṃhākṛtirūpadhṛk*: Literally, "bearing a form in the shape of a man-lion." KK and VSP read instead the synonymous *nṛsiṃhākṛtirūpadhṛt*.

[10] "taking Hiraṇyakaśipu" *uddhṛtya*: Literally, "having taken [him] up."

[11] "who stands there at the doorway" *dvāristhaḥ*: Literally, "who stands at the doorway." KK and VSP read instead *dvāḥstho vai*, "who, indeed, stands at the doorway," while GPP and NSP read instead *dvārasthaḥ*, "who stands at the doorway."

[12] "As I speak" *gadato me*: Literally, "while I am speaking *or* of me who is speaking." KK and VSP read instead *tattvataḥ*, "in accordance with the truth."

46. "and the foremost seers" *ṛṣīṇāṃ caiva mukhyānām*: M3 and KK and VSP read instead *ṛṣīṇāṃ saptasaṃkhyānām*, "of the great seers, who are seven in number."

"in their hundreds and thousands" *śatāny atha sahasraśaḥ*: Literally, "the hundreds, moreover, by the thousands." D3,6,7,11, and KK and VSP read instead the awkward *śatāny abdasahasraśaḥ*, "hundreds [of seven sages] by thousands of years." Raghunathan (1982, vol. 3, p. 439), the only translator to render this phrase, translates, "hundreds of the seven sages have in the past thousands of years been bought under his subjection."

48. "shot forth great flames" *mahājvālaḥ*: Literally, "possessing great flames."

"His hair was standing on end" *hy ūrdhvaromā*: B2,D1–4,6–8,10,11, T4 and GPP, NSP, KK, and VSP read instead *ūrdhvaromā*.

"He had great fangs, his tongue was lightning" *daṃṣṭrālo vidyujjihvaś ca*: T1,3,4,M3, and KK and VSP read *vidyujjihvaś ca daṃṣṭrālaḥ* by transposition.

49. "He was the chastiser of the wicked" *pāpānāṃ śāsitaḥ*: KK and VSP read instead *pāpānāṃ śamitā*, "He was a killer of the wicked."

50. "nor any anxiety" *vyathā vā*: Ś,Ñ1,V1,D2,8,12,T1, and GPP and NSP read instead *yathā vā*, "or in which way," which in the context is difficult to construe.

52. "Jiṣṇu" *jiṣṇuḥ*: Literally, "the victorious one." Ñ2,B,D2,6,T1,3,4,M3, and Gorresio, KK, and VSP read instead *viṣṇuḥ*, "Viṣṇu."

"Narasiṃha" *narasiṃhaḥ*: B2,T1,3,4,M3, and KK and VSP read instead the slight variant *nārasiṃhaḥ*, "Nārasiṃha."

"Ṛtadhāman" *ṛtadhāmā*: D3,6,7,9–11, and GPP and NSP read instead *kratudhāmā*, "Kratudhāman." See 6.105.6 and notes on the figure of Ṛtadhāman.

54. "of the mighty roar" *mahānādaḥ*: D1,3,4,6,7,10,11, and GPP and NSP read instead the vocative masculilne singular *mahābāho*, "O great armed-one!" KK and VSP read instead the nominative masculine singular *mahābāhuḥ*, "the great-armed one."

55. "He is the sacrificer" *yajvān*: D1,3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *yajñaḥ*, "the sacrifice."

57. "Thus do . . . conceive of him in his world" *evam . . . cintayantīha*: Literally, "Thus do they think here." T1,3,4,M3, and KK and VSP read instead *evam . . . kathayantīha*. "Thus do they describe here." Ś1,Ñ2,B1,D1,2,7,8,12, and Gorresio, GPP, and NSP read *enam*, "him," for *evam*, "thus," providing an object for the verb.

58. "is freed from all sins" *sa tu pāpaiḥ pramucyate*: Literally, "he is freed from sins." GPP, NSP, KK, and VSP read instead *na ca pāpair vilipyate*, "he is not tainted with sins." The variant *vilipyate* is not noted in the critical apparatus; however, the critical apparatus does show D1,3,4,6,7,10,1 reading the variant *pralipyate*, which may have been incorrectly transcribed by the editors.

"It is through constantly remembering" *smṛtvā smṛtvā*: Literally, "having remembered, having remembered." Ñ1,D3,4,6,7,10,11, and GPP, NSP, KK, and VSP read instead *smṛtvā stutvā*, "having remembered, having praised."

"one would gain everything from him" *sarvam asmād avāpnuyāt*: D1,3,4,6,7,9–11,T1, 3,4,M3, and GPP, NSP, KK, and VSP read instead *sarvam asmād avāpyate*, "everything is obtained from him."

59. "And" *tu*: Literally, "but *or* and." B1 and KK and VSP read instead *ca*, "And."

Following verse 59 (= line 120), D3,6,7,10,11, and GPP, NSP (= *prakṣipta sarga* 1.85cd), KK, and VSP (= *prakṣipta sarga* 1.88ab) insert a passage of four lines [14*]: "His eyes red with rage and his weapon raised, that immensely powerful one [went forth]. Now, when Lord Hari, who held a cudgel,[1] saw him in that state, he, who had taken on that form,[2] thought, 'I will not kill this evil creature now,' and, in his desire to favor Brahmā, he vanished, Rāma."

[1] "who held a cudgel" *musaladhṛk*: KK and VSP read instead *musaladhṛt*, "bearing a cudgel."

[2] "who had taken on that form" *rūpadhṛk*: Literally, "bearing a form." KK and VSP read instead *viśvadhṛt*, "upholder of all."

60. "did not see" *na . . . paśyate*: Literally, "he does not see." M3 and KK and VSP read instead the perfect *na . . . dadarśa*, "he did not see."

"releasing a roar in his delight, he set forth from Varuṇa's realm, returning by the path on which he had entered" *harṣān nādaṃ vimuñcan vai niṣkrāman varuṇālayāt* [122] / *yenaiva saṃpraviṣṭaḥ sa pathā tenaiva niryayau* [123] /: These lines (122–123) are placed in brackets in VSP. The editor (page 65) notes that this *śloka* is found only in his manuscript *jha* (*ayaṃ ślokaḥ jha pāṭhe dṛśyate*).

Following verse 59, D7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP (= *prakṣipta sarga* 2) insert a passage of twenty-nine lines [15*], which constitutes a separate *prakṣipta sarga* in these southern printed editions. See *Prakṣipta* I, *sarga* 2 and notes.

Prakṣipta I, *Sarga* 2 = Appendix I, No. 1,15*, lines 1–29

Following *Prakṣipta* I, *sarga* 2 (= App. I, No. 1, lines 1–123), D7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP (= *prakṣipta sarga* 2) insert a passage of twenty-nine lines [15*], which constitutes a separate *prakṣipta sarga* in these southern printed editions.

1–2. "the lord of Laṅkā" *laṅkeśvaraḥ*: T4,M3, and KK and VSP read instead *paulastyaḥ*, "Paulastya."

"it could travel by various paths of flight" *nānāpātagatim*: Literally, "whose movement was through various flights." Cs understands, "paths that ascend, descend, etc. (*uḍḍīnā-*

vaḍīnādigatiḥ)." T3,4,M3, and KK and VSP read instead *manovātagatim*, "whose pace was that of thought or wind."

"It had been left in a region of the sky devoted to pleasure." *vihāraviyati sthitam*: Literally, "stationed in the pleasure-sky." Cs understands, "the region of the sky designed for the purpose of pleasure (*vihārārthakṛlptaṃ viyat*)."

3. "There" *yatra*: Literally, "Where." T3,4,M3, and KK and VSP read instead *tatra*, "There."

"jewels, and garments" *-ratnāmbara-*: T3,M3, and KK and VSP read instead *-raktāmbara-*, lending the sequence the sense "[and] red garments."

5. "whose steed was Ucchaiḥśravas" *ucchaiḥśravasavāhanam*: Cs is evidently disturbed by the mythological lapse of assigning Indra's legendary steed, Ucchaiḥśravas, to Sūrya, who is normally said to ride a chariot drawn by seven horses. Cs, noting that the name here, *ucchaiḥśravasa*, is a synonym for the standard *ucchaiḥśravaḥ*, offers two possible interpretations. According to the first, Sūrya has a horse that is similar to Ucchaiḥśravas. Or, as an alternative, he has multiple horses as his vehicles. Cs then cites *ṚV* 1.164.2, in which the sun is described as having a single horse with seven names. [Moreover], an epithet of Sūrya is *saptasapti*[*n*], "having seven horses" (see, for example, *MBh* 3.3.14 [1*, line 56], 8.8.33). Cs argues that there is no contradiction between these two positions, because the singular mention of the one horse is intended to refer to the lead horse [of the seven]. (*uccaiḥśravasavāhanam ucchaiḥśravaḥparyāya uccaiḥśravasaśabdaḥ. tatsadṛśaṃ vāhanam aśvo yasya saḥ. vāhanāny aśvā yasya sa vā. eko 'śvo vahati saptanāmā* (*ṚV* 1.164.2) . . . *saptasaptinn ityādimānāt. avirodho mānayos tu purogāśvavivakṣayā eka ity uktir ity abhiprāyād itaḥ saṃpādyaḥ.*) M3 and KK and VSP read instead *vibhuṃ saptāśvavāhanam*, "the lord, who has seven horses as his vehicle."

6–7. "indestructible" *avadhyam*: D10,11,M3, and GPP, NSP, KK, and VSP read instead *amadhyam*, "having no midpoint."

"He was the witness of the worlds and the lord of the universe." *lokasākṣiṃ jagatpatim*: M3 and KK and VSP read instead *lokasākṣiṇam īśvaram*, "the lord who was the witness of the world[s]."

"foremost of the *rākṣasas*" *rakṣasāṃ varaḥ*: T4,M3, and KK and VSP read instead *rākṣasādhipaḥ*, "the overlord of the *rākṣasas*."

"he was afflicted by the power of the blazing splendor of Ravi" *ravitejobalārditaḥ*: M3 and KK and VSP read instead the masculine accusative *ravitejobalārditam*, which makes the adjective refer to Prahasta rather than Rāvaṇa.

"and at my direction deliver to him this command" *vadasvainaṃ nideśān mama śāsanam*: Literally, "speak to him a command because of my order." M3 and KK and VSP read instead *vada hy enaṃ saṃdeśān mama śāsanam*, "indeed speak to him a command at my instructions."

Following verse 7 (= 15*, line 14), M3 and KK and VSP insert a passage of one line [15(A)*]: "You must speak truthfully without delay to that excellent Mārtāṇḍa,[1] the maker of light (*mārtāṇḍaṃ bhāskaraṃ śreṣṭhaṃ tattvato brūhi mā ciram*)."

[1] "Mārtāṇḍa" *mārtāṇḍam*: KK and VSP read instead the slight variant *mārtaṇḍam*, "Mārtaṇḍa."

8. "for the purpose of battle" *yuddhārtham*: M3 and KK and VSP read instead the adjective *yuddhārthī*, "seeking battle," which then modifies Rāvaṇa.

9. "he saw" *paśyate*: M3 and KK and VSP read instead the imperfect *so 'paśyat*, "he saw."

10. "the two of them" *tābhyām*: M3 and KK and VSP read instead the synonymous *ābhyām*.

"there . . . illuminated by the rays of blazing energy" *tu tatra tejoṃśudīpitaḥ*: Literally, "and there . . . illuminated by rays of blazing energy." M3 and KK and VSP read instead *sa sūryatejaḥpratāpitaḥ*, "he, scorched by Sūrya's rays."

11–12. "went" *gataḥ*: M3 and KK and VSP read instead the gerund *gatvā*, "having gone."

"Ravi's . . . to him" *raveḥ . . . raveḥ*: Literally, "Ravi's . . . to Ravi" T4,M3, and KK and VSP read instead *vibhum*, "to the lord," for the second *raveḥ*.

"that wise one," *dhīmān*: M3 and KK and VSP read instead *śrīmān*, "majestic."

"the destroyer of the night" *kṣapāpahaḥ*: M3 and KK and VSP read instead *divākaraḥ*, "the maker of day."

13–14. "Do whatever you wish with the night-roaming *rākṣasa* for a while." *yat te 'bhikāṅkṣitaṃ kārṣīḥ kaṃcitkālaṃ kṣapācaram*: Literally, "What is desired by you, do for some time to the night-roaming one." M3 and KK and VSP read instead *kuru yat te kāṅkṣitaṃ tan nāhaṃ kālakṣipāṃ sahe*, "Do that which you desire. I cannot bear the waste [lit., 'throwing away'] of time."

"to the great *rākṣasa*" *tasya rākṣasasya mahātmanaḥ*: M3 and KK and VSP read instead *tasya rākṣasāya mahātmanaḥ*, "to the *rākṣasa* [on the instructions] of that great one."

"speech that had been spoken by Sūrya" *sūryoktavacanam*: T3,4,M2, and KK and VSP read instead the synonymous *sūryoktaṃ vacanam*.

"the lord of the *rākṣasas* . . . the overlord of the *rākṣasas*" *rākṣaseśvaraḥ . . . rākṣasādhipaḥ*: M3 and KK and VSP read instead *vai mahātmanaḥ . . . rākṣaseśvaraḥ*, "indeed of the great [Sūrya] . . . the lord of the *rākṣasas*."

"his triumph" *svajayam*: Literally, "his own triumph." M3 and KK and VSP read instead *vijayam*, "victory."

Prakṣipta I, *Sarga* 3 = Appendix I, No. 1, lines 124–245

Prakṣipta I, *sarga* 3, consists of lines 124–245 of Appendix I, No. 1 (Lahore 7.27; Gorresio 7.28; GPP, NSP, KK, and VSP = *prakṣipta sarga* 3).

Before verse 1, D7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP (= *prakṣipta sarga* 2) insert a passage of twenty-nine lines [15*], which constitutes a separate *prakṣipta sarga* in these southern printed editions. See *Prakṣipta* I, *sarga* 2.

1. "the . . . lord of the *rākṣasas*" *rakṣendraḥ*: T3,4,M3, and KK and VSP read instead *paulastyaḥ*, "descendant of Pulastya." D1,3,7,10,11, and GPP and NSP read instead *laṅkeśaḥ*, "lord of Laṅkā." Compare notes to *Prakṣipta* I, *sarga* 2.1–2 (= 15*, line 1).

"the world of Soma, the moon god" *somalokam*: Literally, "the world of Soma."

2. "And then someone passed by, mounted in a chariot." *atha syandanam ārūḍhaḥ . . . / . . . gacchati*: Literally, "Now, mounted on a chariot, one goes." M3 and KK and VSP read instead *tadā kaścid rathārūḍhaḥ . . . / . . . gacchati*, "Then someone mounted on a chariot . . . goes."

3. "Rāvaṇa saw this person" *dṛṣṭas tu puruṣas tena*: Literally, "And the man was seen by him." T3,4,M3, and KK and VSP read instead *rāvaṇas tv atha taṃ dṛṣṭvā*, "Now Rāvaṇa having seen him."

"lying across the bodies of the *apsarases*" *apsaroṅgeṣu*: Literally, "on the limbs *or* bodies of the *apsarases*."

"and being awakened with kisses" *cumbitaiḥ sa vibudhyate*: Literally, "he is awakened by kisses." M3 and KK and VSP read instead *cumbitaḥ san vibudhyate*, "he, being kissed, is awakened."

4. "You have come here at an appropriate time." *kāleneha gato hy asi*: The instrumental *kālena* normally means "after some time." However, on contextual grounds we agree

with Cs, who understands, "at an appropriate time (*kālena yogyena*)." D7,10,11, and GPP and NSP read *kālenaiva*, "at just the right time," for *kāleneha*, "here in the course of time." T3,4,M3, and KK and VSP read instead *diṣṭyā caivāgato hy asi*, "Indeed, how fortunate that you have come."

Following 4a (= App. I, No. 1, line 130, prior half), M3 and KK and VSP insert a passage of two half lines [17*]: "Daśagrīva [having seen] . . . the great Parvata, foremost of sages (*parvataṃ munisattamam* / *daśagrīvo māhātmānam*)."

5. "as if he finds nothing to fear" *bhayasthānaṃ na vindati*: Literally, "he finds no place *or* basis for fear." Cs glosses, "in the form of me (i.e., Rāvaṇa) (*madrūpam*)."

6. "I shall tell it" *vakṣye tv aham*: Literally, "and I shall speak." Ñ2,D6,7,10,11, and GPP and NSP read the similar *cāham*, "and I," for *tv aham*, "and I." Ñ1,T3,4,M3, and KK and VSP read instead *vakṣye tava*, "I will tell you."

7. "He has conquered" *etena nirjitāḥ*: Literally, "by him [the worlds] were conquered." Ñ2,D6,7,10,11, and GPP and NSP read the synonymous *anena*, "by him," for *etena*, "by him."

"now he is proceeding" *saiṣa gacchati*: Literally, "he is the one [who] goes." The *sandhi* between *saḥ* and *eṣaḥ* is defective. Ñ2,B,D6,7,10,11,T3,4,M3, and Gorresio, GPP, NSP, KK, and VSP read instead *eṣaḥ*, "he."

8. "just as you . . . lord of the *rākṣasas*" *yadvad bhavatā rākṣasādhipa*: T3,4,M3, and KK and VSP read instead *lokā vikrameṇa yathā tvayā*, "just as the worlds [were conquered] through valor by you."

"that meritorious person . . . is proceeding on his way" *prayāti puṇyakṛt tadvat*: Literally, "In just same way the meritorious person proceeds." T3,M3, and KK and VSP read instead *prayāti puṇyavān vatsa*, "the one possessed of merit is proceeding, dear child."

9. "But" *tu*: Ñ,V1,3,T3,4,M3, and KK and VSP read instead *ca*, "and."

"true to your vows" *satyavratas tathā*: Literally, "and one whose vows are true." Ñ2,V3,D6,7,10,11, and GPP and NSP read instead *satyaparākramaḥ*, "one of true valor."

"and . . . do not interfere with such" *nedṛśeṣu virudhyanti*: Literally, "they do not make obstruction with regard to such." Ñ1,V1,T3, and KK and VSP read instead *nedṛśeṣu ca krudhyanti*, "and they do not show anger toward such," while Ñ2,D6,7,10,11, and GPP and NSP read instead *naivedṛśeṣu krudhyanti*, "Indeed, they do not show anger toward such."

"seekers of spiritual knowledge" *brahmacāriṣu*: Literally, "those who move toward Brahman." Ñ2,D6,7,10,11, and GPP and NSP read instead *dharmacāriṣu*, "those who practice righteousness."

10. "Rāvaṇa spied" *apaśyat*: Literally, "he saw."

"in a splendid chariot" *rathavare*: Ñ2,B2,D6,7,10,11,T3,4,M3, and Gorresio, GPP, NSP, KK, and VSP read instead the accusative *rathavaram*, "a splendid chariot." In this reading, all the following adjectives modify the chariot and not its occupant.

"serenaded with the sounds of singing and musical instruments" *gītavāditraniḥsvanaiḥ*: Literally, "with the sounds of singing and musical instruments." T3,4,M3, and KK and VSP read instead *gītavāditrasaṃkulam*, "filled with singing and musical instruments."

11. "Who is this" *ko 'yam*: Ñ1,D7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP read instead *kvaiṣaḥ*, "Whither is he [going]?"

"splendid" *śobhamānaḥ*: Literally, "shining." V3,D6,7,10,11, and GPP and NSP read instead the synonymous *bhrājamānaḥ*.

"so charmingly" *manoharam*: Ñ,B1,3,D6,7,10,11, and Gorresio, GPP, and NSP read instead the synonymous *manoramam*.

12. "this" *cedam*: Literally, "and [having heard] this." Ñ,V1,3,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *cainam*, "and . . . him." This lends the line the sense "And, having heard, he then said to him."

13. "grievously wounded" *jarjarīkṛtaḥ*: Literally, "made broken *or* torn."

14. "Although this hero was slain . . . he first slew many in combat" *nihato vīraḥ hatvā ca ca samare bahūn*: Literally, "And the hero was slain, having slain many in battle." Ñ2,B,D6,7,10,11, and Gorresio, GPP, and NSP read [*a*]*mitraiḥ*, "by enemies," for *vīraḥ*, "hero," lending the line the sense "slain by enemies and having slain many in battle." M3 and KK and VSP read *nihato vīrān hatvā sabalān bahūn*, "slain . . . and having slain many heroes together with their armies."

"with dancing, singing, and amorous gestures" *nṛtyagītavilāsitaiś ca*: M3 and KK and VSP read instead the synonymous *nṛttagītavilāsitaiś ca*. Ñ2,B,D6,7,10,11, and Gorresio, GPP, and NSP read instead *nṛtyagītaparair lokaiḥ*, "by people intent on singing and dancing."

16–17. "he whose face is like the full moon" *pūrṇendusadṛśānanaḥ*: Literally, "possessing a face similar to the full moon." Ñ,D6,7,10,11, and GPP and NSP read instead the synonymous *pūrṇacandranibhānanaḥ*.

"endowed with enormous splendor" *sumahādyutiḥ*: Literally, "possessing very great splendor." D10,11, and GPP and NSP read instead *tu mahādyutiḥ*, "and possessing great splendor."

18. "These . . . that" *ya ete*: B,D2,6,7,10,11, and GPP and NSP read instead *ete vai*, "indeed these."

"them" *tān*: B,D6,7,10,11, and GPP and NSP read instead *tvam*, "you."

19. "Which among them, if asked" *ko hy atra yācitaḥ*: Literally, "For who, here, asked?" Ś,D8,12,M3, and KK and VSP read instead *ko 'tra me yācataḥ*, "who here [would give] to me asking."

"me . . . this very day" *mamādya vai*: T3,4,M3, and KK and VSP read instead *mahādyutiḥ*, "[which one] possessed of great splendor."

"Please tell me that" *tan mamākhyāhi*: D7,10,11, and GPP and NSP read *tam*, "him," for *tat*, "that," lending the phrase the sense "Please tell me about him." T3,4,M3, and KK and VSP read *kṣipram ākhyāhi*, "Please tell at once."

"in accordance with righteousness" *dharmataḥ*: Literally, "according to *dharma*." D9,T3,4,M3, and KK and VSP read instead the vocative *parvata*, "O Parvata." Cs explains, "by reason of *dharma* that consists of austerities, etc., that are equal to those of Viśravas (*dharmataḥ viśravaḥsamatapaādidharmataḥ*.)"

20. "These kings are seeking heaven . . . not battle" *svargārthinaḥ . . . naite yuddhārthino nṛpāḥ*: Cs explains, "Having completed those effective means [to obtain heaven], such as battle, they are now seeking the fruits of that. Therefore, they are not seeking battle. (*svargārthinaḥ kṛtayuddhādisādhanās tatphalārthinaḥ. ato na yuddhārthinaḥ*.)"

"But . . . I will tell you" *vakṣyāmi te*: Literally, "I will tell you." B2,T3,M3, and KK and VSP read *ca*, "and," for *te*, "to you."

"who will offer you battle" *yas te yuddhaṃ pradāsyati*: M3 and KK and VSP read instead *vicitrābharaṇāmbaraḥ*, "having variegated ornaments and garments." This *pāda* is identical with 17b (= line 157) above.

21. "There is a king" *eṣa rājā*: Literally, "This king." Ñ2,D7,10,11, and GPP and NSP read instead *sa tu rājā*, "And that king," while M3 and KK and VSP read instead *yas tu rājā*, "And the king who."

22. "'Where is this king to be found? Tell me that truthfully." *kutrāsau vidyate rājā tan mamācakṣva tattvataḥ*: M3 and KK and VSP read instead *kutrāsau vartate rājā taṃ mamācakṣva tattvataḥ*, lending the line the sense "Where is that king? Please tell me about him truthfully." Ñ2,D6,10,11, and GPP and NSP read instead *kuto 'sau tiṣṭhate rājā tat samācakṣva suvrata*, "Where does that king stay?" Please tell me that, O one of excellent vows."

"I shall go there this very day" *so 'haṃ yāsyāmi tatrādya*: Literally, "I am he who will go there today." T3,4,M3, and KK and VSP read *aham*, "I," for *so 'ham*, "I am he who." Ñ2,B,D6,7,10,11, and Gorresio, GPP, and NSP read *tatraiva*, "to that very place," for *tatrādya*, "there, today."

23. "Having conquered the seven continents up to the limit of the seas, he will come here this very day." *saptadvīpasamudrāntāṃ jitvehādyāgamiṣyati*: Literally, "he will come here today, having conquered that which has the seven continents and the sea for its limit." The compound *saptadvīpasamudrāntām* is, evidently, a kenning for the earth. M3 and KK and VSP read *saptadvīpān samudrāntān*, "the seven continents, whose limit is the ocean," for *saptadvīpasamudrāntām*, "that which has the seven continents and the sea for its limit." GPP and NSP read *jitvehābhyāgamiṣyati*, "Having conquered . . . he will arrive here" for *jitvehādyāgamiṣyati*, "Having conquered . . . he will come here this very day." M3 and KK and VSP read instead *jitvādya svargam eṣyati*, "Having conquered . . . he will go to heaven today."

24. "arrogant in his strength throughout the triple world" *trailokyabaladarpitaḥ*: D1,2,10,11, and GPP and NSP read instead *trailokye varadarpitaḥ*, "arrogant in the triple world because of a boon." T3,4,M3, and KK and VSP read instead *viriñcivaradarpitaḥ*, "arrogant because of a boon from Viriñci [i.e., Brahmā]."

"the . . . overlord of Ayodhyā" *ayodhyādhipatim*: Ñ2,V3,B,D7,10,11, and Gorresio, GPP, and NSP read instead *ayodhyāyāḥ patim*, "the lord of Ayodhyā."

25. "radiant" *virājatā*: Ś,Ñ1,D8,12, and KK and VSP read instead the accusative masculine singular *virājitam*, which would then modify Māndhātṛ.

"magnificent" *mahodāreṇa*: D7,10,11, and GPP and NSP read instead *māhendrābheṇa*, "resembling Māhendra." Cs glosses the variant *mahendrābheṇa*, the reading of Ñ2 and D6, "resembling Mahendra." KK and VSP read instead the awkward *mahāhāreṇa*, "having great garlands[?]."

"wore heavenly garments and unguents" *divyavastrānulepanam*: Literally, "having heavenly garments and unguents." Ñ,V1,B,D6,7,10, and Gorresio, GPP, and NSP read instead *divyagandhānulepanam*, "having heavenly fragrances and unguents," while D9, T3,4,M3, and KK and VSP read instead *divyasraganulepanam*, "having heavenly garlands and unguents."

26. "If you have no care for your life" *yadi te jīvitaṃ neṣṭam*: Literally, "if life is not desired by you."

"*rākṣasa*" *rākṣasa*: M3 and KK and VSP read instead *mām iti*, lending the line the sense "then fight me."

27. "Rāvaṇa was not perturbed when faced with Varuṇa, Kubera, or even Yama." *varuṇasya kuberasya yamasyāpi na vivyathe / . . . rāvaṇaḥ*: Literally, "Rāvaṇa does tremble of Varuṇa, of Kubera, and even of Yama." We follow Cs, who understands, "in the presence of (*sakāśāt*)." Cs understand Rāvaṇa's indirect reference to himself in the third person is because of his egotism (*yo rāvaṇa iti pārokṣyeṇa nirdeśo 'haṃkārāt*).

"How much less . . . a mere man" *kiṃ punaḥ . . . mānuṣāt*: Literally, "How much less a man." M3 and KK and VSP read instead *kim are*, lending the line the sense "Fool (*are*), would he be afraid of you, a man?" We translate *are* freely. It is an exclamation of contempt or anger.

28. "the lord of the *rākṣasas*" *rākṣasendraḥ*: T3,4,M3, and KK and VSP read instead *daśagrīvaḥ*, "Daśagrīva."

"burning him up, as it were" *taṃ pradahann iva*: B3,D6,7,10,11, and GPP and KK read instead *saṃprajvalann iva*, "as if blazing."

29. "poured forth masses of arrows" *vavarṣuḥ śarajālāni*: M3 and Gorresio, KK, and VSP read instead *vavṛṣuḥ śaravarṣāṇi*, "they rained *or* poured forth hails of arrows."

30. "together with Mahodara and Dhūmrākṣa . . . led by Akampana" *samahodaradhūmrākṣā hy akampanapurogamāḥ*: Ñ2,B1,3,4,D6,7,10,11, and GPP and NSP read instead the grammatically awkward plural for the expected dual *mahodaravirūpākṣāḥ*, "Mahodara [and] Virūpākṣa, for *samahodaradhūmrākṣāḥ*, "together with Mahodara and Dhūmrākṣa." Cs notes that one explanation for the plural is that it stands for "etc." (*bahuvacanam ādyarthe mahodaravirūpākṣādaya ity arthaḥ*). T3,4,M3, and KK and VSP read instead *mahodaravirūpākṣamārīcākamapanādayaḥ*, "Mahodara, Virūpākṣa, Mārīca, Akampana, etc."

"sharpened on a whetstone" *śilāśitaiḥ*: M3 and KK and VSP read instead *ajihmagaiḥ*, "the straight-going ones," a kenning for arrows.

31–32. "the king with hails of arrows" *nṛpatim iṣuvarṣaiḥ*: Ñ2,V1,B3,D7,10,11, and GPP and NSP read instead *tu nṛpam iṣuvarṣaiḥ*, "but the king with hails of arrows," while V1,B4,D6,T3,4,M3, and KK and VSP read instead *nṛpatiṃ śaravarṣaiḥ*, "the king with hails of arrows." V1,B2,D6, and Gorresio read a combination of the variants, *tu nṛpaṃ śaravarṣaiḥ*.

"those arrows . . . as moths might be by a flame" *śarabhā iva te 'gninā*: Literally, "they . . . like moths by a fire." Ñ2,B1,D6,10,11, and Gorresio, GPP, and NSP read instead *tṛṇabhārā ivāgninā*, "like a bundle of straw by fire."

33–34. "Then" *tataḥ*: M3 and KK and VSP read instead *punaḥ*, "once again."

"wounded Prahasta with . . . iron cudgels of tremendous striking force" *bibheda tam / tomaraiḥ sumahāvegaiḥ*: Literally, "he split him with *tomaras* of very great striking force." The term *tomara* is either a type of iron cudgel or a javelin. Because of the act of piercing here, javelins might be meant. On this, see notes to 6.58.10 and Dikshitar 1944, p. 107. D6,7,10,11, and GPP and NSP read *ca*, "and" for the intensifier *su-*, lending the phrase the sense "and with javelins of great striking force." M3 and KK and VSP read instead *tomaraiḥ sa mahāghoraiḥ*, lending the phrase the sense "he [Māndhātṛ] . . . with extremely fearsome javelins."

"long ago" *purā*: Ñ2,D11, and GPP and NSP read instead *punaḥ*, "once again."

"Skanda, born of fire, pierced Mount Krauñca" *krauñcam ivāgnijaḥ*: Literally, "just as the one born of fire [pierced] Krauñca." For the legend of Skanda's piercing Mount Krauñca, see *MBh* 3.186.112ff. and *MBh* 13.166.30ff. See, too, notes to 6.51.19.

"which resembled Yama" *yamasaṃnibham*: T3,4,M3, and KK and VSP read instead *vajrasaṃnibham*, "which resembled the *vajra or* a thunderbolt."

"he struck" *prāharat*: M3 and KK and VSP read instead *mumoca*, "he released."

35. "Rāvaṇa . . . by it, was toppled" *rāvaṇas tena pātitaḥ*: Literally, "by it, Rāvaṇa was felled." D6,10,11, and GPP and NSP read instead *pātitas tena rāvaṇaḥ* by transposition. Ñ1,V3,M3, and KK and VSP read the simplex *rāvaṇas tena patitaḥ*, "because of it, Rāvaṇa fell."

"being crushed" *saṃcūrṇya*: Literally, "having been crushed." Ñ2,B1,2,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *sa tūrṇam*, "he [Rāvaṇa] [was felled] swiftly," while M3 and KK and VSP read *ghūrṇitaḥ*, "shaken [because of it]."

36. "in his delight" *prītyā*: M3 and KK and VSP read instead the masculine singular *prītaḥ*, "delighted," which would then modify the king, Māndhātṛ.

"increase in strength through his excitement" *harṣoddhatabalaḥ*: Literally, "having strength increased through excitement." B2,3,D6,7,10,11, and Gorresio, GPP, and NSP read instead *harṣodgatabalaḥ*, "having strength elevated through excitement," while KK and NSP read *harṣodbhūtabalaḥ*, "having strength raised up through excitement." The reading of KK and VSP is not noted in the critical apparatus.

"when touched by the rays of the full moon" *sakalendukaraspṛṣṭam*: Literally, "touched by the rays of the moon with its digits." T3,M3, and KK and VSP read instead the syn-

onymous *sakalendukaraiḥ spṛṣṭam*, while GPP and NSP read *sakalendukalāḥ spṛṣṭvā*, "having touched the digits of the full moon."

37. "with cries of distress" *hāhābhūtam*: Literally, "which had become one given over to "Hā! Hā!" D6 and KK and VSP read instead *mahābhūtam*, "that great being," which best construes with *rākṣasendram*, "lord of the *rākṣasas*." Raghnunathan (1982, vol. 3, p. 444) translates the *pāda* as "who lay like a huge inert mass."

"stood their ground" *tasthau*: Literally, "it [the host] stood."

38. "regaining consciousness" *samāśvāsya*: Literally, "having been caused to regain consciousness." B1,D1,7,10,11,T4, and Gorresio, GPP, and NSP read in the simplex *samāśvasya*, "having regained consciousness," while M3 and KK and VSP read instead the participle *samāśvastaḥ*, "restored to consciousness."

"Rāvaṇa, who makes the worlds resound" *rāvaṇo lokarāvaṇaḥ*: See notes to 7.16.27 on the epithet *lokarāvaṇaḥ*.

39. D6,7,10,11, and GPP and NSP omit verses 39–42 (= lines 208–216).

"The immensely powerful Rāvaṇa" *mahābalaḥ*: Literally, "the immensely powerful [one]."

"Māndhātṛ's chariot, charming with its horses and yoke" *rathaṃ sāśvayugākṣepam*: The compound *sāśvayugākṣepam* is obscure, as the word *ākṣepa* does not refer to a part of a chariot. The best we can do with the reading is to take *ākṣepa* in its sense of "charming," which still leaves an awkward construction both formally and contextually. M3 and KK and VSP read the *facilior rathaṃ cāśvayujaṃ kṣipram*, "quickly a chariot, with its pair of horses" or "quickly a chariot furnished with *or* yoked to horses." Gorresio reads another *facilior*, *rathaṃ sāśvayugākṣaṃ ca*, "the chariot, together with its horses, yoke, and axle." We have added the proper noun Māndhātṛ for the sake of clarity.

"he took from it" *rathāt prāpya*: Literally, "having obtained from the chariot." T3,4,M3, and KK and VSP read the accusative *ratham*, lending the line the sense "having reached the chariot."

40. D6,7,10,11, and GPP and NSP omit verses 39–42 (= lines 208–216).

"hurled" *pravicikṣepa*: T3,4,M3, and KK and VSP read instead by metathesis *vipracikṣepa*.

41. D6,7,10,11, and GPP and NSP omit verses 39–42 (= lines 208–216).

"brightly shining javelin" *rucirābhāsām*: Literally, "having a shining glow." Ś,Ñ2,D8,T3, and KK and VSP read instead the synonymous *rucirābhāsam*, which, however, involves the fault of *liṅgabheda*. We supplied the referent "javelin" based on verse 39 above.

"loosed from Māndhātṛ's hand" *māndhātuḥ karavicyūtām*: KK and VSP read instead *māndhātṛkaraniḥsṛtām*, "released from the hand of Māndhātṛ."

42. D6,7,10,11, and GPP and NSP omit verses 39–42 (= lines 208–216).

"Ten-faced Rāvaṇa" *daśānanaḥ*: Literally, "the ten-faced [one]."

"drew out" *viniṣkṛṣya*: Literally, "having drawn out." KK and VSP read instead *nikṛṣyātha*, "now having drawn out."

"it struck Māndhātṛ" *sa tenābhihataḥ*: Literally, "he was struck by it."

43. "the king" *tu nṛpam*: Literally, "and the king." V3,M3, and KK and VSP read instead *nṛpatim*, "the king."

"the immensely powerful night-roaming *rākṣasas*" *niśācarāḥ* / . . . *mahābalāḥ*: Literally, "the very powerful night-roaming [ones]." T3,M3, and KK and VSP read instead the redundant *niśācarāḥ* / . . . *niśācarāḥ*.

"They . . . bellowed" *cikṣveḍuś ca:* T3 and KK and VSP read instead the present participle *kṣvelantaś ca*, "And [they] bellowing," while Ñ2,B1,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead the present participle *prakṣvelantaḥ*, "[They] bellowing."

44–46. "the overlord of Ayodhyā" *hy āyodhyādhipatiḥ*: Ñ2,D2,6,7,9–11, and GPP and NSP read *ayodhyādhipatiḥ*, with hiatus.

"seeing his enemy" *dṛṣṭvā tam . . . śatrum*: Literally, "having seen that enemy." V1,T3,4,M3, and KK and VSP read instead *taṃ dṛṣṭvā* for *dṛṣṭvā tam* by transposition.

"by his . . . enemies" *śatrubhiḥ*: Literally, "by the enemies." Ñ,V3,B,6,7,10,11, and Gorresio, GPP, and NSP read instead *mantribhiḥ*, "by the counselors."

"joyful" *mudānvitaiḥ*: Literally, "endowed with joy." Ñ2,B3,D6,7,10,11, and GPP and NSP read instead *niśācaraiḥ*, "by the night-roaming [ones]."

"That unassailable warrior" *durādharṣaḥ*: Literally, "that unassailable [one]."

"afflicted" *pīḍayan*: Literally, "afflicting." D6,7,10,11, and GPP and NSP read instead *pātayat*, which we understand to be an augmentless imperfect, "he caused to fall." Shastri (1959, vol. 3, p. 448) translates, "began to slay."

"of . . . bow" *cāpasya tu*: Literally, "and of the bow." Ñ1,V1,3,T3,4,M3, and KK and VSP read instead the synonymous *cāpasya ca*, while D10,11, and GPP and NSP read instead *cāpasyaiva*, "of that very bow."

"agitated" *uddhūtaḥ*: Ñ2,B1,D6,7, and GPP and VSP read instead *udbhūtaḥ*, "risen up."

47. "as if possessed" *athāviṣṭau*: Literally, "then those two, possessed." KK and VSP read instead *krudhāviṣṭau*, "those two, possessed by rage."

"each took up a warrior's stance" *vīrāsanagatau*: Literally, "went to the position of a hero." M3 and KK and VSP read instead *śarāsanagatau*, "went to [their] bows."

48. "they released" *amuñcatām*: Ñ2,V3,B,D6,7,10,11, and Gorresio, GPP, and NSP read instead the irregular perfect *mumocatuḥ*, "those two released." M4 and KK and VSP read instead *vavarṣatuḥ*, "those two poured forth."

"and Rāvaṇa" *rāvaṇaḥ*: D1–4,9,12,T3,4,M3, and KK and VSP read instead *rākṣasaḥ*, "the *rākṣasa*."

49. "severely wounded" *kṣatavikṣatau*: Literally, "severely wounded by wounds." M3 and KK and VSP read the similar *jarjarīkṛtau*, "those two [were] grievously wounded." Cs understands the compound as a *bahuvrīhi* meaning "those two who had severe wounds on top of their wounds (*kṣate punar viṣkataṃ yayos tau*)."

"Then, nocking a divine missile to his bow, Rāvaṇa released the divine missile of Rudra." *kārmuke 'straṃ samādhāya raudram astram amuñcata*: Literally, "Nocking the missile, he released the *raudra astra*." M3 and KK and VSP read instead "*rāvaṇo raudram astraṃ tu prāyuṅkta sa mahābalaḥ*, "The immensely powerful Rāvaṇa employed the *raudra astra*." On the term *astra*, see Goldman and Goldman 2009, p. 112.

50. "But" *tu*: B1,M3, and KK and VSP read instead *saḥ*, "he."

"warded off . . . then warded off . . . warded that one off" *paryavārayat*: Literally, "he warded off." The second half of the verse is elliptical, and we supply the verb to fill out the ellipsis. Ñ1,D1,3,4,T4,M3, and KK and VSP read instead the synonymous *pratyavārayat*.

"Māndhātṛ, the king of kings" *rājarāṭ*: Literally, "the king of kings."

51. "took up . . . while Rāvaṇa took up" *gṛhītvā*: Literally, "having taken up." The second half of the verse is elliptical, and we supply the subject and verb to fill out the ellipsis. Both Gorresio (1870, p. 105) and Raghunathan (1982, vol. 3, p. 444) identify the *pāśupatāstra* with the *brahmāstra*. Gorresio renders, "*Ma Mandhātri grappato allora il telo di Brahma, terror di tutte le creature, si mise in punto di lanciare il divino e grande telo Pāsupato*," while Raghunathan similarly understands, "Then Māndhātā took Brahmā's missile, which all the world dreaded, and he swung that missile of Paśupati in his hand." But this leaves no corresponding weapon for Rāvaṇa. In any case, the *pāśupatāstra* is always associated with Śiva. Dutt (1894, p. 1641) understands similarly to us, rendering, "the king Māndhata [took up] the Brahma-weapon stricking [*sic*] terror unto all. Rāvaṇa then took up the celestial Pāsupata weapon." Shastri (1959, vol. 3, p. 449) apparently following Dutt, offers, "King Mandhata [took up] the Brahma-astra, a source of terror to all. And Ravana took up the Celestial and dreadful Pasupata-weapon . . ."

53. "Through the granting of a boon from Rudra, that great weapon had been acquired by austerities." *varadānāt tu rudrasya tapasārādhitaṃ mahat*: Literally, "That great [one] had been achieved through austerities because of the granting of a boon on the part of Rudra." The syntax of the line is very awkward. The participle *ārādhita* normally means "propitiated" and refers to the divinity who grants the boon rather than the gift received. We follow Cs, who takes the adjective to mean "accomplished *or* mastered (*sādhitam*)." M3 and KK and VSP read the *facilior tapasādhigatam*, "obtained through austerities," for *tapasārādhitam*, "achieved through austerities."

"trembled" *sma kampate*: Ñ,V1,B,D6,7,10,11, and Gorresio, GPP, and NSP read instead *saṃkampate*, "it quakes," while M3 and KK and VSP read instead *prakampate*, "it trembles."

54–55. "great serpents huddled together in their dens" *layaṃ nāgāś ca saṃgatāḥ*: Literally, "and the *nāgas* went together to the dwelling." Cs understands the term *nāga* here to refer either to large horses or elephants (*mahāhayā gajā vā*). M3 and KK and VSP read instead *layaṃ nāgāś ca menire*, "the *nāgas* thought [it was] the end of the world."

"perceiving what was happening through the practice of meditation" *dhyānayogād apaśyatām*: Literally, "they saw through the application of meditation."

"Pulastya and Gālava . . . stopped the king" *pulastyo gālavaś caiva vārayāmāsatur nṛpam*: Literally, "those two, Pulastya and Gālava, prevented the king." B1,D7,10,11, and GPP and NSP, through attraction with the singular *gālavaḥ*, "Gālava," read instead the singular *vārayāmāsa taṃ nṛpam*, "he prevented that king," for *vārayāmāsatur nṛpam*, "those two prevented the king." Pulastya is the grandfather of Rāvaṇa (see notes to 7.12.18), while Gālava is a son of Viśvāmitra and thus associated with the Ikṣvāku lineage.

"while the foremost of *rākṣasas* was rebuked with various utterances" *upālabdhaś ca vividhair vākyai rākṣasasattamaḥ*: M3 and KK and VSP read instead *upalabdhaiś ca vividhair vākyai rākṣasasattamam*, which construes with *vārayāmāsatuḥ*, lending the line the sense "and stopped the foremost of the *rākṣasas* with various reproachful words." Ñ2,B1,3,D6,7,10,11, and GPP and NSP similarly read *sopālambhaiś ca vividhair vākyai rākṣasasattamam*, lending the line the sense "and stopped the foremost of the *rākṣasas* with various words that were filled with censure."

56. "Then those two sages" *tau tu*: Literally, "And those two."

"in great delight" *susaṃhṛṣṭau*: KK and VSP read instead *tu tau hṛṣṭau*, "and those two, delighted."

"just as they had come" *yathā yenaiva cāgatau*: Literally, "and in the same way and by the very same [path] they had come." Ñ1,V1,B1–3,D4,T4, and Gorresio, GPP, NSP, KK, and VSP read instead *pathā yenaiva cāgatau*, "and by that very path they had come [by]."

Prakṣipta I, *Sarga* 4 = Appendix I, No. 1, lines 246–346; Appendix I, No.1, lines 347–348

Prakṣipta I, *sarga* 4, consists of lines 246–346 of Appendix I, No. 1 (= Lahore 7.27; Gorresio 7.28; GPP, NSP = first set of *prakṣiptas*, *sarga* 4), KK, and VSP (lines 246–348 of App. I, No. 1, and 7.24.1 [crit. ed] = first set of *prakṣiptas*, *sarga* 4).

1. "Rāvaṇa . . . ascended" *rāvaṇaḥ . . . / . . . tu*: Literally, "Rāvaṇa . . . and." M3 and KK and VSP read *saḥ*, "he," for *tu*, "and." The verse lacks a verbal element, so we have supplied an appropriate verb for Rāvaṇa's ascent.

"always reside" *nityasthāḥ*: Literally, "always stationed." D7,10,11, and GPP and NSP read instead the adverbial phrase *nityaṃ hi*, "always indeed," while M3 and KK and VSP read instead the participle *saṃnyastāḥ*, "encamped *or* settled."

Following 1cd (= line 247, "ten thousand leagues to the first path of the wind"), M3 and KK and VSP insert a passage of one line [21*]: "That immensely powerful [*rākṣasa*] of immense blazing energy passed beyond it by means of the Puṣpaka (*atyakrāman mahātejāḥ puṣpakeṇa mahābalaḥ*)."

2. "He proceeded still higher than that to the next excellent path of the wind" *ata ūrdhvaṃ tu gatvā vai marutpatham anuttamam*: Literally, "Having gone higher than that indeed to the unsurpassed path of the wind." B3,D10, and GPP and NSP read *atha*, "now *or* then," for *ataḥ*, "than that." M3 and KK and VSP read instead *ata ūrdhvaṃ dvitīyaṃ tu gatvā caiṣa marutpatham*, "And he, having gone higher than that to the second path of the wind."

"which, too, is reckoned as yet another ten thousand leagues beyond that" *daśayojanasāhasraṃ tad eva parigaṇyate*: Literally, "that [which is] reckoned as ten thousand *yojanas*." KK and VSP read *hi vai*, "indeed verily," for *eva*, "indeed."

3. "There, close at hand, are permanently located the three types of clouds" *tatra saṃnihitā meghās trividhā nityaśaḥ saṃsthitāḥ*: M3 and KK and VSP read instead *tatra meghāḥ sthitāḥ sarve trividhā nityasaṃśritāḥ*, "There are located all three types of clouds, always in close proximity."

"the *āgneya*, the *pakṣin*, and the *brāhma*. Indeed, the three types are located there." *āgneyāḥ pakṣiṇo brāhmās trividhās tatra te sthithāḥ*: KK and VSP read instead *āgneyāḥ pakṣajā brāhmās trividhā iti saṃsthitāḥ*, "There, located together, are those known as the three types, [i.e.,] the *āgneya*, the *pakṣaja*, and the *brāhma*."

5. "scorcher of your foes, he swiftly rose" *śīghraṃ gatvā paraṃtapa*: Literally, "having gone swiftly, O scorcher of your foes." M3 and KK and VSP read instead *gatavān rāvaṇas tathā*, "thus Rāvaṇa went."

"the malignant spirits, together with the *vināyakas*" *bhūtāś ca savināyakāḥ*: Dutt (1894, p. 1642) understands, "the goblins and Vinayakas," while Raghunathan (1982, vol. 3, p. 445) renders, "the Spirits and the elementals that cause obstacles." Gorresio (1870, p. 106) and Shastri (1959, vol. 3, p. 450) both simply use the Sanskrit terms. Cs understands the term *bhūta* here to refer generically to all types of supernatural beings and *vināyaka* to refer to Gaṇeśa. (*bhūtā devayoniviśeṣāḥ. savināyakā vināyakena sahitāḥ.*) As a class of beings the *vināyakas* are often depicted as destructive or hostile. On *bhūtas*, see 6.47.9, 135; 6.55.127; and notes.

"permanently located" *nityasthāḥ*: KK and VSP read instead *nityaṃ vai*, lending the line the sense "where the malignant spirits always dwell."

6. "to the fifth realm of the wind" *pañcamaṃ vāyugocaram*: Literally, "to the fifth wind-range." Note the slight lexical shift from the other verses in the passage, which speak of "the path (*pathin* or *mārga*) of the wind."

"that foremost of rivers . . . as well as the elephants, Kumuda, etc." *saricchreṣṭhā nāgā vai kumudādayaḥ*: Literally, the most of excellent of rivers, indeed the elephants." The sentence lacks a conjunction. T3,M3, and KK and VSP read instead *ca*, "and." Cs does not wish to take the term *nāga* here in its sense of elephant, apparently in order to avoid redundancy with the synonymous *kuñjarāḥ* in the following verse. Through breaking up the *sandhi* between *saricchreṣṭhā* and *nāgā* to read *anāgāḥ*, he ingeniously understands the term as an adjectival compound made up of the words *ana*, "breath *or* wind," and *aga*, "unmoving." He explains: "Even when a great wind has come, they [the elephants], Kumuda, etc., are immobile, just like mountains (*kumudādayo 'nāgā ane mahati vāta āgate 'py agāḥ parvatatulyāḥ*)." Kumuda is the elephant of the southwestern quarter. On the directional elephants, see notes to 7.5.4 and notes to 1.39.12. See, too, *AmaK* 1.3.182.

7. "there" *tatra*: D1,4,M3, and KK and VSP read instead the relative adverb *yatra*, "where."

"releasing showers of spray" *ye tu muñcanti śīkaram*: Literally, "and who release a shower." T3,4,M3, and KK and VSP read the plural *śīkarān*, "showers," for *śīkaram*, "shower." Ñ,V1,B1–3,D6,7,10,11, and Gorresio, GPP, and NSP read the virtually synonymous *ca*, "and," for *tu*.

"They play . . . shower the holy water" *krīḍanti puṇyaṃ varṣanti*: Literally, "they play . . . they shower merit *or* auspiciousness." KK and VSP read instead *tiṣṭhantaḥ puṇyaṃ kurvanti*, lending the line the sense "standing in the waters of the Ganges, they cause auspiciousness all around."

8. "That water is broken into drops by the wind as it falls from the trunks of the elephants." *tataḥ karikarād bhraṣṭaṃ vāyunātha lavīkṛtam / jalam*: D6,7,10,11, and GPP and NSP read instead *tato ravikarabhraṣṭaṃ vāyunā peśalīkṛtam*, "Then, fallen from the rays of the sun, the water is made delicate by the wind." M3 and KK and VSP read instead *tataḥ karikarād bhraṣṭaṃ vāyunā lolitaṃ bhṛśam*, "Then, fallen from the trunk of the elephant, it is violently broken up by the wind."

"And then, Rāghava, it falls on the holy places in the form of snow showers." *puṇyeṣu patati himavarṣaṃ tu rāghava*: D7,10,11, and GPP and NSP read instead *puṇyaṃ prapatati himaṃ varṣati rāghava*, "the holy [water] falls and showers snow, Rāghava." M3 and KK and VSP read instead *kuñjeṣu patitaṃ himaṃ bhavati rāghava*, "[that water] fallen into the bowers turns into snow, Rāghava."

9. "yet another ten" *daśaiva*: V1,T3,M3, and KK and VSP read instead *tathaiva*, lending the line the sense "he proceeded . . . for another thousand leagues."

10. "Next he rose ten" *daśaiva*: Literally, "just ten." M3 and KK and VSP read instead *tathaiva*, limiting the rise, as in the previous verse, to a mere thousand *yojanas*.

"to the seventh path of the wind" *saptamaṃ vāyumārgam tu*: Literally, "and to the seventh path of the wind." Ñ2,B1,3,4,D6,7,10,11, and GPP and NSP read instead the locative *saptame vāyumārge ca*, "and on the seventh path of the wind."

"where the seers dwell" *yatraite ṛṣayaḥ sthitāḥ*: Literally, "where they, the seers, are located." Note the hiatus. M3 and KK and VSP read instead *yatraiva ṛṣayaḥ sthitāḥ*, "just where the seers are located." Ñ2,D6,7,10,11, and GPP and NSP read instead *yatraite ṛṣayaḥ smṛtāḥ*, "where they, the seers, are known [to be?; lit., 'remembered']." Note the hiatus.

11–12. "he proceeded" *tu gatvā vai*: Literally, "and just having gone." M3 and KK and VSP read *sa gatvātha*, "now he, having gone."

"ten thousand leagues" *sahasrāṇi daśaiva*: Literally, "just ten thousand."

"located along the path of the sun" *ādityapathasaṃsthitā*: M3 and KK and VSP read instead *hy ādityapatham āsthitā*, "indeed, situated along the path of the sun."

"it rushes along with tremendous force" *mahāvegā*: Literally, "having tremendous force *or* speed." The clause lacks a verb, and we have provided one.

13. "at a height of eighty thousand leagues" *aśītiṃ tu sahasrāṇi yojanānāṃ pramāṇataḥ*: Literally, "and eighty thousand *yojanas* by measurement." V3,D1–4,12,T3,M3, and KK and VSP read instead *tathopari*, "still higher," for *pramāṇataḥ, "by measurement."*

14. "ten million" *śataṃ śatasahasrāṇām*: Literally, "a hundred of hundred thousands." Ñ2,B,D6,7,9–11,M3, and Gorresio, GPP, NSP, KK, and VSP read instead the synonymous *śataṃ śatasahasrāṇi*.

"as the orb of the moon" *candramaṇḍalam*: D7,10,11,T3,M3, and Gorresio, GPP, NSP, KK, and VSP read instead *candramaṇḍalāt*, "from the orb of the moon," lending the line the preferable sense "from the orb of the moon, the rays illuminate the worlds."

"bringer of delight to all creatures" *sarvasattvasukhāvaham*: D7,10,11,T3,4,M3, and Gorresio, GPP, NSP, KK, and VSP read instead *sarvasattvasukhāvahāḥ*, making the compound modify the rays (*raśmayaḥ*) rather than the orb.

16. "Rāvaṇa's ministers" *sacivāḥ*: Literally, "the ministers."

"beginning with the words, 'Be victorious!'" *jayaśabdena*: Literally, "with the word 'Victory!'"

"addressed this speech to Rāvaṇa" *rāvaṇam . . . vākyam abravīt*: Literally, "he spoke speech to Rāvaṇa." Ñ,V1,B,D10,11, and Gorresio, GPP, and NSP read *rāvaṇam . . . athainam abravīt*, "he said to him, Rāvaṇa."

17. "the cold is killing us" *śītena vadhyāmaḥ*: Literally, "we are being killed by cold." D3,T3,4,M3, and KK and VSP read *bādhyāmaḥ*, "we are being oppressed," *for vadhyāmaḥ*, "we are being killed." One would expect *ātmanepada* endings.

18. "the cold-rayed moon by his very nature" *svabhāvenaiṣaḥ . . . śītāṃśuḥ*: Literally, "by his nature, this cold-rayed [one]." Ñ,V1,3,D1–4,9–11,T3,4, and NSP and KK read *svabhāva eṣaḥ*, "this is [his] nature," for *svabhāvenaiṣaḥ*, "by his nature, he," while M3 and KK and VSP read instead *svabhāsā hy eṣaḥ*, "he through his own radiance."

"burns" *dahanātmakaḥ*: Literally, "characterized by burning."

"he . . . injured" *apīḍayat*: M3 and KK and VSP read instead *hy apīḍayat*, "indeed, he injured."

"the moon" *tam*: Literally, "him."

19. "came" *samāgacchat*: Ñ2,B,D67,9–11, and Gorresio, GPP, and NSP read instead *tadāgacchat*, "then, he came," while M3(?) and KK and VSP read instead *samāgamya*, "having come."

"the realm of the moon" *somalokam*: M3 and KK and VSP read instead the synonymous *candralokam*.

"saying": We have added this word to provide a transition.

"do not strike the moon" *mā candraṃ pīḍayasva vai*: M3 and KK and VSP read *pīḍayāśugaiḥ* for *pīḍayasva vai*, lending the line the sense "do not strike the moon with swift-going [arrows]."

20. "the . . . king of the brahmans" *dvijarājaḥ*: Literally, "the king of the twice-born [ones]." Cs, citing a common vedic passage, "the moon *or* Soma is the king of us brahmans," glosses, "overlord of brahmans." (*brāhmaṇādhipatiḥ somo 'smākaṃ brāhmaṇānāṃ rājeti śruteḥ*.) See, for example, *TaiS* 1.8.10.2; 1.8.12.2; *ŚatBr* 5.3.3.12, etc.

"I will give you" *te pradāsyāmi*: Ñ2,B3,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *saṃpradāsyāmi*, "I will give."

"in case of any threat to your life" *prāṇātyayagatir yadi*: Literally, "if [there is a] stratagem *or* means to endanger life breaths." Ñ,V1,B4,D6,7,10,11, and Gorresio, GPP, and NSP read *yadā*, "when," for *yadi*, "if." T3, M3, and KK and VSP read instead *prāṇātyayabhaye 'bhayam*, "a protection [*mantra*] in case of danger that threatens your life." See verse 24 below and notes.

21. "whoever" *yaḥ . . . asau*: Literally, "who . . . he." M3 and KK and VSP read the synonymous *yaḥ . . .* [*na*] *saḥ*.

"this" *imam*: Ñ2,D6,7,10,11, and GPP and NSP read the synonymous *etam*.

22. "greatly effulgent . . . Lord of the worlds" *lokanātha mahādyute*: Ñ2,B,D6,7,9–11, and Gorresio, GPP, and NSP read *mahāvrata*, "O you of great vows," for *mahādyute*, "O greatly effulgent [one]." M3 and KK and VSP read instead *anugrāhya yadi hy aham*, "if indeed I am worthy of favor."

"and. . . *mantra* . . . to me" *mantraś ca me*: M3 and KK and VSP read instead *mantreśvaraḥ*, "that lord of *mantras*." The idea here is that this is the sovereign *mantra*.

23. This account of Rāvaṇa's boon is at variance with the other versions of the story in the *Rāmāyaṇa*, as at, for example, *Uttarakāṇḍa sarga* 10, where his boon is a result of his austerities.

"By reciting this . . . I" *yaṃ japtvāham*: Literally, "having muttered which, I."

"may I become invincible . . . without any doubt" *ajayaḥ syāṃ na saṃśayaḥ*: Ñ2,B1,D6,7,10,11, and Gorresio, GPP, and NSP read instead *syām ajayo na saṃśayaḥ* by

transposition. M3 and KK and VSP read instead *na bhayaṃ vidyate mama*, "that there exists no danger to me."

24. "I give you this only in case your life is threatened . . . not for constant use" *prāṇātyayeṣu te dadmi na nityam*: Literally, "I give to you with regard to threats to life breaths, not always." Cs understands the term *prāṇātyayeṣu*, "in case of dangers to life breaths," to mean "dangers conformable to this or that [situation] (*tattatsadṛśānusaṃkaṭeṣu*)." KK reads *saṃkuṭeṣu*, which is evidently a typographical error. See verse 20 and notes above. M3 and KK and VSP read *prāṇātyaye tu vai*, "but indeed with regard to a threat to life breaths," for *prāṇātyayeṣu te*, "with regard to threats to your life breaths." Ñ,B,D6,7,9–11, and Gorresio, GPP, and NSP read *japtavyaḥ* for *te dadmi*, lending the line the sense "It is to be muttered with regard to threats to life breaths, not always."

25. "a rosary of *akṣa* beads" *akṣasūtram*: Literally, "a string of *akṣas*." Cs glosses, "a rosary of lotus seeds (*kamalākṣamālām*)." Normally, rosaries for the use of counting *mantras* are made of the seeds of the *rudrākṣa* tree (*Elaeocarpus ganitrus*).

"you must recite" *japa*: V1,3,D7,9–11,T3,4,M3, and Gorresio, GPP, NSP, KK, and VSP read instead the first person singular optative *japet*, "one should recite."

"on each occasion" *sadā*: Literally, "always *or* every time." D1,4,6,7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP read instead the adjective *śubham*, "auspicious," which would then modify the *mantra*.

"And" *ca*: Ñ,V1,B1,3,4,D1,3,4,6,7,10,11,T3,4, and Gorresio, GPP, NSP, KK, and VSP read instead the contextually synonymous *tu*, "and."

26. "But if you fail to recite it" *ajaptvā*: Literally, "not having muttered."

"foremost of the *rākṣasas*" *rākṣasaśreṣṭha*: Ñ2,D6,7,10,11, and GPP and NSP read instead *rākṣasapate*, "O lord of the *rākṣasas*."

"as I recite it" *pravakṣyāmi yena*: Literally, "I will proclaim by which." The syntax is very loose here. Cs struggles to interpret the instrumental relative *yena*, reading it back with the first half of the verse to mean "Listen to the *mantra* through which [*mantra*] having muttered [it], there will be success (*japtvā yena siddhir bhaviṣyati taṃ mantraṃ śṛṇu*)."

27. "Through recitation" *kīrtanāt*: Literally, "From reciting." Normally, *kīrtana* refers to reciting something out loud. Here, however, since it is a *mantra*, Cs glosses, "soft recitation consisting of muttering (*japapūrvakaṃ mandam uccāraṇāt*)."

28. It is interesting to note that what follows is a Śaivite *stotra* interpolated into a Vaiṣṇava text, but it is in keeping with the tradition that Rāvaṇa is a devotee of Śiva.

"you of the tawny-yellow eyes" *haripiṅgalalocana*: D10,11,T3,M3, and KK and VSP read instead *hara piṅgalalocana*, "O Hara, you of the yellow eyes."

29. "You are worthy of worship" *arcanīyo 'si*: KK and VSP read instead *āruṇeyo 'si*, "You are Āruṇeya." The epithet *āruṇeya* is slightly obscure in its meaning. Most likely it is intended to indicate the son of Āruṇi, the sun, that is to say, Yama Vaivasvata, the god of death.

30. "Haritanemin, and" *haritanemī ca*: Literally, "having golden fellies." The epithet is understood to refer to Śiva. Cs, relying on the *Viśvakośa*, which gives "cave (*garta*)" as one of the meanings of the term *nemin*, takes the epithet to mean "possessing a penance cave decorated with *dūrva* grass." (*dūrvālaṅkṛtatapogartavān. nemiḥ kīle 'vadhau garta iti viśvaḥ.*) T3,4,M3, and KK and VSP read instead *haritanemis tvam*, "you are Haritanemi." See notes to verse 36 below.

31. "You are the illustrious great Lord" *mahābhāgaḥ . . . maheśvaraḥ*: M3 and KK and VSP read instead *mahādevaḥ . . . mahābhujaḥ*, "You are the great-armed great god."

31. "with great fangs" *mahādaṃṣṭraḥ*: Ñ2,D3,6,7,10,11, and GPP and NSP read instead the synonymous *mahādaṃṣṭrī*.

32. "You are the ender of the gods and the goal of austerities." *devāntakas tapo 'ntaś ca*: KK and VSP read instead *vedāntago vedamayaḥ*, "You are a master [lit., 'have gone to the end'] of the *vedas*, [and] you consist of the *vedas*."

"You hold the lance in your hand and have a huge banner." *śūlapāṇir bṛhadketuḥ*: Literally, "having lance in hand [and] having a great banner." M3 and KK and VSP read instead *śūladhṛc chūlaketuś ca*, "[you] bear a lance and have a lance for your banner," while D9,11, and GPP and NSP read instead *śūlapāṇir vṛṣaḥ ketuḥ*, "[you are] one who has a lance in hand [and has] a bull [and] a banner." Typically the phrase would be *vṛṣaketuḥ*, "one who has a bull on his banner *or* bull-bannered," and this is how Dutt (1894, p. 1644) understands it.

"Hara and Hari" *haro hariḥ*: M3 and KK and VSP read instead *hariḥ śivaḥ*, "Hari [and] Śiva."

33. "a monkish tonsure and tuft of hair" *muṇḍī śikhaṇḍī*: Literally, "bald *or* having a shaven head [*and]* having a tuft of hair." Cs glosses the latter as "wearing side-locks (*śikhaṇḍī kākapakṣī*)." Optionally, Cs observes that the word *śikhaṇḍa* here is expressive of a twisting of the locks of hair, as in the use of "four locks *or* twists" (*catuśśikhaṇḍetyādivac chikhaṇḍaśabdo jaṭājūtavācī vā*). See notes to 1.18.8, where the term *kākapakṣa* is discussed.

"bearer of the staff" *laguḍī*: GPP and VSP read instead the variant *lakuṭī*, "possessing a club *or* stick."

34. "You are omnipresent" *sarvagaḥ*: Literally, "[you are] going everywhere."

"you hold the ascetic's drum" *jharjharī*: Literally, "possessing an ascetic's drum." D7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP read instead *dhūrjaṭiḥ*, "having a burden of matted locks."

35. "You are to be honored and to be worshiped, for you are the syllable *oṃ*. You are the foremost chanter of the *sāmans*." *mānanīyo 'rcanīyaś ca oṃkāro jyeṣṭhasāmagaḥ*: "[You are] to be honored and to be worshiped, [you are] the syllable *oṃ*. [You are] the eldest chanter of the *sāmans*." M3 and KK and VSP read instead *mānanīyo 'rhaṇīyaś ca oṃkāraḥ sāmavedagaḥ*, "[You are] to be honored, and [you are] most worthy; [you are] the syllable *oṃ*. [You are] a chanter of the *sāmaveda*." Ñ2,B1–3,D6,7,9–11, and Gorresio, GPP, and NSP read *mānīyaś ca oṃkāro variṣṭho jyeṣṭhasāmagaḥ*, "[You are] to be honored, [you are] the syllable *oṃ*; [you are] the best chanter of the *sāmans*."

"Mṛtyu's messenger" *mṛtyudūtaḥ*: Ñ,V1,3,B3,4,D3,6,9–11,T4, and Gorresio, GPP, and NSP read instead *mṛtyubhūtaḥ*, "who has become death." It appears that the idea here is that we are to take *mṛtyuḥ* as the personification of death, "Mṛtyu," and *mṛtyubhūtaḥ* as the phenomenon of death itself. Translators who share this reading offer a variety of interpretations. Gorresio (1870, p. 109) renders, "*Tu sei la Morte e il morbo*," evidently taking the latter term to refer to fatal illness. Dutt (1894, p. 1645) translates, "the death, the element of death." Shastri (1959, vol. 3, p. 452) understands, "Thou art Death and the nature of death."

"You are the heavenly Pārijāta tree" *parijātaḥ*: Literally, "[You are] the Parijāta." This is the name of the heavenly wish-fulfilling tree. D1,3,4,6,7,9–11,T3,4,M3, and GPP, NSP, KK, and VSP read instead *pāriyātraḥ*, which is a name of the western range of the Vindhya mountains or anyone who lives there. Both Dutt (1894, p. 1645) and Shastri (1959, vol. 3, p. 452) share this reading and provide footnotes identifying the term as the name of a mountain in the Vindhya chain.

36. "You . . . dwell in a cave" *guhāvāsī*: Cs notes that this is for the purpose of practicing asceticism. Cs further notes that this is what gives the proper interpretation to the term *haritanemin* in verse 30 above. (*guhāvāsī tapaścaraṇārtham. haritanemīty ataḥ saṃbhavadarthaḥ.*) M3 and KK and VSP read instead *gṛhī yogī*, "[you are] a householder [and] a *yogin*."

"You play the lute and the *paṇava* drum, and you carry a quiver." *vīṇāpaṇavatūṇavān*: Literally, "[You are] possessed of a *vīṇā*, a *paṇava*, and a quiver."

37. "who haunts the cremation ground" *śmaśānacārī*: Literally, "a wanderer in the cremation ground." Ñ2,V1,D6,7,10,11, and GPP and NSP read instead *śmaśānavāsī*, "whose dwelling is in the cremation ground."

"a tamer of your foes" *ariṃdamaḥ*: Ñ2,B1–3,D1,3,4,6,7,9–11, and Gorresio, GPP, and NSP read instead *aninditaḥ*, "blameless."

"You knocked out Bhaga's eyes and smashed Pūṣan's teeth." *bhagasyākṣinipātī ca pūṣṇo daśananāśanaḥ*: M3 and KK and VSP read instead *bhaganetraprahartā ca pūṣadantanipātanaḥ*, lending the line the sense "the one who was the striker of Bhaga's eyes and the one who caused Pūṣan's teeth to fall out."

38. "You bring on fever" *jvarakartā*: Ñ,B3,D6,7,10,11,M3, and GPP, NSP, KK, and VSP read instead *jvarahartā*, "the remover of fever."

39. "You are both madness and the incarnation of sobriety. You are the fourth and highest stage and the foremost in the world." *unmādo vimadākāraś caturtho lokasattamaḥ*: Literally, "[You are] madness [and] have the form of sobriety; the fourth, the foremost in the world." Cs understands the word fourth (*caturthaḥ*) to refer to *daṇḍa*, "coercive force" (*cathurtho daṇḍarūpopāyaḥ*). This is the fourth of the well-known set of the four political strategies of conciliation (*sāma*), bribery (*dāna*), dissension (*bheda*), and coercive force (*daṇḍa*). Gorresio (1870, p. 109) translates, "*il quarto fra gli esseri più eccellenti*." Dutt (1894, p. 1645) merely renders, "Thou . . . art the fourth," while Shastri (1959, vol. 3, p. 452) similarly offers, "the Fourth." Ñ2,V3,B1,2,D1,3,4,7,10,11,T3,4, and Gorresio, GPP, and NSP read *vepanakaraḥ*, "[you] cause [all things] to tremble," for *vimadākāraḥ*, "having the form of sobriety." M3 and KK and VSP read the *facilior unmādamohanakaraḥ samarthas tridaśottamaḥ*, "[You] cause madness and delusion; [You are] the powerful, foremost of the thirty [gods]."

"You are respectful circumambulation and Vāmana." *prādakṣiṇyaś ca vāmanaḥ*: T3,4,M3, and KK and VSP read instead *prāgdakṣiṇyaś ca nāmataḥ*, lending the line the sense "Prāgdakṣiṇya ['the southeastern one'] by name." This avoids the repetition of the word *vāmanaḥ* found in the critical text and in Gorresio, GPP, and NSP. Ñ2,V3,D6,7,10,11, and GPP and NSP read *prāgpradakṣiṇavāmanaḥ*, "and you are the dwarf of the southeast." Gorresio's text shows the slight variant *prācyadakṣiṇavāmanaḥ*. This passage is obscure in any of its variants. Cs struggles to make sense of it, offering two rather ingenious, if less than persuasive, explanations. According to him, the term *prākpradakṣiṇavāmana* means "he to whom all goods things accrue even from those who are exceedingly skilled (*prākpradakṣiṇavāmanaḥ pradakṣiṇā atikuśalās tebhyo 'pi vāmāni saṃyanti yaṃ saḥ*). Cs's second explanation is that *pradakṣiṇo vāmanaḥ* means "that blessed one of whom there is the accrual of all good things." Cs supports this latter interpretation with a quote from an unidentified vedic source that says: "He is a *vāmani* to whom all good things accrue." (*yadvā pradakṣiṇo vāmano vāmanir bhagavān yasya sa iti vā. vāmāni saṃyanti sa vāmanir iti śruteḥ.*) Compare *ChāndoU* 4.15.2. Translators also have difficulty with the passage. Gorresio (1870, p. 109) translates, "*il nano, Vāmadeva, il nano delle plage orientale e meridionale*." Dutt (1894, p. 1645) offers, "thou art a dwarf, Vāmanadeva [*sic*] and the dwarf who circumambulates the east." Shastri (1959, vol. 3, p. 452), following Dutt, understands, "Thou art the Holy Dwarf, Vamanadeva [*sic*], and the Dwarf who circumambulates the East." Raghunathan (1982, vol. 3, p. 448) translates, "Thou art Vāmana and Vāmadeva, and Thou art known as Prāg-dākshinya."

40. "matted hair" *jaṭilaḥ*: D6,7,10, and GPP and NSP read instead *kuṭilaḥ* "crooked *or* devious one."

"You immobilized the hand of Indra" *śakrahastapratiṣṭambhī*: Ñ1,B2,T3,4,M3, and KK and VSP read instead *cakrahastaḥ pratiṣṭambhī*, "[You] have a discus in your hand, and [you are] the one who immobilizes."

"paralyzed the Vasus" *vasūnāṃ stambhanaḥ*: Ñ1,V1,D1,3,4,M3, and KK and VSP read instead *camūnāṃ stambhanaḥ*: "paralyzed the armies."

41. "You are Madhu and have eyes as yellow as honey." *madhur madhukalocanaḥ*: T3,4,M4, and KK and VSP read *madhuralocanaḥ*, "having charming eyes," for *madhukalocanaḥ*, "having eyes as yellow as honey." Raghunathan (1982, vol. 3, p. 448) takes the term *madhuḥ* in its sense of the spring season. This is equally plausible.

"Vājasana" *vājasanaḥ*: KK and VSP read instead the somewhat unusual *śīkaraḥ*, "the mist."

"And you are . . . worshiped in the ashrams" *āśramapūjitaḥ*: KK and VSP read instead *āśritapūjitaḥ*, "worshiped by those who have taken refuge [in you]." The variant is not noted in the critical apparatus.

42. "unchanging" *dhruvaḥ*: The term can also refer to the pole star and a wide variety of other referents. M3 and KK and VSP read instead *hy ajaḥ*, "indeed the unborn [one]."

"the one of three paths" *trivartmā*: Literally, "having three ways *or* paths." V1,D6,7,9–11, and GPP and NSP read instead *tridharmā*, "having three characteristics."

"the creator of all beings" *bhūtabhāvanaḥ*: Literally, "the creator of beings."

44. "propitious to brahmans and" *brahmaṇyaś ca*: M3 and KK and VSP read instead *subrahmaṇyaḥ*, "very dear or kind to brahmans" or "Subrahmaṇya," which is an epithet of Skanda.

"You consist of the seeds of all things." *sarvabījamayaḥ*: Ñ2,D7,10,11, and GPP and NSP read instead *sarvajīvamayaḥ*, "[You] consist of all living things," while Ñ1,V1, D1,3,4,T3,4,M3, and KK and VSP read instead *sarvadevamayaḥ*, "[You] consist of all gods."

45. "You are the sound of all musical instruments" *sarvatūryanināḍī*: M3 and KK and VSP read instead *sarvabhūtanivāsaḥ*, "[You are] the abode of all beings."

"and the liberator from all bondage" *sarvabandhavimocanaḥ*: Ñ2,D6,7,10,11, and GPP and NSP read instead the synonymous *sarvabandhavimokṣakaḥ*.

"the binder" *bandhanaḥ*: KK and VSP read instead *vañcakaḥ*, "the deceiver."

"the foundation of everything and the Supreme Man" *sarvadhārī narottamaḥ*: T3 and KK and VSP read *sarpadhārī*, "wearer of serpents," for *sarvadhārī*," foundation of everything." D6,7,10,11, and GPP and NSP read instead *sarvadā nidhanottamaḥ*, "[you are] the eternal great destroyer."

47. "this . . . holy *mantra*" *idaṃ puṇyam*: Literally, "this holy [thing]."

"of one hundred and eight names" *nāmāṣṭaśatam*: KK and VSP read instead the synonymous *nāmnām aṣṭottaraṃ śatam*.

"This prayer" *japyam*: Literally, "that which is to be muttered." Ñ2,D1,3,4,6,10,11, and GPP and NSP read instead *japtam*, "recited." The idea is "once *or* when recited it will bring . . ."

Following 47ab (= line 345, "I have recited this supreme, holy *mantra* of one hundred and eight names.") Ñ2,D6,7,9–11, and GPP, NSP, KK (in brackets), and VSP insert a passage of one line [25*]: "It is celestial[1] and destroys all sins; it is a source of refuge for those seeking refuge (*sarvapāpaharaṃ divyaṃ śaraṇyaṃ śaraṇārthinām*)."

[1] "celestial" *divyam*: D10,11, and GPP, NSP, KK, and VSP read instead *puṇyam*, "holy."

Following verse 47 (= lines 345–346), KK and VSP read lines 347–348 as their verses 50 and 52, respectively. These same lines constitute verse 1 of *Prakṣipta* I, *sarga* 5 (Lahore = [7.30.1], Gorresio [= 7.31.1], GPP [*Prakṣipta* I, *sarga* 5.1], NSP [*Prakṣipta* I, *sarga* 5.1]).

1. When he had given this boon to Rāvaṇa, the eternal, lotus-born lord quickly returned to Brahmā's world.

Following verse 1 (= App. I, No. 1, lines 347–348), Ñ2,B2–4,D6,7,10,11,T4, and Lahore (= 7.30.2ab), Gorresio (= 7.31.2ab), GPP (= *prakṣipta sarga* 5.2ab), NSP (= *prakṣipta*

sarga 5.2ab), KK (= *prakṣipta sarga* 4.51ab), and VSP (= *prakṣipta sarga* 4.53ab) insert a passage of one line [26*]: "And[1] now, when Rāvaṇa had received that boon, he once more returned (*rāvaṇo 'pi varaṃ labdhvā punar evāgamat tathā*)."

[1] "And" *tathā*: Ñ2,B2,4, and KK and VSP read instead *tadā*, "then."

Following 26*, KK (= *prakṣipta sarga* 4.51cd,ef) and VSP (= *prakṣipta sarga* 4.53cd–54) insert two lines, which constitute 7.24.1 of the critical edition: "As he was returning in great delight, the evil-minded Rāvaṇa abducted along the way the daughters of kings, seers, gods, and *gandharvas* (*nivartamānaḥ saṃhṛṣṭo rāvaṇaḥ sa durātmavān / jahre pathi narendrarṣidevagandharvakanyakāḥ*).[1]"

[1]See 7.24.1 and notes. These lines are translated only by Raghunathan (1982, vol. 3, p. 448).

Prakṣipta I, *Sarga* 5 = Appendix I, No. 1, lines 347–348; Appendix I, No. 2, lines 1–140

Following Appendix I, No. 1, line 346, Ñ2,B,D6,7,10,11, and, Lahore, Gorresio, GPP, NSP, KK, and VSP insert a passage of two lines (App. I, No. 1, lines 347–348), followed by a passage of one hundred forty-seven lines, which constitutes Appendix I, No. 2, in the critical edition. Ś,Ñ1,V1,3,D1–5,8,9,12,T4,M3 insert after *sarga* 30 of the critical edition. Combined, these lines constitute *sarga* 30 in Lahore, 31 in Gorresio, and *prakṣipta sarga* 5 in GPP, NSP, KK, and VSP. See notes to verse 1 [Appendix I, No. 1, lines 347–348] and end of notes to *Prakṣipta* I, *sarga* 4 above.

2. "*rākṣasa*" *rākṣasaḥ*: B2,M3, and KK and VSP read instead *rākṣasaiḥ*, lending the phrase the sense "with his *rākṣasa* ministers."

"left his home" *prayayau gṛhāt*: Literally, "he went from the house." Ñ2,B,D6,7,10,11, and Gorresio, GPP, and NSP read instead *lokarāvaṇaḥ*, "he who made the worlds resound," which then modifies Rāvaṇa.

3. "There . . . he saw" *dṛśyate tatra*: Literally, "There was seen." B2,D1,3,4,M3, and KK and VSP read instead *dadṛśe tena*, "by him was seen."

4. "He appeared to have a terrifying form" *dṛśyate bhīṣaṇākāraḥ*: Literally, "with a terrifying form he was seen." M3 and KK and VSP read instead *yathā dṛśyeta bhayadaḥ*, "Like one who gives fear, he would appear."

"like a veritable fire arisen at the end of a cosmic era" *yugāntānala utthitaḥ*: Literally, "the arisen fire at a *yuga*'s end." Ñ2,B1–3,D6,7,10,11, and Gorresio, GPP, and NSP read instead *yugāntānalasaṃnibhaḥ*, "resembling the fire at the end of a *yuga*."

5. "like a lion among *śarabhas*" *śarabhāṇāṃ yathā siṃhaḥ*: The simile seems to be defective. The other examples in this *mālopamā* represent the foremost of a class of entities. In this one, not only is the lion not one of the *śarabhas* but, according to the literary tradition, the *śarabha*, a mythical eight-legged Himalayan creature, is supposed to be more powerful than a lion or an elephant. See notes to verses 14–15 below. See also notes to 6.31.39 and 7.7.19–21.

"Airāvaṇa" *airāvaṇaḥ*" Ñ2,B1,2,4,D6,7,10,11,M3, and Gorresio, GPP, NSP, KK, and VSP read instead *airāvataḥ*, "Airāvata."

6. M3 and KK and VSP read verses 6–16 (lines 9–30) in a different sequence: 9,14 [= KK 6; VSP 5]; 15,16 [= KK 7; VSP 6]; 17,18 [= KK 8; VSP 7]; 19,20 [= KK 9; VSP 8]; 21,22 [= KK 10; VSP 9]; 23,10 [= KK 11; VSP 10]; 13,24 [= KK 12; VSP 11]; 25,26 [= KK 13; VSP 12]; 27,28 [= KK 14; VSP 13]; 29,30 [= KK 15; VSP 14]; 11,12 [= KK 16; VSP 15].

6ab (line 9) = 6ab of KK and 5ab of VSP; 6cd (line 10) = 11cd of KK and 10cd of VSP.

"standing there in the middle like fire" *sthitaṃ madhye 'nalaṃ yathā*: It is not clear what this reference is to. Perhaps the idea is that the man is in the middle of the island. M3 and KK and VSP read instead *kuṇḍamadhye 'nalaṃ tathā*, lending the phrase the sense "as a fire in the midst of a vessel." Ñ2,B3,4,D6,7,10,11, and GPP, and NSP read instead *sthitaṃ madhye mahābalam*, "an extremely powerful [man] stood in the middle."

"to him" *tam*: Ñ2,B1–3,D6,7,10,11, and GPP and NSP read instead *ca*, "and."

7. 7ab (line 11) = 16ab of KK and 15ab of VSP; 7cd (line 12) = 16cd of KK and 15cd of VSP.

"His glance" *tasya sā dṛṣṭiḥ*: It is not entirely clear who is being described in this verse. The rolling of the eyes and gnashing of the teeth in anger could be signs of Rāvaṇa's rage for battle or the man's response to Rāvaṇa's challenge. Given the sequence of verses in the critical edition, we believe it is more likely to be Rāvaṇa. Gorresio (1870, pp. 110–11) and Shastri (1959, vol. 3, p. 453) appear to understand the reference to be to Rāvaṇa, while Dutt (1894, pp. 1646–47) seems to understand that it is the man who shows these signs of anger. Raghunathan (1982, vol. 3, p. 449), who follows the text of KK, reads the verse later in the passage (at KK verse 16), where it clearly modifies the man.

"flickering wildly like the circle of planets" *grahamālā ivākulā*: M3 and KK and VSP read instead *grahamāleva cādbhutā*, "[his] wondrous [glance] was like a row of planets." The lines in these editions and manuscripts modify the man. See note above.

"The sound of his grinding teeth was like that of a machine being torn apart." *dantānāṃ daśataḥ śabdo yantrasyevābhibhidyataḥ*: B1–3,D6,7,10,11, and Gorresio, GPP, and NSP read *dantān saṃdaśataḥ*, "of him who was grinding his teeth together," for *dantānāṃ daśataḥ*, "of him who was grinding [of] the teeth." KK and VSP read *atibhīkaraḥ*, "extremely frightening," for *abhibhidyataḥ*, "of [the *yantra*] being split apart." This would lend the line the sense "was like the extremely frightening sound of a machine."

8. 8ab (line 13) = 12ab of KK and 11ab of VSP; 8cd (line 14) = 6cd of KK and 5cd of VSP.

"And mighty ten-faced Rāvaṇa roared loudly, together with his ministers." *jagarja coccair balavān sahāmātyair daśānanaḥ*: D6,7,10,11, and GPP and NSP read *jagarjoccaiḥ saḥ*, "he roared loudly," for *jagarja coccaiḥ*, "and he roared loudly." Ñ2,V3,B1,2,4,D6,7,10,11,M3, and Gorresio, GPP, NSP, KK, and VSP read the similar *sahāmātyaḥ*, "he, along with his ministers," for *sahāmātyaiḥ*, "together with his ministers."

"He released various roars" *sa garjan vividhair nādaiḥ*: Literally, "he, roaring with various sounds." M3 and KK and VSP read instead the accusative participle *garjantam*, "roaring," for *sa garjan*, making it the man who is roaring.

9. 9ab (line 15) = 7ab of KK and 6ab of VSP; 9cd (line 16) = 7cd of KK and 6cd of VSP.

"he had a mighty chest" *mahorasam*: M3 and KK and VSP read instead *mahaujasam*, "he had great power."

"his jaws were like a lion's" *siṃhāsyam*: Literally, "he had a lion's mouth." Ś,Ñ1,D1–3,5,8,9,12,M3, and KK and VSP read instead *piṅgākṣam*, "he had yellow eyes."

10. 10ab (line 17) = 8ab of KK and 7ab of VSP; 10cd (line 18) = 8cd of KK and 7cd of VSP.

"The soles of his feet were like lotuses, and his lotuslike hands had red palms." *padmapādatalam . . . raktatālukarāmbujam*: Literally, "having lotuslike soles of feet and having a red palate and lotus-hands." We are somewhat suspicious of the reading *-tālu-*, "palate," in conjunction with *-kara-*, "hands." Indeed, a few manuscripts (Ś,V1,D2) do read *-tāla-*. On the other hand, it is possible that the poet wishes to call attention to the redness of the feet, hands, and inner mouth of the roaring man. Gorresio (1870, p. 111) takes the term at its face value, rendering, "*rosso il palato*." Dutt (1894, p. 1647) silently corrects to *-tāla-*, offering, "red palms, red hands." Shastri (1959, vol. 3, p. 453) also silently corrects, translating, "the palms of his hands and the soles of his feet like unto red lotuses." M3 and KK and VSP read *raktāmbujanibhānanam*, "whose face was like the red

lotus," for *raktatālukarāmbujam*. Raghunathan (1982, vol. 3, p. 449) follows this reading, rendering, "his formidable face was like the red lotus."

"He had a mighty roar and a huge body." *mahānādaṃ mahākāyam*: Ś,Ñ1,V1,3,D2, 8,9,12,T4,M3, and KK and VSP read instead *mahākāyaṃ mahānādam* by transposition.

11. 11ab (line 19) = 9ab of KK and 8ab of VSP; 12cd (line 20) = 9cd of KK and 8cd of VSP.

"He bore a yak-tail fly whisk covered with bells" *saghaṇṭābaddhacāmaram*: Literally, "having an attached yak-tail fly whisk, together with bells." KK and VSP read instead *saṃghaṭṭaṃ baddhacāmaram*, "[ready] for an encounter, and having an attached yak-tail fly whisk."

"he resounded with the sound of bells" *kiṅkinīkṛtaniḥsvanam*: "having a sound made by bells." KK and VSP read the synonymous *kiṅkinīkṛtanisvanam*. GPP and NSP read instead *kiṅkinījālaniḥsvanam*, "having the sound of masses of bells."

12. 12ab (line 21) = 10ab of KK and 9ab of VSP; 12cd (line 22) = 10cd of KK and 9cd of VSP.

"hanging around his hips" *kaṭideśāvalambayā*: Literally, "hanging from the region of the hip." V1,B4,D1,2,5,9,T4,M3, and KK and VSP read instead *vakṣodeśāvalambayā*, "hanging at his chest," while Ñ2,D6,7,10,11, and GPP and NSP read *kaṇṭhadeśāvalambayā*, "hanging from his throat."

"He was as radiant as the *Ṛgveda*." *ṛgvedam iva śobhantam*: Literally, "shining like the *Ṛgveda*." The visual image here is hard to imagine. Compare verse 30 and notes below for a similar image.

13. 13ab (line 23) = 11ab of KK and 10ab of VSP; 11cd (line 24) = 12cd of KK and 11cd of VSP.

"the lord of the *rākṣasas* struck him . . . with lances, javelins, broadswords, and spears" *prāharad rākṣasapatiḥ śūlaśaktyṛṣṭipaṭṭiśaiḥ*: M3 and KK and VSP read instead *dhṛtvā sa rākṣasapatiḥ śūlaśaktyṛṣṭipaṭṭiśam*, lending the line the sense "the lord of the *rākṣasas*, having taken up lances, javelins, broadswords, and spears."

14–15. 14ab (line 25) = 13ab of KK and 12ab of VSP; 13cd (line 26) = 13cd of KK and 12cd of VSP; 15ab (line 27) = 14ab of KK and 13ab of VSP; 16cd (line 28) = 14cd of KK and 13cd of VSP.

"who was as unshakable" *akampamānaḥ*: Literally, "not shaking." Ś,Ñ1,V1,D2,3,5,8, 12,T4,M3, and KK and VSP read instead the passive participle *akampyamānaḥ*, "not being shaken."

"as is a lion by a leopard" *sa dvīpinā siṃha iva*: Ñ2,D1,6,7,10,11, and GPP and NSP read instead *dvīpinā sa siṃha iva* by transposition.

"an elephant by a *śarabha*" *śarabheṇeva kuñjaraḥ*: Ñ2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *ṛṣabheṇeva kuñjaraḥ*, "an elephant by a bull." The variant seems contextually preferable, as, according to tradition, a *śarabha* is indeed able to kill an elephant. See notes to verse 5 above.

"Mount Sumeru by an elephant" *sumerur iva nāgena*: KK and VSP read the somewhat unusual *sumerur iva chāgena*, "like Sumeru by a goat." The reading is not noted in the critical apparatus. Raghunathan (1982, vol. 3, p. 449), mixing up his domestic animals, renders, "like the great mountain Meru by a sheep."

"to the *rākṣasa*" *rākṣasam*: B2,M3, and KK and VSP read instead *rāvaṇam*, "Rāvaṇa."

16. 16ab (line 29) = 15ab of KK and 14ab of VSP; 16cd (line 30) = 15cd of KK and 14cd of VSP.

"terrifying to all the worlds" *sarvalokabhayaṅkaraḥ*: Ś,D1–3,5,8,9,12,T4,M3, and KK and VSP read instead the similar *sarvalokabhayāvahaḥ*, "conveying terror to all the worlds."

"resident in that man" *saṃśritāni tam*: Literally, "had recourse to him."

17. "two bases for success" *siddhihetukau*: Ś,V1,3,D1,3,8,12,M3, and KK and VSP read instead the synonymous neuter *siddhihetuke*.

"having taken recourse" *hy āśritya*: V1,B1,2,D2,5,12,T4,M3, and KK and VSP read the similar *saṃśritya*, "having taken recourse."

18. "in his head and abdomen" *vastiśīrṣayoḥ*: M3 and KK and VSP read instead *yasya śīrṣagāḥ*, "were gone to the head of whom," and Ñ2,D6,7,10,11, and GPP and NSP read *vastipārśvayoḥ*, "in his abdomen and side."

"were established in his stomach" *kukṣisaṃsthitāḥ*: Ñ2,D6,7,10,11, and GPP and NSP read instead the awkward but similar *kukṣitaḥ sthitāḥ*, "resided stomach-wise." Cs glosses the locative singular (*kukṣitaḥ kukṣau*).

19. "All the directions were in his sides, and so forth" *pārśvādiṣu diśaḥ sarvāḥ*: M3 and KK and VSP read instead *pārśvasthāḥ diśaḥ sarvāḥ*, "All the directions are located in his sides."

"the wind" *mārutaḥ*: Ñ1,B,D1–3,5,9,T4,M3, and KK and VSP read instead *mārutāḥ*, lending the line the sense "the winds were in all his joints."

"and Grandfather Brahmā was in his heart" *hṛdayaṃ ca pitāmahaḥ*: Literally, "and the grandfather, his heart." D5,10,11, and GPP, NSP, KK, and VSP read *pitāmahāḥ*, "the grandfathers," for *pitāmahaḥ*, "grandfather." Cs understand the plural to refer to those who were among the hosts of the departed ancestors (*pitāmahāḥ pitṛgaṇasthāḥ*).

Following 19ab (= line 35), Ñ2,D6,7,10,11, and GPP, NSP, and KK (in brackets) insert a passage of one line [3*]: "And the blessed Rudra was in his back and Grandfather [Brahmā] in his heart (*pṛṣṭhaṃ ca bhagavān rudro hṛdayaṃ ca pitāmahaḥ*)."

20. "donations of . . . gold" *suvarṇasya ca dānāni*: Literally, "and gifts of gold." Ñ2,B3,4,D6,7,10,11, and GPP and NSP read instead *suvarṇavaradānāni*, "gifts of excellent gold *or* excellent gifts of gold."

"in the hairs of his armpits" *kakṣalomānugāni vai*: Literally, "indeed had entered into the body hairs of the armpits." KK and VSP read instead *śaśval lomāśritāni vai*, "indeed had recourse to the body hairs eternally." The variant is not noted in the critical apparatus. D7,10, and GPP and NSP read *ca*, "and," for *vai*, "indeed."

21. "as his bones" *asthibhūtāḥ*: Literally, "had become bones." Ñ1,V1,D2,5,T4,M3, and KK and VSP read instead the synonymous *hy asthibhūtāḥ* to avoid the hiatus.

22. "The thunderbolt was the tip of his penis" *maṇir vajro 'bhavat tasya*: Ñ2,B4,D6,7, 10,11, and GPP and NSP read instead *pāṇir vajro 'bhavat tasya*, "The thunderbolt was his hand," while M3 and KK and VSP read instead *mahī vakṣo 'bhavat tasya*, "The earth was his chest."

"Dyaus" *dyauḥ*: Dyaus is the god of the sky, known from the *vedas*.

"The twilight was in the back of his neck and" *kṛkāṭikāyāṃ sandhyā ca*: M3 and GPP and VSP read instead *ubhe sandhye kāyāsandhau*, "The two twilights [morning and evening] were in joint[s] of the body." Cs understands the two *sandhyās*, "twilights," to be the presiding divinities of those phenomena (*sandhyā tadabhimāninī devatā*). Raghunathan (1982, vol. 3, p. 450) translates this variant as "the twilights in the holes (joints) of the body."

"the clouds were in his urine" *jalavāhāś ca mehane*: Literally, "and the bearers of water [were] in his urine." Ñ2,B,D4,5,7,10,11, and Gorresio, GPP, and NSP read instead *jalavāhāś ca ye ghanāḥ*, which lends the line the sense "The twilight as well as those clouds, the bearers of water, were in the back of his neck."

23–25. "and Bhaga and Pūṣan were his two hands" *bhagaḥ pūṣā ca tau karau*: T4,M3, and KK and VSP read *ubhau*, "both," for *ca tau*, "and those two," lending the *pāda* the sense "both Bhaga and Pūṣan were his hands." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *tathā vidyādharādayaḥ*, lending the line the sense "The creator and

arranger and Bhaga and Pūṣan, as well as the *vidyādharas* and so forth, were his two arms.

"Śeṣa, Vāsuki, Viśālākṣa, Irāvata" *śeṣaś ca vāsukiś caiva viśālākṣa irāvataḥ*: M3 and GPP and KK reorder the names, reading *airāvato viśālākṣaḥ śeṣo vāsukir eva ca*, "Airāvata, Viśālākṣa, Śeṣa, and Vāsuki."

"both . . . and" *cobhau*: V1,3,M3, and KK and VSP read instead *nāgau*, "the two *nāgas*."

"along with Upatakṣaka" *sopatakṣakaḥ*: Ñ1,B1–3,D12,M3, and KK and VSP read instead *copatakṣakaḥ*, "and Upatakṣaka."

26. "The fortnights, months, and seasons were situated in his two fangs." *pakṣamāsartavaś caiva daṃṣṭrayor ubhayoḥ sthitāḥ*: M3 and KK and VSP read instead *dantān māsā daṃṣṭrayoś ca ubhayor ṛtavaḥ sthitāḥ*, "The months [inhabited] his teeth, and the seasons were situated in both his fangs." Note the hiatus.

"his nose" *nāsā*: Ñ2,D1,6,710,11, and GPP, NSP, KK, and VSP read the dual *nāse*, which here would have the same meaning.

"And the winds were in his nostrils." *tacchidreṣu ca vāyavaḥ*: Literally, "the *vāyus* were in his openings *or* the openings of that [nose]." D10,11, and GPP and NSP read instead *chidreṣu vāyavaḥ sthitāḥ*, "the winds were situated in his nostrils. Both readings are ambiguous in that the word *chidra* can refer to any opening or orifice of the body or, as we take it, the openings of the nose, i.e., the nostrils. In this we are aligned with Gorresio (1870, p. 112) and Raghunathan (1982, vol. 3, p. 450). Dutt (1894, p. 1648), however, renders, "and the airy currents are in the pores of his body." This translation is taken virtually verbatim by Shastri (1959, vol. 3, p. 454), who renders, "the airy currents are the pores of his body."

27. "The goddess of speech" *devī vāṇī*: D10,11, and GPP and NSP read instead *devī vīṇā*, "the goddess Vīṇā (Lute)." It is possible that this is the result of a scribal metathesis for *vāṇī*, "speech," although it is worth noting that the *vīṇā*, "lute," is an invariable *āyudha* of the goddess Sarasvatī. Only Shastri (1959, vol. 3, p. 454) takes this variant at face value, rendering, "Saraswati with her Vina is in his throat."

"his ears" *śravaṇau*: B2,D6,7,9–11, and GPP, NSP, KK, and VSP all read instead the locative singular *śravaṇe*, "in his ear."

28. "which were in the form of stars" *tārārūpāṇi*: V3,D7,T4,M3, and KK and VSP read instead *nānārūpāṇi*, "which were of various forms."

"energies, and austerities" *tejāṃsi ca tapāṃsi ca*: Ñ1,V1,T4,M3, and KK and VSP read instead *tejaḥ siddhis tapāṃsi ca*, lending the *pāda* the sense "blazing energy, perfection, austerities."

"all resided in the body" *dehāśritāni*: Literally, "took recourse to the body." D2,9,M3, and KK and VSP read instead *dehaṃ śritāni*, "took recourse to [his] body."

29. "Struck" *pīḍitam*: Literally, "pressed *or* injured." D1,4,M3, and KK and VSP read instead *tāḍitam*, "struck."

"merely brushed as if in play" *labdhamātreṇa līlayā*: Literally, "merely met with in play." M3 and KK and VSP read instead *svalpamātreṇa līlayā*, "by a small measure in play."

"which had the striking force of the *vajra*" *tena vajraprahāreṇa*: Literally, "that having a blow of the *vajra or* thunderbolt." Ñ1,V1,3,D2,9,T4,M3, and KK and VSP read instead *muṣṭiprahāreṇa*, "with a blow of the fist."

30. "the night-roaming *rākṣasas*" *niśācarān*: Literally, "the night-roaming [ones]."

"he" *saḥ*: Ś,Ñ1,V1,3,D1,3,5,8,9,12,T4,M3, and KK and VSP read instead *ca*, "and."

"resembled the *Ṛgveda*" *ṛgvedapratimaḥ*: Cs grapples with this awkward simile, explaining, "The *Ṛgveda* is the foremost among the *vedas*; in the same way, he [the man] is foremost among the gods. Or he stands as the personification [of the *Ṛgveda*]. (*vedeṣv*

ṛgvedaḥ pradhānaṃ tadvad devapradhānaḥ. pratimāsthānīya iti vā.)" Compare verse 12 above, where the man was described as "as radiant as the *Ṛgveda*."

"looked like a mountain . . . dancing" *nṛtyan parvatasaṃnibhaḥ*: Ñ2,D6,7,10,11, and GPP and NSP read *nijam*, "his own," for *nṛtyan*, "[he] dancing," lending the line the sense "he, resembling a mountain, entered his own Pātāla. M3 and KK and VSP read *gacchatparvatasaṃnibhaḥ*, "he, resembling a moving mountain."

31. "he summoned . . . and said" *āhūya*: Literally, "having summoned."

32. "now . . . to him" *tam atha*: D6,7,10,11, and GPP and NSP read instead *te tadā*, "they then."

33. "seizing his sword" *asiṃ gṛhya*: Literally, "having seized [his] sword." Ñ,B1,3,4,D2,5–7,10,11,T4, and GPP and NSP read instead *saṃgṛhya*, "having understood *or* having composed [himself]." We take the latter meaning, which slightly stretches the semantic range of the verb *saṃ* + √*gṛh* to indicate that Rāvaṇa is composing himself after having been knocked down by the man. Cs, however, takes the former interpretation, which we believe is less appropriate in the context. Cs says, "Having grasped, that it to say, having heard, their words (*saṃgṛhya tadvaco gṛhītvā śrutveti yāvat*)." Translators who share the variant struggle to make sense of the line. Gorresio (1870, p. 113) takes the gerund in its sense of "having seized" but must then add an object. He renders, "*Afferrata subitamente un' arma sì come Garuda ghermisce un serpente.*" Dutt (1894, p. 1648) offers, "As Garuda goes speedily, taking a serpent, so that vicious-minded Rāvana arrived quickly at the entrance of the den." Shastri (1959, vol. 3, p. 455) translates, "As Garuda swoops on a serpent, so did that wicked-minded Ravana speedily approach the entrance of that cave."

"that evil-minded *rākṣasa* quickly" *sa tu śīghram . . . durmatiḥ*: Literally, "he, the evil-minded [one], quickly." Ñ1,V1,D12,T4,M3, and KK and VSP read *śīghraṃ sa tu* by transposition.

34. "Upon passing through that opening" *saṃpraviśya ca tad dvāram*: Literally, "And having entered that door." Ñ2,B1,3,4,D6,7,10,11, and GPP and NSP read instead *praviveśa ca tad dvāram*, "And he entered that door," while M3 and KK and VSP read instead *praviśya ca sa tad dvāram*, "And having entered that door, he."

"fearless on account of his boon" *varanirbhayaḥ*: D7,10,11, and GPP and NSP read instead *nirbhayas tadā*, "then fearless."

"saw there men" *apaśyat sa narāṃs tatra*: Literally, "he saw there men." V1,D2,5,9,M3, and KK and VSP read *ca*, "and," for *saḥ*, "he." D7,10,11, and GPP and NSP read instead *sa praviśya ca paśyad vai*, "and having entered, he saw, indeed."

35. "And they were adorned with rings, diamonds, and so forth, of various kinds." *aṅgulīkavajrādyair vividhaiś ca vibhūṣitān*: Literally, "[He saw them who were] adorned with various rings, diamonds, and so forth." M3 and KK and VSP read instead *aṅgulīkahārādyair bhūṣaṇaiś ca vibhūṣitān*, "[He saw them who were] adorned with ornaments, such as rings [and] pearl necklaces." GPP and NSP read instead *varahāṭakaratnādyair vividhaiś ca vibhūṣitān*, "[He saw them who were] adorned with various [pieces of] fine gold, jewels, and so forth."

36. "free from any anxiety" *vītabhayāḥ*: Literally, "whose fear had departed." Ś,V1,D2,5,8,9,12,M3, and KK and VSP read instead *śāntabhayāḥ*, "whose fears had been pacified."

37. "That *rākṣasa*" *rākṣasaḥ*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *rāvaṇaḥ*, "Rāvaṇa."

"saw them dancing there" *nṛtyantyaḥ paśyate tatra*: B1 and Gorresio, GPP, and NSP read *tāṃs tu*, "and them," for *tatra*, "there." According to the critical apparatus, Ñ2,D6,7,10,11 read the difficult to construe feminine plural *tās tu*, which is probably an error for *tāṃs tu*. M3 and KK and VSP read instead *krīḍataḥ prekṣate tān vai*, "he saw them playing indeed."

38. "Rāvaṇa watched those thirty million fearless men" *rāvaṇas teṣāṃ tisraḥ koṭyas tu nirbhayāḥ*: Literally, "Rāvaṇa the fearless thirty millions of them." The line lacks a verb, so we have brought the verb *paśyate*, "he saw," from the preceding verse 37 (line 73). Ñ2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *rāvaṇas tatra* [*teṣām*—KK and VSP] *tāsu koṭiṣu nirbhayaḥ*, "Fearless Rāvaṇa [saw] there [of them—KK and VSP] among tens of millions."

"who looked in every way just like the man he had seen" *yathā dṛṣṭaḥ sa tu naras tulyās te tasya sarvaśaḥ*: Literally, "but they were all the same as the man just as he had been seen." Ñ2,D7,10,11, and GPP and NSP read *tulyāṃs tān api*, "[he saw] them who were equal as well." KK and VSP read instead *tulyāṃs tāṃs tasya*. "[he saw] them who were equal to that [man]."

39. "The *rākṣasa*" *rākṣasaḥ*: V1,3,B1,T4,M3, and KK and VSP read instead *rāvaṇaḥ*, "Rāvaṇa."

"who shared the same complexion, the same strength" *ekavarṇān ekabalān*: Literally, "having one complexion, having one strength." D5,9,M3, and KK and VSP read instead *ekavarṇāṃs tv ekabalān*, "but having one complexion, having one strength." D7,10,11, and GPP and NSP read *ekaveṣān*, "having one [i.e., the same] garments," for *ekabalān*, "having one strength."

40. "When . . . saw them" *tāṃs tu dṛṣṭvā*: Literally, "But having seen them." Ñ1,V1, B3,4,M3, and Gorresio, KK, and VSP read instead *tān dṛṣṭvātha*, "Now, having seen them."

"by self-existent Brahmā" *svayaṃbhuvā*: Literally, "by the self-existent [one]."

41. "a . . . mansion equipped with beds and seats" *śayanāsanaveśmanā*: Literally, "with a dwelling having a bed and seats." M3 and KK and VSP read instead *kaustubhena virājitam*, "[the other (man) was] resplendent with the Kaustubha jewel." The Kaustubha jewel arose from the churning of the ocean. It is normally said to reside on the chest of Kṛṣṇa or Viṣṇu.

"man lying on a bed" *puruṣaṃ śayane sthitam*: M3 and KK and NSP read instead *bhujaṅgaśayane sthitam*, "lying on a bed consisting of a serpent."

"wreathed in fire" *pāvakenāvaguṇṭhitaḥ*: B3,T4,M3, and KK and VSP read the similar *pāvakenāvakuṇṭhitaḥ*, "surrounded by fire."

42–43. "She wore a heavenly garland and unguents and was adorned with heavenly ornaments." *divyasraganulepā ca divyābharaṇabhūṣitā*: V1,M3, and KK and VSP read the adjectives as masculine singulars, which then modify *puruṣaḥ*, "the man," in verse 41ef above (line 82—"And that man lay there wreathed in fire.").

"was truly an ornament to the triple world" *trilokasyaiva bhūṣaṇam*: D7,10,11, and GPP and NSP read instead *trilokasyaikabhūṣaṇam*, "the sole ornament of the triple world."

"For it was the goddess Lakṣmī . . . with her lotus" *lakṣmīr devī sapadmā vai*: Literally, "Indeed, it was the goddess Lakṣmī, with a lotus." Ś3,Ñ2,D2,6–8,10–12, and GPP and NSP read the slight but synonymous variant *lakṣmī devī sapadmā vai*, while M3[?] and KK and VSP read instead *lakṣmīr bahiḥ sapadmā vai*, "[there] indeed, outside, was Lakṣmī with her lotus."

"shining" *bhrājantī*: Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *bhrājate*, "she shines."

44. "But . . . without" *vinā tu*: Ñ2,D6,7,10,11, and GPP and NSP read instead *vināpi*, "even without."

"when he entered" *praviṣṭaḥ*: Literally, "[he who had] entered." Ś1,Ñ,V1,3,D2,8,9,12, T4,M3 read instead *prahṛṣṭaḥ*, "greatly excited."

"lord of the *rākṣasas*" *rakṣendraḥ*: Ñ2,B4,T4,M3, and KK and VSP read instead *laṅkeśaḥ*, "the lord of Laṅkā."

"rashly desired to seize" *jighṛkṣuḥ sahasā*: V1,3,T4,M4, and KK and VSP read *sa tadā*, "he then," for *sahasā*, "rashly."

"as she sat on her lion throne" *siṃhāsanam upasthitām*: Literally, "[she,] situated on a lion seat." Ñ1,V3,D1,4,12,M3, and KK and VSP read instead *siṃhāsanam upāśritām*, "[she], resting on a lion seat." Ñ2,B1,4,D6,7,10,11, and GPP and NSP read instead *siṃhāsanasamāsthitām*, "[she], sitting on a lion seat."

45. "Just as one might wish to seize . . . desired to seize her by the hand" *haste grahītuṃ tām aicchan . . . yadvat*: Literally, "He desired to seize her at the hand just as." M3 and KK and VSP read the instrumental plural *hastaiḥ* for the locative singular *haste*, lending the phrase the sense "he desired to seize her with his hands." Note that Rāvaṇa is sometimes represented as having twenty arms. D6,7,10,11, and GPP and NSP read *anvicchan*, "[he] seeking," for *tām aicchan*, "he wished . . . her."

"impelled by fate" *kālanoditaḥ*: Literally, "impelled by *kāla*." Ñ,V3,B1,3,4,D2,6,T4,M3, and Gorresio, KK, and VSP read instead the similar *kālacoditaḥ* "urged on by *kāla*."

46. "wreathed in fire" *pāvakenāvaguṇṭhitaḥ*: T4,M3, and KK and VSP read the similar *pāvakenāvakuṇṭhitaḥ*, "surrounded by fire."

"Rāvaṇa desired to seize" *grahītukāmaṃ tam*: Literally, "[realized that] he was one who had the desire to seize."

"had pushed aside the curtain" *vyapaviddhapaṭam*: Literally, "him by whom the cloth had been parted *or* pushed aside." KK and VSP read instead *vyapavidhya paṭam*, "having pushed aside the cloth." Our understanding is that the reference is to a transparent bed curtain.

48. "Scorched by the god's blazing energy" *tejasā tasya saṃdīptaḥ*: Literally, "burned by his *tejas*." Ñ2,B1,3,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *tejasā sahasā dīptaḥ*, "suddenly burned by [his] blazing energy."

Following 48ab (= line 95—"Scorched by the god's blazing energy, Rāvaṇa, who makes the worlds resound"), Ñ1,V1,3,D3,5,T4,M3, and KK and VSP insert one line [6*]: "[burned by that *tejas*] by means of a long nasal exhalation,[1] [he fell to the ground] there in Rasātala, Rāma (*ghoṇavātena dīrgheṇa tasmin rāma rasātale*)."

[1] "nasal exhalation" *ghoṇavātena*: Literally, "wind from the nose." M3 and KK and VSP read instead the synonymous *ghrāṇavātena*.

50. "I must protect . . . by reason of which" *rakṣyo yena*: Literally, "it is to be protected because of which." Ñ,B1,3,4,D6,7,10,11, and Gorresio, GPP, and NSP read *tena*, "because of that," for *yena*, "because of which."

"*rākṣasa*" *rākṣasa*: T4,M3, and KK and VSP read instead *rāvaṇa*, "O Rāvaṇa."

"without fear . . . not now" *visrabdho nādhunā*: M3 and KK and VSP read instead the adverbial *visrabdhaṃ nātra*, "fearlessly . . . not here *or* not now."

51. "was seized with fear" *bhayam āviśat*: Literally, "he entered *or* possessed fear." M3 and KK and VSP read instead the *facilior bhayam āpa saḥ*, "he obtained fear."

"arose" *tathotthāya*: Literally, "having thus arisen." Ñ1,V1,D3,5,7,10,11,T4,M3, and GPP, NSP, KK, and VSP read instead *tadotthāya*, "then having arisen."

Following 51a (= line 101, prior half—"Regaining consciousness after a while"), M3 and KK and VSP insert a passage of two half lines [8*]: "The *rākṣasa* of fearsome valor, having seen that great person (*rākṣaso bhīmavikramaḥ / taṃ tu dṛṣṭvā mahātmānam . . .*)."

52. "His body hair bristling" *lomaharṣaṇam āpannaḥ*: Literally, "who had attained the bristling of the body hair." M3 and KK and VSP read the minor yet synonymous variant *romaharṣaṇam*.

"that being of enormous splendor" *mahādyutim*: M3 and KK and VSP read instead *mahāmunim*, "the great sage."

"endowed with such valor" *śauryasaṃpannaḥ*: Ñ2,B1,2,D6,7,10,11, and GPP and NSP read instead the more or less synonymous *vīryasaṃpannaḥ*.

53. "Tell me, sir, who are you—a god or a malignant spirit—standing here before me?" *brūhi tvaṃ ko bhavān devo bhūto veha vyavasthitaḥ*: Literally, "You speak: Who [are] you, sir? Is a god or malignant spirit standing here?" Ñ2,B2,D6,7,10,11, and GPP and NSP read *kuto bhūtvā* for *bhūto veha*, lending line the sense "You speak: What god [are] you? From where having come, are [you] standing?" M3 and KK and VSP read instead *brūhi hi tvaṃ devadevo vā sarvadeheṣu susthitaḥ*, "You speak: Are you the God of gods who is firmly established in all bodies?"

54. "Now . . . he . . . by the" *sa tenātha*: Literally, "Now he by the . . ." D6,7,10,11, and GPP and NSP read instead *tato devaḥ*, "then the god [addressed]."

55. "What use am I to you . . . You are soon to be slain by me." *kiṃ te mayā . . . vadhyo 'si na cirān mama*: KK and VSP read instead *kiṃ tvaṃ mayā . . . vadhyo 'si na cirād iha*, "Are you not to be killed here by me soon?

56. "I shall not come under the power of death" *nāhaṃ mṛtyuvaśaṃ gataḥ*: Literally, "I do not go to the control of death." Ñ2,B3,D2,7,9–11, and GPP and NSP read *mṛtyupatham* for *mṛtyuvaśam*, lending the line the sense "I do not travel the path of death."

"who will be my equal" *mama tulyaḥ*: Ś,Ñ1,V1,D2,8,12,T4,M3, and KK and VSP read instead *mattulyo vā*, "or equal to me."

57. "every effort will prove futile" *prayatnaś cāpi durbalaḥ*: Literally, "and even effort is weak." Ś,D8,9,T4,M3, and KK and VSP read *durlabhaḥ* for *durbalaḥ*, lending the line the sense "and even effort would be hard to come by."

"Nor do I see anyone in the triple world" *na taṃ paśyāmi trailokye*: Literally, "Nor do I see him in the triple world." D1,3,4,6,7,10,11,M3, and GPP, NSP, KK, and VSP read instead *trailokye taṃ na paśyāmi* by transposition.

"who could falsify my boon" *yo me kuryād varaṃ vṛthā*: M3 and KK and VSP read *tat* for *me*, lending the phrase the sense "who could do that which [would make] the boon false."

58. "I am immortal" *amaro 'ham*: D2,M3, and KK and VSP read instead *amaro vā*, "And [being] immortal."

"that is why I am not afraid" *tena me nāviśad bhayam*: Literally, "because of that fear has not possessed me." Ñ2,B3,4,D6,7,10,11,T4,M3, and GPP, NSP, KK, and VSP read the *facilior* accusative *mām* for the genitive *me*.

59. "at your hands . . . at your hands" *tvaddhastāt . . . / . . . tvaddhastāt*: Literally, "from your hand . . . from your hand." M3 and KK and VSP read instead *tvatto me . . . / . . . tvatto me*, "my [death] . . . from you . . . my [death] from you."

"my death" *maraṇaṃ mama*: M3 and KK and VSP read instead [*me*] *maraṇaṃ tv idam*, "and this [my] death."

60. "then . . . saw within the body" *athāsya gātre saṃpaśyat*: Literally, "now he, seeing in his body." T4,M3, and KK and VSP read instead *athāpaśyat tasya gātre*, "now he saw in his body."

"of the god" *tasya devasya*: V3,D1–5,9,T4,M3, and KK and VSP read instead *devadevasya*, "of the god of gods."

61–64. "the Ādityas, the Maruts, the Sādhyas, the Vasus, and the two Aśvins as well" *ādityā marutaḥ sādhyā vasavo 'thāśvināv api* [= line 120]: M3 and KK and VSP read instead *ādityā vasavo rudrā maruto 'thāśvināv api*, "The Ādityas, the Vasus, the Rudras, the Maruts, and the two Aśvins as well."

"And there were the Rudras" *rūdrāś ca*: M3 and KK and VSP read instead *siddhāś ca*, "and the perfected beings."

"the *vedas*, ancillary knowledge" *vedā vidyāḥ*: The term *vidyā* has an extremely broad semantic range. In this context, we believe it refers to the ancillary knowledge associ-

ated with the *vedas*, that is to say, the *vedāṅgas*. Gorresio (1870, p. 115) leaves the term essentially untranslated, rendering, "*i Vidyi*." Dutt (1894, p. 1650) translates simply, "knowledge." Shastri (1959, vol. 3, p. 456) renders, "all the branches of learning." Raghunathan (1982, vol. 3, p. 452) translates, "the secret lores." D9,T4,M3, and KK and VSP read *vidyā vedāḥ* by transposition.

"the perfected beings, the *gandharvas*, and the celestial bards" *siddhagandharvacāraṇāḥ*: D7,10,11, and GPP and NSP read the synonymous *siddhā gandharvacāraṇāḥ*. M3 and KK and VSP read instead *sādhyā gandharvacāraṇāḥ*, "the Sādhyas, the *gandharvas*, and the celestial bards."

"and the other divinities who were resident there, as well as the *yakṣas*, the *daityas*, and the *rākṣasas*" *ye cānye devatā yakṣāḥ saṃsthitā daityarākṣasāḥ*: Literally, "and the other divinities, the *yakṣas*, the *daityas*, and the *rākṣasas*, who remained." Ñ2,B1,D6,7, 10,11, and GPP and NSP read *devatāsaṃghāḥ*, "the hosts of the divinities," for *devatā yakṣāḥ*, "divinities, *yakṣas*." M3 and KK and VSP read instead *ye cānye saṃsthitā devā daityadānavarākṣasāḥ*, "and other gods who remained, as well as the *daityas*, *dānavas*, and *rākṣasas*."

66. "and who were those" *tu kāś ca tāḥ*: KK and VSP read instead *ca tāś ca kāḥ* by transposition.

67. "I will tell you about the eternal god of gods" *abhidhāsyāmi devadevaṃ sanātanam*: M3 and KK and VSP read the nominative *devadevaḥ sanātanaḥ*, which makes the phrase part of the subject of the following line (132). GPP and NSP read the vocative *devadeva sanātana*, "O eternal God of gods," for the nominative. This would then refer to Rāma.

68. "the man" *naraḥ*: Up until now the mysterious man on the island has been referred to as *puruṣaḥ*, "man." The term *naraḥ* for man here may have been chosen for its resonance with the proper noun Nara, the name of the primordial sage closely associated in Vaiṣṇava theology with the primordial divinity Nārāyaṇa.

"holy sage" *bhagavān*: Literally, "the holy [one]."

"called" *nāma*: Literally, "by name." D1–4,9,T4,M3, and KK and VSP read instead the vocative singular *rāma*, "O Rāma."

"the gods" *surāḥ*: GPP and NSP read the impossible to construe *svarāḥ*, "sounds." The variant is not noted in the critical apparatus, and no translator renders it. We believe that this is a typographical error in GPP that was copied by the compositors of NSP.

Following 68ab (= App. I, No. 2, line 132), Ś1,Ñ1,V1,3,D3,5,8,12,T4,M3, and KK and VSP (= *prakṣipta sarga* 5.65) insert a passage of three lines [10*]: "And[1] he is the god Nārāyaṇa, who bears the conch, the discus, and the mace. He[2] is both the creator and destroyer of all beings. He is Viṣṇu, the eternal, unchanging, unfailing, beginningless cause of existence."

[1] "And" *ca*: Ñ1,V1,3,D3,5,T4,M3, and KK and VSP read instead *vai*, "Indeed."
[2] "He" *saḥ*: Ñ1,V1,3,D3,5,12,T4,M3, and KK and VSP read instead *ca*, "and."

69–70. "equal . . . in blazing energy and power" *tulyatejaḥprabhāvāḥ*: Literally, "having equal strength and power." M3 and KK and VSP read instead the similar *tulyatejaḥpratāpāḥ*, "having equal strength and energy."

"But that enraged person did not see the *rākṣasa* of evil intentions" *nāsau kruddhena dṛṣṭas tu rākṣasaḥ pāpaniścayaḥ*: Literally, "But the *rākṣasa* of evil intentions was not seen by the enraged [one]." M3 and KK and VSP read *nātikruddhena*, "not by the extremely enraged [one]" for *nāsau kruddhena*, literally, "he [the *rākṣasa*] . . . not . . . by the angry [one]."

"and therefore, Rāma, he did not reduce Rāvaṇa to ashes" *na babhūva tadā tena bhasmasād rāma rāvaṇaḥ*: Literally, "then, Rāma, Rāvaṇa was not reduced to ashes by

him." M3 and KK and VSP read instead *na babhūva tato rāma bhasmasād rāvaṇaḥ prabho*, "Therefore, O Lord Rāma, Rāvaṇa was not reduced to ashes."

"His limbs exhausted" *khinnagātraḥ*: M3 and KK and VSP read instead *bhinnagātraḥ*, "his limbs shattered."

"like a tree" *nagaprakhyaḥ*: Literally, "having the appearance of a *naga*." The simile is ambiguous. The term *naga*, "that which does not move," can refer here to either a mountain or a tree. Both mountains and trees are common *upamānas*, "objects of comparisons," for fallen heroes in Sanskrit literature. All translators consulted who share this passage take the term *naga* to mean "mountain." However, we believe that, given the reference to Rāvaṇa's limbs, the simile works best if we understand *naga* in its sense of "tree." It is also possible to understand the simile *nagaprakhyaḥ* as a simple descriptive adjective of Rāvaṇa, thus lending the passage the sense "Rāvaṇa, who resembled a mountain *or* tree, fell to the earth, his limbs exhausted." And this, in fact, is the understanding of Dutt (1894, p. 1651): "And he, resembling a mountain, with his person pierced, fell on the ground." In this he is followed by Shastri (1959, vol. 3, p. 457), who renders, "But Ravana, who resembled a mountain, with his person pierced, fell to the ground." On the other hand, Gorresio (1870, p. 115), who reads the unattested variant *svinnagātraḥ* "having sweaty limbs"—perhaps erroneously for *khinnagātraḥ*—translates, "*Colle membra bagnate di sudore Rāvano pari ad un monte cadde allora a terra*." Raghunathan (1982, vol. 3, p. 453), offers, "Ravana fell down on the earth, his body cloven like a riven mountain."

71. "just as a treacherous person might penetrate a secret" *bibheda . . . rahasyaṃ piśuno yathā*: The image is unusual. The idea is perhaps one of a false friend verbally worming his or her way into someone's confidence. VSP alone and reads *rahasyapiśunaḥ* as a compound, lending the phrase the sense "just like betrayer of secrets." This variant is not noted in the critical apparatus.

72. "of immense blazing energy" *mahātejāḥ*: M3 and KK and VSP read instead *hataujās tu*, "and he of diminished strength." Raghunathan (1982, vol. 3, p. 453), the only translator to render this term, translates, "crest-fallen."

"were waiting" *sthitāḥ*: Literally, "were standing."

Following verse 72 (= line 140, "and returned to where his ministers were waiting"), V3,T4,M3, and KK and VSP insert a passage of one line [11*]: "And ten-faced [Rāvaṇa] returned immediately to Laṅkā together with them (*tair eva sahito laṅkāṃ jagāmāśu daśānanaḥ*)."

[colophon]

1–3. Verses 1–3 (= lines 141–147) are found in Ś,Ñ1,2,V1,3,B,D,T4, and GPP and NSP following the critical edition's *sarga* 30.

1. "Then, when he had heard this, Rāma" *śrutvaitat tu tato rāmaḥ*: Literally, "And then, having heard this, Rāma." M3 and KK and VSP read instead *śrutvaitad vacanaṃ sarvam*, "having heard that entire speech."

"said" *cābravīt*: Literally, "and he said." M3 and KK and VSP read instead *rāghavaḥ*, "Rāghava."

"And the monkeys and *rākṣasas* . . . likewise said: "Wonderful!" *te 'py āścaryam iti prāhur vānarā rākṣasās tathā*: M3 and KK and VSP read instead *āścaryam iti tat prāhur vānarā rākṣasaiḥ saha*, "Then the monkeys together with the *rākṣasas* said, "Wonderful!"

2. "And righteous" *ca dharmātmā*: Ñ1,V1,3,B4,D1–5,9,M3, and KK and VSP read instead *tu rāmasya*, lending the line the sense "And Vibhīṣaṇa, standing at Rāma's side."

3. "Then Agastya said to Rāma: 'Now you have heard everything.' " *agastyo 'thābravīd rāmaṃ sarvam etac chrutaṃ tvayā*: M3 and KK and VSP read instead *athāgastyo 'bravīt sarvam etad rāma śrutaṃ tvayā*, "Now Agastya said: "All of this has been heard by you, Rāma."

"You have been seen and honored. Rāma, we shall depart." *dṛṣṭaḥ sabhājitaś cāsi rāma gacchāmahe vayam*: Literally, "You are seen and honored. Rāma, we are going." M3 and KK and VSP read instead *dṛṣṭāḥ sabhājitāś cāpi rāma yāsyāmahe vayam*, "Received[1] and honored as well, Rāma, we shall depart."

[1] "Received" *dṛṣṭāḥ*: Literally, "seen." This is the reading of M3 and VSP. KK reads *hṛṣṭāḥ*, "delighted," which is probably a typographical error. Raghunathan (1982, vol. 3, p. 453) translates, "You have received and honored us."

Following 3cd ("You have been seen and honored. Rāma, we shall depart.") M3 and KK and VSP insert a passage of one line [13*]: "Having heard that speech of his, Rāma, the foremost of those who give delight . . . (*tasya tad vacanaṃ śrutvā rāmo ramayatāṃ varaḥ*)."

Prakṣipta II, *Sarga* 1 = Appendix I, No. 3, lines 1–120

Following line 46 of Appendix I, No. 4 (see notes to the opening of *sarga* 37), D7,10,11, and GPP, NSP, KK, and VSP insert, while V3 inserts following 7.35.53ab, D9 inserts following *sarga* 36, and T4,M3 insert following line 2, 736*, a passage of three hundred seventy-seven lines (App. I, No. 3). GPP, NSP, KK, and VSP (Gita Press omits—see footnote [1969, vol. 3, p. 2045]), read this passage, dividing it up into five *prakṣipta*, or interpolated, *sargas*. Of the translators consulted, only Dutt (1894, pp. 1693–1705), Shastri (1959, vol. 3, pp. 500–511), and Raghunathan (1982, vol. 3, pp. 496–506) translate the passage following *sarga* 36. Lahore, too, knows these *prakṣipta sargas*, placing them following its *sarga* 39 (pp. 154–61). Among the commentators consulted, only Cs comments on the passage. According to Cs, Ct rejects the section that begins with the description of the birth of Vālin and Sugrīva and ends with Rāvaṇa's journey to Śvetadvīpa on the grounds that at the end of the previous *sarga*, Agastya departed for his ashram (and therefore could not be narrating this passage to Rāma). Cs rejects Ct's argument, however, because he claims that such a rash judgment is improper when one has not examined a large number of manuscripts. He claims that the passage is found in several manuscripts and that, in some of them, Agastya actually departs at the end of this passage. Therefore, Cs concludes, he has chosen (unlike most of his predecessors) to comment on the passage. (*atra vālisugrīvotpattītihāso rāvaṇaśvetadvīpagamanetihāsaś ca kaiścana sargair agastyoktitayā pratipādyate. te prakṣiptāḥ pūrvasargānte 'gastyasya svāśramaṃ pratigamanakathanād iti nāgojibhaṭṭaḥ. tan na. bahupustakasaṃpuṭīm anavalokyaitat sāhasakaraṇasyāyuktatvāt. vartate ca kāsucit saṃpuṭīṣu kathitetihāsasamāptyanantaraṃ tasya svāśramagamanakathā. tasmād asmābhir vyākhyāyante.*)

1. "Who was" *yaḥ*: The line is an unresolved relative clause without an explicit finite verb. In the context, it makes little sense. Cs glosses the relative pronoun *yaḥ* with the interrogative pronoun *kaḥ*, which he argues is meant to inquire about Ṛkṣarajas's characteristics and his parentage (*yaḥ kaḥ kiṃ guṇakaḥ kasya putraḥ*).

2. "And, indeed . . . O brahman, who was made the mother of Vālin and Sugrīva by him" *vālisugrīvayor brahman mātā nāma ca tatkṛtā*: Literally, "O brahman, the mother, indeed, of Vālin and Sugrīva, made by him." Once again, the syntax is all but incomprehensible. The translation reflects the best we can do with the reading in the critical apparatus. Printed editions available for the passage present variations but little improvement. GPP and NSP read instead *vālisugrīvayoś cāpi nāmanī kena hetunā*, "For [by] what reason were the names of Vālin and Sugrīva [given]?" while KK and VSP read instead *vālisugrīvayor brahman mātā me nāmataḥ kutaḥ*, "[Tell] me by [from] what name was

the mother of Vālin and Sugrīva [known]?" Cs attempts to clarify the murky syntax by seeing Rāma as simply asking for their mother's name (*nāma ca kim*).

"Blessed one, you have not told me about her." *bhagavan na tvayā parikīrtitā*: Literally, "Blessed one, she was not named by you." D10,11, and GPP and NSP read instead *bhavanaṃ sā tvayā parikīrtitā*, lending the line the sense "Who was the mother that was named by you [and what was her] origin [*bhavanam*]?" Dutt (1894, p. 1693 understands the term *bhavanam* in its sense of abode or residence, while Shastri (1959, vol. 3, p. 500) understands, "From whence did she come?"

5. "he came to me as a guest" *atithir mām upāgataḥ*: D7,10,11, and GPP and NSP read instead *atidharmam*, "[wandering about] most righteously *or* piously." KK and VSP read instead *atithitvam*, "achieved the state of being a guest," i.e., became a guest.

6. "righteous seer . . . this very tale" *kathām enām . . . /. . . dharmātmā*: Literally, "this tale . . . that righteous [one]." KK and VSP read *kathāṃ tv enām*, "and this tale."

8. "Brahmā's" *brahmaṇaḥ*: KK and VSP read instead the similar *brāhmī yā*, "which belongs to Brahmā."

"assembly hall, a hundred leagues in breadth" *sabhā . . . śatayojanā*: Literally, "an assembly hall possessing a hundred *yojanas*."

9. "Since water had flowed" *yad raso 'sravat*: According to the critical apparatus, D11 reads instead *yad asusravat*, "which flowed *or* was made to flow." GPP and NSP both read, however, *asusruvat*, which appears to be a shared typographical error for the reading of D11, the reduplicated aorist. Dutt (1894, p. 1693—"tears trickled down"), Shastri (1959, vol. 3, p. 501—"a few tears fell"), and Raghunathan (1982, vol. 3, p. 496—"the teardrop that fell") all understand the phrase to refer to tears falling, which is in line with the reading of D7,10 (*yad aśru sravat*, "which tear flowing").

10. "was born from it" *saṃbabhūva*: Literally, "[a monkey] was born."

14–15. "Lord of the universe" *jagatpatim*: KK and VSP read instead *jagadgurum*, "the *guru* of the universe."

16. "among those parts" *-khaṇḍeṣu*: Literally, "among the portions [with trees]." KK and VSP read instead *-ṣaṇḍeṣu*, "among thickets [of trees]." This variant is not noted in the critical apparatus.

*17. "Equal in strength to Brahmā" *brahman pratibalaḥ*: Literally, "O brahman [i.e., Agastya], equal in strength." The reading in the critical apparatus makes little sense, as the term *pratibala*, "equal in strength," does not normally appear other than in compound with the noun indicating the person or thing to which someone or something is equal. We have therefore emended our text in keeping with the reading of KK and VSP, *brahmapratibalaḥ*. It should be noted, however, that GPP and NSP read with the critical edition.

"quickly" *śīghram*: KK and VSP read instead *śaighyre*, "in swiftness." The locative construes poorly. Presumably the sense is that the monkey is equal in strength and speed to Brahmā.

"collected" *cinvan . . . cinvan*: Literally, "collecting . . . collecting." KK and VSP read instead *kvacit . . . cinvan*, "collecting here and there."

20. "by thirst" *tṛṣayā*: V3,D9,T4,M3, and KK and VSP read the synonymous variant *tṛṣṇayā*.

22. "shaking loose his mane" *calatkesaram ātmānaṃ kṛtvā*: Literally, "having made himself one whose mane was shaking."

23–24. "Thinking": We have added the word in order to maintain the narrative sequence.

"spying within the lake that image, which was staring back at him" *rūpaṃ cāntargataṃ tatra vīkṣya tat paśyataḥ*: Literally, "having seen there the form, that had gone within, of

him who was seeing *or* looking at that." KK and VSP read *pāthasaḥ*, "from the water," for *paśyataḥ*, "of him seeing."

"This must be the splendid lair of this evil-minded and wicked creature." *tad asya duṣṭabhāvasya puṣkalaṃ kumater gṛham*: Literally, "The splendid home of this one of evil mind and wicked nature." Lacking an explicit verb, the line seems syntactically disconnected and is difficult to construe. We have supplied a copula verb, reasoning that Ṛkṣarajas, thinking that an enemy lives in the lake, now prepares to enter it to fight him. Dutt (1894, p. 1694) and Shastri (1959, vol. 3, p. 502) both elaborately flesh out the line, translating identically, "I shall destroy the excellent abode of the vicious-souled one." T4,M2, and KK and VSP read the *facilior asya duṣṭabhāvasya puṣkalaṃ kartavyo nigraho mayā*. This lends the line the sense "Therefore, I must severely punish this evil creature." This reading, in turn, has been rendered by Raghunathan (1982, vol. 3, p. 497) as "I must punish his wickedness."

25. "Reflecting" *saṃcintya*: Literally, "having reflected." GPP and NSP both read the pronoun *saḥ* and the irregular gerund *cintya*, that is, *sa cintya*, "he, having thought." This reading is not found in the critical apparatus and, as before, may be a case of a shared misprint. Compare note 9 above.

26. "that . . . out of the lake . . . became a woman" *tasmāt sa hradāt . . . / . . . strītvaṃ prāpa*: KK and VSP read instead *tasmāt sarasaḥ*, "from that lake," for *tasmāt sa hradāt*, "that [one] from that lake." For the motif of a change of gender upon immersion in water, see Brown 1927; Penzer 1927, pp. 222–33, and R. Goldman 1993.

27. "her dark hair fell in locks" *nīlakuntalamūrdhjā*: Literally, "having hair consisting of dark locks." V3,D7,9,M3, and KK and VSP read instead *nīlakuñcitamūrdhajā*, "having dark, wavy hair.

28. "Her face had a charming smile" *mugdhasasmitavaktrā*: Literally, "having a charming [and] smiling face." KK and VSP read instead *mugdhā sasmitavaktrā*, "that charming young woman, having a smiling face."

"She . . . on the lakeshore" *hradatīre ca sā*: Literally, "And she on the lakeshore." KK and VSP read instead *hradatīrasthitā*, "She stood on the shore of the lake."

29. "disturbing the minds of everyone" *sarvacittapramāthinī*: Cs hastens to add "of all men (*sarveṣāṃ puṃsām*)."

*30. "she was like a goddess—Śrī or Umā" *śriyaṃ devīm umāṃ yathā*: There is simply no possible way to construe the accusatives in this sentence. We have been forced, therefore, to regard them as the nominatives that they should have been. KK and VSP read instead *śrīr gīr devī umā yathā*, "[she was] like a goddess, Śrī, Gīḥ [the goddess of speech] *or* Umā."

"there" *tatra*: GPP and NSP read instead *tathā*, "thus."

32. "in . . . place" *pade*: KK and VSP read instead *vane*, "in [that very same] forest."

33. "heavenly beauty" *surasundarī*: Literally, "beautiful woman of the gods."

34. "those two lords of the gods shuddered throughout their bodies like two serpents" *kṣubhitasarvāṅgau surendrau pannagāv iva*: The image is an odd one, but not without its appeal. B3,M3, and KK and VSP read instead *surendratapanāv ubhau*, "both of them, the lord of the gods [Indra] and the blazing [Sūrya]."

35. "ejaculated on her head" *skannaṃ śirasi pātitam*: Literally, "[by him] ejaculate was caused to fall on the head." Cs glosses "semen (*retaḥ*)" for "*skannam* (that which was ejaculated)."

"he turned back" *saṃnivṛttam athābhavat*: Once again, the accusative is impossible to construe properly, and again we have taken it as if it were a nominative, *saṃnivṛttaḥ*. By a stretch of the imagination, one might also take it adverbially with *abhavat* in the sense of "he was in such a way as to be withdrawn." Perhaps in an attempt to correct this reading, KK and VSP read instead *saṃnivṛttamatho 'bhavat*. The sequence itself is not en-

tirely transparent. It may be understood in a similar fashion to the critical reading, with the word division being *saṃnivṛttam atho 'bhavat*, and thus would have to be understood in a similar manner. A possible alternative, it would appear, would be to take the sequence as a compound *saṃnivṛttamathaḥ*. The term *mathaḥ* is not found in the lexicons but may be a defective form or variant for *māthaḥ*, "agitation," yielding the sense "his agitation ceased." This is the idea perhaps suggested by the variant cited by the editors of KK and commented upon by Cs, *nivṛttamadaḥ*, "whose sexual excitement had subsided," which is an adjective modifying Indra (*nivṛttamadaḥ sa indraḥ*). Compare the compound *nivṛttamadanaḥ*, "whose passion *or* lust had subsided," at note to verse 39 (= line 77) below.

36. "one of infallible semen" *amogharetasas tasya*: Literally, "of that one of infallible semen." KK and VSP read instead *amogharetastvāt tasya*, "because of the fact of his being one whose semen was infallible."

"she gave birth to a lordly monkey" *jajñe vānaram īśvaram*: Literally, "she gave birth to a monkey lord." M3 and KK and VSP read instead *prāsūta balaśālinam*, "she gave birth to one endowed with strength." This reading eliminates the redundancy of the critical text.

37. "Since his seed had fallen on her hair, he was called Vālin, 'The Hairy One.'" *vāleṣu patitaṃ bījaṃ vālī nāma babhūva saḥ*: Literally, "The seed that fell on the hairs became he who was named Vālin ['possessing abundant hair']." The term *vāla*, which is a variant for *bāla*, can refer to the hair of any animal, particularly the hair of a tail, to the tail itself, or to hair in general. Here, however, the term *vāla* is clearly applied to the hair of a woman's head. Cs glosses *romeṣu*, "on the body hairs." Thus the punning name of the child, *Vālin*, can mean either "the hairy one," *or* "the one with a tail." Rāghunathan (1982, vol. 3, p. 497) translates, "the semen that fell on the hairs (tail) (of the woman became) Vāli." This translation appears to confuse the issue further. The preceding text makes it abundantly clear that Ṛkṣarajas has been transformed into a beautiful woman; therefore the term *vāla*, here, especially as it is plural, can hardly refer to a tail. Compare *KumāSaṃ* 1.48, where the mass of the hair on Pārvatī's head compels the yaks to lose their fondness for their [own] hairy tails (*taṃ keśapāśaṃ prasamīkṣya kuryur vālapriyatvaṃ śithilaṃ camāryaḥ*/). V3 and KK and VSP read *ha*, "indeed," for *saḥ*, "he." Compare 40ba (line 78) and notes to verse 40 below.

38. "the Sun" *bhāskareṇa*: Literally, "by the maker of light."

"of Kandarpa, the god of love" *kandarpa-*: Literally, "of Kandarpa."

"shed" *niṣiktam*: KK and VSP read instead *tu siktam*, "and [it was] shed [by the maker of light]."

"And he acted in the same way as Indra." *vidhānam anuvartata*: Literally, "and he imitated that method." The idea is that Sūrya acts in the same way as did Indra, that is to say, after his ejaculation he leaves without approaching the woman. D9,M3, and KK and VSP read instead *vidhānam anuvartinā*, "by him [the maker of light] who was imitating that activity." For *vidhānam*, "method *or* practice," Cs glosses, "the accomplishment *or* performance of Hari (*harikḷptim*)," by which compound we understand him to be referring to Indra by his epithet Hari.

39. "whose passion was spent" *nivṛttamadanaḥ*: Literally, "one whose passion has ceased." See verse 35 (= line 70) and notes above.

40. "When that seed had fallen on her neck, Sugrīva, 'He of the Beautiful Neck,' was born." *grīvāyāṃ patite bīje sugrīvaḥ samajāyata*: Literally, "When that seed had fallen on the neck, Sugrīva was born." D10,11, and GPP read *patitaṃ bījam* for *patite bīje*, lending the line the sense "The seed that fell on [her] neck became Sugrīva." Compare verse 37 (line 73) and notes above.

"they fathered those two" *utpādya tau*: Literally, "having produced those two." The way the critical reading is structured, the gerund *utpādya* can only be resolved by the phrase *śakras tu tridivaṃ yayau*, "And Śakra went to the highest heaven." This clearly violates the sense of the narrative, since Indra manifestly did not father both monkeys. M3 and KK and VSP resolve this problem, reading instead *utpāditau*, "[in this way] those two were produced."

41. "with many strands" *guṇopetām*: Literally, "endowed with strands *or* qualities."

42. "having chosen Pavana's son, Hanumān, to assist his own son Sugriva with the feats that he one day would have to perform" *svasutasyaiva nirūpya pavanātmajam / kṛteṣu vyavasāyeṣu*: Literally, "having selected Pavana's son with regard to the energetic acts of his very own son that needed to be done." This somewhat obscure expression is an explanation of how in the future, in connection with Rāma's search for Sītā and the war against Rāvaṇa, Pavana's son, Hanumān, will assist Sūrya's son, Sugrīva. Cs indicates this by explaining, "having chosen Pavana's son as one performing beneficial service (*pavanātmajaṃ nirūpya hitakāriṇam*)." M3 and KK and VSP read instead *svasutasyainam*, "of his own son . . . him [that son of Pavana]."

43. "the sun, maker of day" *divākare*: Literally, "[when] the maker of day."

"Ṛkṣarajas" *saḥ*: Literally, "he."

"his" *tad-*: KK and VSP read instead *tu*, "but." This reading leads to a second occurrence of the particle in the line.

44–45. "he fed his two sons" *putrau . . . pāyitau tena tau*: Literally, "those two sons were made to drink by him."

"mighty" *balinau*: M3 and KK and VSP read instead *apaśyat*, "he saw."

"taking them with him" *gṛhya . . . tau*: Literally, "having taken those two."

"returned to Brahmā" *brahmaṇo 'ntikam āgamat*: Literally, "he came to the vicinity of Brahmā." KK and VSP read the synonymous *āgataḥ* "he came," for *āgamat*, "he came."

47. "to the splendid city known as Kiṣkindhā" *kiṣkindhāṃ nāma . . . śubhām*: Literally, "to the splendid [one] named Kiṣkindhā."

48. "that . . . city . . . shall be his" *sā . . . asya . . . purī*: Literally, "that city of him."

"with every virtue" *guṇasaṃpannā*: Literally, "endowed with virtues."

"very many . . . dwell" *subahūni vasanti*: M3 and KK and VSP read instead *bahūni nivasanti*, "many reside."

49. "It is filled with many gems and with monkeys who can take on any form at will." *bahuratnasamākīrṇā vānaraiḥ kāmarūpibhiḥ*: Literally, "filled with many gems . . . with monkeys, who take on [any] form at will." The syntax is, again, elliptical, as it is missing a passive participle for which *vānaraiḥ* would be the *kartṛ*. We have made the compounded participle *-ākīrṇā*, "filled," serve this purpose.

"It is pleasant and auspicious, although inaccessible, and honored by all four of the social classes." *puṇyā puṇyavatī durgā cāturvarṇyapuraskṛtā*: Literally, "[It is] pleasant and auspicious, inaccessible, honored by the four social classes." D7 and KK and VSP read *paṇyā paṇyavatī* for *puṇyā puṇyavatī*, while KK and VSP read *cāturvarṇyayutā sadā* for *cāturvarṇyapuraskṛtā*, lending the line the sense "It is filled with shops with wares, [and although] inaccessible, it is always filled with the four social classes." One does not normally think of *vānara* society as having the same hierarchical social structure as brahmanical society; nonetheless, it is clear that there is a ruling class, whose monarchs are consecrated in the brahmanical mode. Also note that at the consecration of Sugrīva, as described at *Kiṣkindhākāṇḍa sarga* 25, the brahmans are said to perform the ceremony. See 4.25.26–33 and notes, where several of the commentators are quoted to the effect that the *vānaras* have brahmans and vedic practitioners just as humans do. Compare also Vālin's cremation ceremony as described at 4.24.13–42.

50. "That . . . beautiful city" *śobhanā*: Literally, "the lovely [one]."

51–52. "after you have waited upon" *dṛṣṭvā*: Literally, "having seen." We take the verb in its less common sense of "to tend *or* wait upon" (Apte s.v., meaning no. 3). M3 and KK and VSP read instead *putram*, "[my] son," which would lend the passage the sense "you must consecrate my son, Ṛkṣarajas, along with his sons there."

"you must summon . . . Once you have honored . . . you must consecrate my son" *samāhvāya . . . / . . . saṃbhāvya . . . madīyam . . . / abhiṣecaya*: Literally, "having summoned, having honored, you must consecrate the one belonging to me." As Cs notes, one must understand *madīyam*, "the one belonging to me," to mean "my son (*matputram*)." M3 and KK and VSP read the synonymous *samāhūya* for *samāhvāya*, "having summoned." KK and VSP read the synonymous *abhiṣicaya* for *abhiṣecaya*, "you must consecrate." The variant is not noted in the critical apparatus.

"on the throne of his illustrious predecessors" *mahadāsane*: Literally, "on the seat of the great." We follow Cs, who glosses, "on the seat of the great ones who preceded him (*mahatāṃ pūrveṣām āsane*)."

53. "The moment that wise monkey Ṛkṣarajas casts his eye upon those monkeys, they shall all be forever obedient to him." *dṛṣṭamātrāś ca te sarve vānareṇa ca dhīmatā / asyarkṣarajaso nityaṃ bhaviṣyanti vaśānugāḥ*: Literally, "And they all, merely seen by the wise monkey, will become forever obedient to the will of that Ṛkṣarajas."

54. "the lord of the tawny monkeys" *taṃ hariśvaram*: KK and VSP read *tu*, "but," for *tam*, "the."

*55. "he . . . established the foremost of monkeys as king" *saḥ . . . vānarottamaḥ / sthāpayāmāsa rājānam*: The nominative *vānarottamaḥ* of the critical reading is impossible to construe in this sentence. The messenger of the gods, who is the logical subject, is at no point represented as a monkey. KK and VSP read instead the expected accusative *vānarottamam*, and we have emended and translated accordingly. This variant is not noted in the critical apparatus.

"cave" *guhām*: The reference is to Kiṣkindhā, which is sometimes referred to as a cave in the *Kiṣkindhākāṇḍa*. See 4.19.4 and notes and 4.25.7.

"of Grandfather Brahmā" *pitāmaha-*: Literally, "of Pitāmaha."

56–57. "Thus" *tathā*: M3 and KK and VSP read instead *tadā*, "then."

58. "And . . . he, this very same . . . and" *eṣa eṣa ca . . . caiṣa*: Literally, "he and he and he." D7,9,M3, and KK and VSP read instead *eva hy eṣa tu . . . caiva*, "indeed, he, indeed, but . . . and indeed."

60–61. "it" *tat*: D7,T4,M3, and KK and VSP read instead *tava*, "to [of] you."

The verse that comprises lines 117–120 is irregular in the critical text, GPP, NSP, KK, and VSP. In GPP, NSP, and the critical text it appears to be an *upajāti* verse with a hypermetric *pāda* a, while in KK and VSP *pādas* a and b each have twelve syllables, as one would expect to find in a *vaṃśasthavila* (*vaṃśastha*) verse, while *pādas* c and d have eleven syllables, as one finds in an *upajāti*.

Prakṣipta II, *Sarga* 2 = Appendix I, No. 3, lines 121–170

1. "Then" *tadā*: VSP and KK read instead *tataḥ*, "then, after that."

3–4. "I was filled with great curiosity" *bṛhatkautūhalenāsmi saṃvṛta`ḥ*: D10,11, and GPP and NSP read instead *kautūhale cāsmin* [*vāsmin*—D10,11] *saṃvṛtaḥ*, "and [I was] enveloped in great curiosity."

"How amazing to me, O twice-born brahman-seer . . . How amazing that" *dvija / kiṃ citraṃ mama brahmarṣe*: Literally, "O twice-born [one] . . . what an amazing thing of me O brahman-seer." Cs comments: " 'What an amazing thing.' That is to say, 'What sort of wonder?' The meaning is 'This appears as an extraordinary wonder to me.' (*kiṃ citraṃ*

kīdṛśaṃ citram. atyadbhutam idaṃ mama bhātīty arthaḥ.)" M3 and KK and VSP read instead *brahmarṣe mama kiṃ citram* by transposition.

"both the lord of the gods and the blazing sun" *surendratapanau*: Literally, "the lord of the gods and the blazing [one]."

5. "the pot-born sage" *kumbhayoniḥ*: Literally, "he who has a pot for a womb." The reference, of course, is to the sage Agastya, who is narrating these tales to Rāma. See 7.2.1 and notes.

7–9. "in beauty" *vapuṣā*: M3 and KK and VSP read instead *dadarśa*, "he saw."

10. "the greatest being" *pravaraḥ*: Literally, "the chief *or* most excellent [one]."

"the wise gods" *vibudhāḥ*: Literally, "the wise [ones]." This is a common kenning for the gods.

11. "To whom do the twice-born brahmans . . . sacrifice?" *kaṃ yajanti dvijāḥ*: Literally, "to whom do the twice-born [ones] sacrifice?" KK and VSP read *janāḥ*, "the people," for *dvijāḥ*, "the twice-born [ones]," yielding the sense "to whom do the people sacrifice?" GPP reads *jayanti*, "they conquer," for *yajanti*, "they sacrifice." This reading makes no sense in the context. Although it is noted in the apparatus as belonging only to GPP, we believe that it could well be a typographical error.

12. "very illustrious seer" *mahāyaśāḥ*: Literally, "the one of great renown."

13. "He who sustains" *yo vai bhartā*: Literally, "who indeed is the supporter." The syntax demands that we read the normally nominal *bhartṛ*, "lord," in its fully agentive sense of "sustainer *or* supporter." KK and VSP read the finite *bibharti*, "he supports *or* sustains," for *vai bhartā*.

15. "the wise gods" *vibudhāḥ*: Literally, "the wise [ones]."

"being honored" *mānitāḥ*: KK and VSP read instead *mānavāḥ*, lending the final *pāda* the sense "and men worship him."

16. "*pañcarātras*" *pañcarātraiḥ*: KK and VSP read instead *pāñcarātraiḥ*.

19. "And what about those" *kiṃ ca te*: KK and VSP read instead *ke ca te*, yielding the somewhat awkward sense "And who are those?"

22–23. "by . . . lord of the triple world" *trailokyanāthena*: KK and VSP read instead *trilokanāthena*, "by the lord of the three worlds."

"to his abode" *tannilayam*: KK and VSP read instead *tatra layam*, "absorption in him [lit., 'there']."

Lines 163–166 constitute a four-lined verse in the *indravajrā* meter.

24–25. Lines 167–170 constitute a four-lined verse. *Pāda* a is in the *indravajrā* meter, while *pādas* b, c, and d are in the *vaṃśasthavila* (*vaṃśastha*) meter.

"Thinking": The participle has been added for the sake of readability.

Prakṣipta II, *Sarga* 3 = Appendix I, No. 3, lines 171–236

1. "Agastya continued": The words have been added for the sake of continuity and readability.

"Sanatkumāra": The sage's name has been added for clarity.

2. "What" *yat tat*: Literally, "what . . . that." VSP and KK read instead *yat te*, "what by [lit., 'of'] you."

"great-armed warrior" *mahābāho*: Literally, "O great-armed [one]."

3. "that great-armed warrior" *mahābāhuḥ*: Literally, "that great-armed [one]."

"this" *evam*: Literally, "thus."

4. "the words of the *rākṣasa* lord" *rākṣaseśavacaḥ*: KK and VSP read instead *rākṣasasya vacaḥ*, "the words of the *rākṣasa*."

5. "He pervades the entire triple world together with its fixed and moving contents." *tena sarvam idaṃ vyāptaṃ trailokyaṃ sacarācaram*. This line (line 180) is identical to line 194; see verse 12 below. KK and VSP read instead the virtually synonymous *protam*, "pervaded," for *vyāptam*, "pervaded."

6. "rivers" *nadīṣu*: KK and VSP read instead the redundant *vaneṣu*, "in the forests."

7. "the highest truth" *satyam*: Literally, "the truth." We understand with Cs that the reference is to the highest or absolute truth as preached in the *upaniṣads*. Cs quotes a line repeated four times in the *Muṇḍakopaniṣad* (1.2.1; 2.1.1; 2.2.2; 3.2.11), "This is that truth" (*tad etat satyam iti śruteḥ*). D10,11, and GPP and NSP read instead *satyaḥ*, "Satya *or* the Truthful *or* Existent One," a common epithet of Viṣṇu.

"the *Sāvitrīmantra*" *sāvitrī*: Literally, "the thing that refers to Savitṛ." This term refers to any vedic *ṛc* dedicated to the deity Savitṛ, but most especially, and undoubtedly here, the famous verse at *Ṛgveda* 3.62.10, more commonly known as the *gāyatrī*. On the *Gāyatrīmantra*, see Introduction, "*Gāyatrīmantra*," pp. 187–98, and notes to 7.1.1.

"known as Ananta" *ananta iti viśrutaḥ*: The context makes it clear that the reference is to the great mythological serpent Ananta or Śeṣa, on which Viṣṇu rests in the cosmic ocean and which is often regarded as supporting the earth. Cs reads the term in its etymological sense of "endless," glossing, "devoid of limitation either in space or time." Alternatively, Cs offers, "unbound *or* unrestricted." (*anantaḥ deśataḥ kālataḥ paricchedaśūnyaḥ. abaddha iti vā*.)

"who upholds the mountains, the upholders of the earth" *dharādharadharaḥ*: Literally, "the upholder of the upholder of the upholder." Cs understands the compound to mean "the upholder of the earth and the mountain," seeing it as a reference to Viṣṇu's incarnations as the boar (who uplifted the earth) and as Kṛṣṇa (who upheld Mount Govardhana) (*varāhakṛṣṇarūpeṇa pṛthivīparvatadharaḥ*). On the boar incarnation, see notes to 7.88.*6 and 7.94.5–6.

8–9. "Anila, and Anala" *hy anilo 'nalaś ca*: Literally, "indeed Anila and Anala." Anila is an epithet for wind, here the god of wind, and Anala is an epithet for fire, here the god of fire. KK and VSP read instead the virtually synonymous *hy analaś ca vāyuḥ*, "indeed Anala and Vāyu."

"He is Brahmā, Rudra, and Indra, and he is, indeed, the waters." *sa brahmarudrendra sa eva cāpaḥ*: There is no clear explanation other than a possible metrical consideration for the absence of the *visarga* from the final syllable of the compound *brahmarudrendra*. Cs offers two rather tenuous explanations. In the first, he reads the sequence as single word, *sabrahmarudrendrasa*[*ḥ*], "and [Viṣṇu] is accompanied by Indra, who is accompanied in turn by Brahmā and Rudra. (*sabrahmarudrendrasa iti padam. brahmarudrābhyāṃ sahitaḥ sabrahmarudraḥ. sa cāsāv indraś cāsau sa cendrasaḥ*.)" Alternatively, Cs proposes that there has been a substitution of the uninflected stem *-indra* (for the declensional form *-indraḥ*) (*indreti prātipadikanirdeśo vā*). KK and VSP read instead *sa brahmarudrau ca sa eva bālaḥ*, "he is Brahmā and Rudra, and he is ever young [lit., 'he is himself a child']." Raghunathan (1982, vol. 3, p. 501) the only translator to render this variant, offers, rather unhelpfully, "and He is the boy."

Lines 185–188 constitute a four-line verse in the *upendravajrā* meter.

10–11. "He illuminates, makes radiant, and manifests the worlds. He creates, destroys, and rules them." *vidyotati jvalati bhāti lokān / sṛjaty ayaṃ saṃharati praśāsti /*: The line is in the *upajāti* meter, which Cs notes is irregular (*jvalati bhātīti lāghavam ārṣam*). KK and VSP substitute the metrically anomalous half verse whose *pādas* consist of 12 and 13 syllables, respectively: *vidyotati jvalati bhāti ca pāti / lokān sṛjaty ayaṃ saṃharati praśāsti* / "He illuminates, he makes radiant, he manifests, he protects, he creates, he destroys, and he rules the worlds."

"he plays" *krīḍāṃ karoti*: The reference is to the notion of Viṣṇu's *līlā*, that is, his playful creation, maintenance, and destruction of the universe. As Cs notes, the phrase is inserted in response to the implicit question as to the purpose of Viṣṇu's involvement in the world (*kiṃ proyojanam etena tasyety ata āha krīḍām iti*).

"he alone is the agent of creation and destruction" *bhavanāśakaikaḥ*: M3 and KK and VSP read instead *bhavanāśahetuḥ*, "he is the cause of creation and destruction." Lines 189–192 constitute a four-line verse in the *upajāti* meter.

12. "why go on talking, ten-faced Rāvaṇa" *bahunānena kim uktena daśānana*: Literally, "what is [to be gained] by this much talk, O ten-faced [one]." D7,M3, and KK and VSP read the virtually synonymous *bahunā tena* for *bahunānena*, "by this much."

"He pervades the entire triple world together with its fixed and moving contents." *tena sarvam idaṃ vyāptaṃ trailokyaṃ sacarācaram.* This line (line 194) is identical to line 180; see verse 5 above.

13. "with his garment as yellow as a lotus filament" *kiñjalkāruṇavāsasā*: Literally, "with a garment as reddish *or* tawny as a lotus filament." Although *aruṇa* typically refers to a reddish color, the tradition of Viṣṇu being yellow-robed (*pitāmbaraḥ*) and the force of this simile compel us to take it in the sense of yellow here. Cs seems to be perturbed by the term as well, glossing it as "an indistinct color (*avyaktarāgam*)." KK and VSP read instead *kiñjalkāruṇavastrakaḥ*, "whose garment is as yellow [lit., 'reddish'] as a lotus filament."

"he resembles" *yathā . . . yathā*: Literally, "just like . . . just like." D9,T4, and KK and VSP read instead *yathā . . . tathā*, "just like . . . like that."

14. "He is splendid, and his eyes are lotuses." *śubhaḥ paṅkajalocanaḥ*: KK and VSP read instead *paṅkajāruṇalocanaḥ*, " having eyes as red as lotuses."

"he bears the hare-marked moon as his characteristic sign" *śaśāṅkakṛtalakṣaṇaḥ*: Literally, "having a characteristic mark made by the one whose mark is a hare." It is not clear what is meant by this. Cs understands the compound to mean that he is the one by whom—because he possessed the appearance of that [i.e., the moon]—the characteristic mark, that is, the sign, was placed on the hare-marked one [i.e., the moon]. Cs supports this interpretation with a quotation from an unknown source, describing him as having a body *or* appearance that is like the orb of the moon. (*śaśāṅkakṛtalakṣaṇaḥ śaśāṅke kṛtaṃ lakṣaṇaṃ cihnaṃ tatsaṃsthatvādinā yena saḥ. 'śaśibimbasaṃstham' ityādeḥ.*) Normally, the crescent moon is a characteristic attribute of Śiva.

15. "Success in battle always accompanies his person" *saṃgrāmarūpiṇī lakṣmīr deham āvṛtya tiṣṭhati*: The syntax and vocabulary are rather obscure, although we believe the meaning is relatively clear. A literal rendering would be "Lakṣmī (success *or* the goddess of prosperity), having the form of battle, stands, having enclosed the body." Cs glosses, "having the form of battle means primarily [concerned] with battle; *lakṣmīḥ* means success. (*saṃgrāmarūpiṇī saṃgrāmamūlikā. lakṣmīḥ sampat.*)" Raghunathan (1982, vol. 3, p. 501), perhaps following Cs, translates, "the Goddess Śrī, presiding over the destinies of battle, is ever present in His body.

16. "he upon whom he sheds his grace is worthy of seeing him" *yasya prasādaṃ kurute*: Literally, "for [of] whom he makes grace, he is worthy *or* able to see him." Cs glosses, "Of whom, i.e., upon whom, he makes grace, that entitled person is worthy to see [him]." Cs cites a passage from *śruti* (*MuṇḍaU* 3.2.3; *KāṭhU* 1.2.23) in justification of the text's claim of Viṣṇu's selectivity. (*yasya yad upari prasādaṃ kurute so 'dhikārī taṃ draṣṭum arhati. yam evaiṣa vṛṇute tena labhya iti śruteḥ.*)

17. "that one can . . . is this possible" *śakyate*: Literally, "it is possible."

19. "Or, having inquired, lord of the *rākṣasas*" *athavā pṛcchya rakṣendra*: Note the double *sandhi* of *rākṣendra*. M3 and KK and VSP read instead *athavā rākṣasendra tvam*, "or you . . . O lord of the *rākṣasas*."

"Listen and see if it suits you." *śrūyatāṃ yadi rocate*: Literally, "Listen, if it pleases." The idea, however, is not that Rāvaṇa has to listen only if it pleases him; rather, he has to decide whether Sanatkumāra's expedient, which will amount to a form of religious suicide, is agreeable to him.

20. "Kṛta Yuga . . . Tretā Yuga" *kṛte yuge . . . tretāyugasya*: See 7.17.31 and notes.

21. "who will then be on the earth" *bhāvyaḥ . . . bhuvi*: Literally, "future *or* yet to be on earth."

"will have a son named Rāma, who will be of immense blazing energy" *tasya sūnur mahātejā rāmo nāma bhaviṣyati*: Literally, of him there will a son named Rāma of immense blazing energy."

23. "at that time" *tadā*: B3,D9,M3, and KK and VSP read instead *sadā*, "always, ever."

24. "very wise" *mahāmanāḥ*: V3 and KK and VSP read instead the instrumental *mahātmanā*, "[with his] great *or* noble," which then modifies *bhrātrā*, lending the phrase the sense "together with his noble brother."

26. "the moon, maker of night" *niśākaram*: Literally, "the maker of night."

27. "She will be like a ray of the thousand-rayed sun and will be a unique beauty, as it were." *sahasrāṃśo raśmir iva hy ekamūrtir iva sthitā*: Literally, "like a ray of the thousand-rayed one, she will stand like a single form." M3 and KK and VSP read the relatively minor and synonymous variant *ekamūrtiḥ* for *ekā mūrtiḥ*, "one form." The line is fairly obscure. We understand it to contain two separate similes, referring respectively to Sītā's radiance and her beauty. The three other translators consulted attempt to combine the two similes, with unimpressive results. Raghunathan (1982, vol. 3, p. 502) renders, "She would be like a figure compounded of all the rays of the sun." Dutt (1894, p. 1699) offers, "and Sitā and Rāma shall always appear together like the rays of the sun." Shastri (1959, vol. 3, p. 506), who tends to follow Dutt in the absence of Roussel, offers, "Sita and Rama will always appear together as the sun and its rays."

It appears that Dutt may be following a commentator whose work we have not seen in that Cs strongly rejects this interpretation, which he attributes to "others," that the second simile suggests the non-differentiation of Rāma and Sītā, which comes about because of her being Lakṣmī and because of the power of the mind. Cs bases his argument on the fact that the word *iva*, "like," expresses differentiation. His idea is that Sanatkumāra is praising Sītā's beauty in order to induce Rāvaṇa to go to see her so that, at that later time, he, i.e., Rāvaṇa, will devise a way of getting [himself] slain [by Rāma]. (*ekā mūrtir iva ity anena sītayā lakṣmītvena cicchaktitvād rāmeṇābhinnaiva seti keṣāṃcid āśāsanaṃ nirastam. ivena bhedasyaivokteḥ. tadā cet tatra gamiṣyasi taddarśanaṃ tava bhaviṣyati. tadānīṃ tasmād vadhopāyaṃ tvam eva cintayeti bhāvaḥ.*)

29. "When . . . had heard this" *evaṃ śrutvā*: Literally, "having heard thus."

Following line 228, V3 and KK (in brackets as verse 28) insert a passage of two lines [2*]: "When that bull among *rākṣasas* had heard that speech from Sanatkumāra, he was granted leave and returned to his city after assenting to that great one." KK reads for the second line "he proceeded toward his appointed enemy, after having prostrated [himself before] the great sage (*anujñātaṃ ripuṃ prāyāt praṇipatya mahāmunim*)."

30. "those words of Sanatkumāra" *sanatkumārād vākyam*: Literally, "the words from Sanatkumāra." V3 and KK and VSP read instead *vākyaṃ sanatkumārasya*, "the words of Sanatkumāra."

"for the sake of battle" *yuddhārtham*: V3,M3, and KK and VSP read instead *yuddhārthī*, "[he] seeking battle."

31. "he was filled with the greatest wonder" *vismayaṃ paramaṃ gataḥ*: Literally, "he went to the highest amazement." KK and VSP read instead *tam arthaṃ paricintayan*, "reflecting on this matter."

32. "he" *saḥ*: KK and VSP read instead *ca*, "and." The variant is not noted in the critical apparatus.

"more of this ancient history" *purātanam*: Literally, "that which is old." We follow Cs, who adds the word *vṛttāntam*, "history."

The meter of lines 233–236 is faulty: *pādas* a and d consist of twelve syllables each, in the *indravaṃśā* meter, while *pādas* b and c each consist of eleven syllables in the *upendravajrā* meter.

Prakṣipta II, *Sarga* 4 = Appendix I, No. 3, lines 237–254

1. "the . . . pot-born sage Agastya" *kumbhayoniḥ*: Literally, "the pot-born one." See 7.2.1 and notes.

"Grandfather Brahmā" *pitāmahaḥ*: Literally, "grandfather."

"the Lord" *īśvaram*: The term normally applies to Śiva, and, accordingly, Cs glosses Rudra (*rudraḥ*). Given the tenor of this passage, which is, in fact, a *stotra* to Viṣṇu, the reference is probably to that divinity.

2. "And he said" *covāca*: V3 and KK and VSP read instead *cāmantrya*, "and having addressed."

3. "the immensely wise sage" *mahāmatiḥ*: Literally, "the immensely wise [one]."

"just as" *yathā tathā*: Literally, "just as . . . thus." D9,T4,M3, and KK and VSP read instead *ca tat tathā*, "and that thus."

5. "unassailable Rāma" *durdharṣa*: Literally, "O unassailable [one]." KK and VSP read instead *mahyaṃ vai*, "to me indeed." This variant is not noted in the critical apparatus.

6. "O . . . humbler of pride" *mānada*: The term is ambiguous, as it can also mean "bestower of honor." See 6.108.7; 6.110.6; 7.25.41; and notes.

7–8. "whose eyes were filled with joy" *harṣaparyākulekṣaṇam*: V3,D9,T4,M3, and KK and VSP read instead *harṣaparyākulekṣaṇāḥ*, which makes the adjective describe the seers rather than Nārada.

Prakṣipta II, *Sarga* 5 = Appendix I, No. 3, lines 255–377

1. "surrounded . . . wandered" *paryaṭan . . . / . . . parivāritaḥ*: Literally, "[he] wandering was surrounded."

"the *rākṣasa*" *rākṣasaḥ*: KK and VSP read *rāvaṇaḥ* for *rākṣasaḥ*.

"this earth" *pṛthivīm imām*: D7 and KK and VSP read instead *pṛthivītalam*, "the surface of the earth," while D10,11, and GPP and NSP read instead *pṛthivītale*, "on the surface of the earth."

3–4. "Rāvaṇa encountered . . . who was returning" *nivartantaṃ samāsādyātha rāvaṇaḥ*: Literally, "then Rāvaṇa, having encountered [Nārada], who was returning." KK and VSP read instead *nivṛttaṃ tam āsasādātha nāradam*, "then [Rāvaṇa] encountered Nārada, who had returned."

"like a second, many-rayed sun" *aṃśumantam iva*: Literally, "like the many-rayed one."

"Approaching him" *tam abhisṛtya*: Literally, "having approached him." KK and VSP read instead *taṃ cābhisṛtya*, "and having approached him."

5. "he then addressed him" *uvāca . . . nāradaṃ rāvaṇas tadā*: Literally, "Rāvaṇa then addressed Nārada. M3 and KK and VSP read instead *uvāca . . . rāvaṇo nāradaṃ tathā*, "Rāvaṇa addressed Nārada thus."

"You have visited the worlds, up to the abode of Brahmā, many times." *ābrahmabhavanāl lokās tvayā dṛṣṭā hy anekaśaḥ*: Literally, "The worlds have been seen by you many times, up until the abode of Brahmā." GPP and NSP read instead *ābrahmabhuvanam*, "up to the world of Brahmā." Dutt (1894, p. 1701) has a strange interpretation of this line. He renders Rāvaṇa's initial speech as follows: "O thou gifted with six sorts of wealth, thou hast seen many a time all creations from Brahmā down to an insect." The critical apparatus records no variants that could remotely support such a reading. Dutt's reading, however, is virtually replicated by Shastri (1959, vol. 3, p. 508), who renders, "O Thou gifted with the six kinds of wealth, many times thou has beheld all creation from Brahma down to an insect."

6. "In which world" *kasmiṃl loke*: KK reads instead *asmiṃl loke*, "in this world." This reading is not noted in the critical apparatus, does not appear in VSP, and is given no variants in the apparatus of KK. For these reasons, as well as the semantic difficulties with the reading, we feel that it is probably a misprint.

"illustrious seer" *mahābhāga*: Literally, "O illustrious [one]."

"as I may find them" *yadṛcchayā*: Literally, "by chance." KK and VSP read instead the somewhat redundant *yathāsukham*, "at my ease *or* pleasure."

Following line 266, M3 and KK and VSP insert a passage of one line [3*]: "Nārada, having heard the words of evil-minded Rāvaṇa (*tacchrutvā nārado vākyaṃ rāvaṇasya durātmanaḥ*)."

7. "Nārada" *nāradaḥ*: M3 and KK and VSP read instead *mahātmā*, "the great [one]."

"Near the ocean of milk, your majesty, there lies a vast continent." *asti . . . mahādvīpaṃ kṣīrodasya samīpataḥ*: Literally, "There is a great island *or* continent in the vicinity of the ocean of milk." KK and VSP read the nominative masculine singular *mahādvīpaḥ* for the nominative neuter singular *mahādvīpam*. We take the term *dvīpa* in its sense of "continent" because neither here nor in the *Mahābhārata*'s more elaborate description of Śvetadvīpa and its inhabitants is this land said to be "in" the milk ocean. In the *Mahābhārata* (12.323.23) it is said to lie to the north of the ocean of milk. Śvetadvīpa is not named among the seven well-known continents (*dvīpas*), known to the geography of the *purāṇas*.

8. "On this continent" *yatra*: Literally, "where *or* on which." D10,11, and GPP and NSP read instead *tatra*, "on that *or* there."

9–10. "I myself have seen in Śvetadvīpa . . . men" *śvetadvīpe mayā dṛṣṭā mānavāḥ*: Literally, "by me men were seen in Śvetadvīpa." Cs glosses *śvetadvīpe* here as "in that exclusive abode of Hari (*kevalaṃ harinilaye*)." The idea is that, as we shall see in the coming verses, only the greatest devotees of Viṣṇu have access to the Lord's abode. See *MBh* 12.322–323 and 12.331ff. for two elaborate descriptions of the fantastic inhabitants of Śvetadvīpa.

"you are seeking here" *tvam ihecchasi*: Literally, "you desire here."

"endowed with" *-samopetān*: KK and VSP read instead the synonymous *-samāyuktān*.

11. "were these immensely powerful men born on that continent?" *katham . . . jāyante tasmin dvipe mahābalāḥ*: Literally, "How are the immensely powerful [ones] born on that continent?" Given the sequence of Rāvaṇa's questions, in which he first asks if the men were born on the continent and then how they came to live there, it seems best to take the indeclinable interrogative *katham* in its general sense of a question marker.

"Or did those great men obtain residence in Śvetadvīpa?" *śvetadvīpe kathaṃ vāsaḥ prāptas tais tu mahātmabhiḥ*: Literally, "And how is a residence in Śvetadvīpa obtained by those great [ones]?" KK and VSP read *sumahātmabhiḥ*, "by the very great [ones]," for *tu mahātmabhiḥ*, "and by the great [ones]."

12. "as if it were a myrobalan fruit in your hand" *hastāmalakavat*: The example of an *āmalaka* fruit in the palm of one's hand is used occasionally in the literature to illustrate

something that is very clearly apparent or well known. See 154* following notes to 1.3.2, where Vālmīki, in a yogic trance, is said to be able to see Rāma's entire history as if it were an *āmalaka* fruit in his hand (*tataḥ paśyati dharmātmā tat sarvaṃ yogam āsthitaḥ / purā yat tatra nirvṛttaṃ pāṇāv āmalakaṃ yathā /*). The myrobalan tree is identified as *Phyllanthus emblica*, L.

13–15. "he replied" *pratyuvāca ha*: KK and VSP read instead *pratyuvāca tam*, "he replied to him."

"whose minds are never focused on any other" *ananyamanaso nityam*: Literally, "whose minds are constantly on none other." M3 and KK and VSP read the synonymous *ananyamānasā nityam*.

"whose thoughts are of him . . . whose thoughts are on him" *taccittāḥ* [line 281] . . . *taccittāḥ* [line 283]: Note the repetition of the compound.

"whose lives are always dedicated to Nārāyaṇa" *tadgataprāṇāḥ narā nārāyaṇaṃ sadā*" Literally, "those men whose life-breaths are gone to him [with reference to] Nārāyaṇa always." KK and VSP read *śritāḥ*, "have recourse to," for *sadā*, "always," lending the line the sense "the men, with their life-breaths gone to him, have recourse to Nārāyaṇa."

"the very great ones" *sumahātmabhiḥ*: Literally, "by those very great [ones] [a residence is earned]." KK and VSP read instead *puṇyakartṛbhiḥ*, "by those doers of meritorious *or* pious deeds."

16. "the Śārṅga bow" *śārṅgam*: The term refers to the composite type of bow made partly of horn or to a bow in general, or, as here, it serves as a proper noun, i.e., the name of Viṣṇu's great bow. See verse 44 (= lines 341–342) and notes below. See 108*, lines 3–5, and note 3, following notes to 7.6.52. See, too, 6.35.24; 6.105.14; and notes; and Emeneau 1953, pp. 80–82.

"in Triviṣṭapa, Indra's heaven" *triviṣṭape*: Literally, "in Triviṣṭapa." See 7.19.26 and notes. See, too, 6.90.5–7 and notes.

18. "he thought": The words have been added, as there is no indication in the text of either a quotation mark or a verb of speaking or thinking.

19–20. "filled with curiosity" *kautūhalasamanvitaḥ*: Cs glosses, "one who has an eagerness for the sight of an unprecedented battle (*apūrvasamaradarśanakautukaḥ*)."

"fond of amusements" *kelikaraḥ*: Literally, "maker of sport *or* play." We follow Cs, who glosses, "given over to play (*krīḍāparaḥ*)."

21. "rending" *dārayan*: V3,D9,M3, and KK and VSP read instead *nādayan*, "causing to resound."

22. "arrived" *prāpya*: Literally, "having reached." M3 and KK and VSP read instead the finite perfect *prāpa*, "he reached."

24–25. "which was so difficult to look upon" *durdṛśam*: Literally, "hard to see." The adjective can also be taken in the sense of "hard to attain *or* find."

26. "the night-roaming *rākṣasas*" *niśācarāḥ*: Literally, "the night-roaming [ones]."

27. "those night-roaming *rākṣasas*" *kṣaṇadācaraiḥ*: Literally, "by the night-roaming [ones]."

30. "One of them, smiling . . . ten-faced Rāvaṇa" *ekayā sa smitaṃ kṛtvā . . . daśānanaḥ*: Literally, "by one of them, who had made a smile, he the ten-faced [one]." KK and VSP read instead *ekayā susmitaṃ kṛtvā*, "by one of them having smiled sweetly." KK and VSP read instead *sa rāvaṇaḥ*, "that Rāvaṇa," for *daśānanaḥ*, "the ten-faced [one].

31–32. "a single man" *kaṃcana*: Literally, "anyone [masculine]." Cs understands, "a warrior (*yoddhāram*)."

33. "loudly" *sasvanam*: Literally, "with sound." KK and VSP read instead *susvanam*, "with a sweet sound."

34. "Then one of them, enraged, easily seized him as if he were a child. And, having seized ten-faced Rāvaṇa by the waist, she whirled him around in the midst of her

friends." *tāsām ekā tataḥ kruddhā bālavad gṛhya līlayā / bhrāmitas tu sakhīmadhye madhye gṛhya daśānanam*: Literally, "Among them, one, then, enraged, having easily seized [him] like a child, having seized the ten-faced [one] at his middle, he was whirled around in the middle of the female friends." The syntax is tortured and impossible to construe properly. KK and VSP read instead the more grammatical *ekayā kruddhayā tāsāṃ bālavad gṛhya līlayā / bhrāmitas tu sakhīmadhye vikṣiptaḥ sa daśānanaḥ*, "By one of them who was angry, the ten-faced [one] was easily seized like a child, whirled around, and tossed into the midst of the female friends." This variant is not noted in the critical apparatus.

35. "she said": The words have been added.

"the insect I have caught" *kīṭakaṃ dhṛtam*: Literally, "the insect that is held."

36. "utterly dizzy" *bhramalālasaḥ*: Literally, "completely given over to dizziness." M3 and KK and VSP read instead *śramalālasaḥ*, "utterly exhausted." We understand the term *lālasa* here in its sense of "totally given over to." Cs, relying on the *Viśvakośa*, understands *lālasa*, "devotion *or* eager longing," either in its primary sense of desire, that is to say, Rāvaṇa's eager desire to be touched by the woman's hand, or thirst, in that Rāvaṇa's throat would have become dry because of his being whirled about. (*bhramalālasas tatkarasparśo bhavatīty autsukyavān. bhrameṇa śuṣkakaṇṭhatayā tṛṣṇāvān iti vā. lālasas tṛṣṇātirekayoḥ. autsukye ceti viśvaḥ.*)

"Then, as the powerful and wise *rākṣasa* was being whirled about, he bit a beautiful young woman on the hand in anger." *bhrāmyamāṇena balinā rākṣasena vipaścitā / pānāv ekātha saṃdaṣṭā roṣeṇa vanitā śubhā /*: Literally, "Then, by the powerful and wise *rākṣasa*, who was being whirled about, a beautiful woman was bitten on the hand because of anger." GPP alone reads, no doubt through a typographical error, the meaningless *bhrāmyaprāṇena*.

37. "She dropped that repulsive insect" *muktas tayāśubhaḥ*: Literally, "that repulsive [insect] was released by her." NSP, KK, and VSP read instead *muktas tayā śubhaḥ*, "that beautiful [insect] was released by her." Since manuscripts would not distinguish the two, there is no way to identify the correct reading.

38–39. "that night-roaming *rākṣasa*" *niśācaraḥ*: Literally, "the night-roaming [one]."

"that . . . into the waters of the ocean" *so 'mbhaso madhye sāgarasya*: Literally, "he [fell] in the midst of the water of the ocean." M3 and KK and VSP read instead *cāmbhaso madhye sāgarasya*, "and . . . into the water of the ocean." One would have thought that, perhaps, given the context, Rāvaṇa would have fallen into the ocean of milk (see verse 7 and notes above = line 268).

40. "Thus cast down, he fell into the waters of the ocean." *prāpatat sāgarajale tathāsau vinipātitaḥ*: KK and VSP read instead *prāpatat sāgarasyaiva jale tasthau nipātitaḥ*, "Thrown down, he fell into the water of the ocean and remained [there]."

41. "immediately seized . . . by the young women" *yuvatībhir vigṛhyāśu*: M3 and KK and VSP read instead *strījanair vinigṛhyāśu*, "by the womenfolk . . . having immediately been seized."

42. "when he reached" *prāpya*: Literally, "having reached." KK and VSP read instead *vīkṣya*, "[Nārada] having seen [Rāvaṇa]."

Following verse 42 (= line 338), M3 and KK (second *prakṣipta,* 5.43–103) and VSP (second *prakṣipta,* 5.43–104ab) insert, while V3 inserts following line 336, a passage of one hundred twenty-six lines [7*]. Because this is an insert to an appendix and is not translated in any edition of which we are aware and because no commentator that we have access to comments on it, we have only summarized its contents.

Rāvaṇa emerges dripping from the ocean and, upon reaching the southern shore, ponders in his amazement. He reflects that the people who defeated him fearlessly could not possibly have been women in reality. He thinks that they surely must have been the

powerful men of that realm, who had been mentioned by Nārada, but who had taken on the appearance of women. Reflecting in this way, Rāvaṇa decides to return and begins to disturb the forest. Then Rāvaṇa spies Brahmā's son Sanatkumāra, foremost of *yogins*, who is blazing with ascetic energy like a fire with fuelwood.[1–11] Seeing that great ascetic in a cave, he approaches him respectfully and, embarrassed, questions that truthful brahman-seer. He asks him what great being has created this world and who lives in it. He also asks the omniscient Sanatkumāra to tell him what he is meditating upon.[12–19]

Thus addressed, the powerful sage, knowing what is in Rāvaṇa's mind, smilingly tells him to listen. He then tells him that he who supports the entire triple world with its fixed and moving contents, who is the soul of all beings, and the origin of whom we do not know, is he whom knowers of the *vedas* call the Puruṣa, who is beyond darkness. He is the unaging supreme *ātman*, the Lord, in the form of Āditya, the sun, of whom there is no defeat. He is Sanatkumāra's father, Grandfather Brahmā, as well as the majestic lord Bhava, born from anger, whose abode is Mount Kailāsa.[20–26] It is he upon whom the wise gods rely when they perform sacrifices and, delighted, drink the nectar of immortality, after conquering the sons of Diti. It is from his breath that those powerful women arose who had seized the undefeated Rāvaṇa and hurled him into the waters of the sea. It is he by whom the immensely powerful *daityas* and *dānavas*, together with the *nairṛtas*, were slain in great numbers in many forms, though they were endowed with mighty arms. It is by him, that is, Govinda, the great Lord of the world, that this world was created as a place of residence. Those who are loving toward all creatures and rely on the power of great *yoga*, and those who hold Nārāyaṇa as their highest refuge, always worship the lord of the world. They constantly sacrifice to him, Madhusūdana, with five sacrifices.[27–37] Those great beings, devoted solely to him, dwell in great concentration. He who is invoked in the *purāṇas*, the *vedas*, the *Pāñcarātra*, and in the *sāṅkhyayoga* is the one upon whom the sages meditate and to whom they sacrifice. He is the blessed Lord Hari, installed [in temples] by the hosts of gods and sages. He whom Rāvaṇa seeks is the slayer of Madhu and Kaiṭabha, and even Grandfather Brahmā does not truly know that divinity.[38–43] Whoever constantly contemplates Hari Nārāyaṇa, the holy sustainer of the world, will doubtless attain liberation.

Upon hearing these words of the sage, Rāvaṇa with a delighted heart once more questions him, asking how the God may be seen or heard about on earth, how he disports himself in the world, and how it may be possible to see him. He further asks how long it will take for him to enter Brahmā's world by means of asceticism.[44–51] Upon hearing this wishful speech, the eloquent sage responds by telling him everything in due order.

He tells him that Viṣṇu is the omnipresent, subtle, unmanifest, and eternal divinity by whom the entire triple world, together with its fixed and moving contents, is pervaded. He is present on earth, in the heavens, in Pātāla, in the mountains, in the forests, and in all the oceans and rivers. He is the day, the night, and both twilights. He is the sun, Yama, and the moon. He is Kāla, Varuṇa, he is Agni, and he is the leader of Brahmā, Rudra, and Indra. He is the syllable *oṃ*, the earth, the intermediate regions, and the heavens. He is the *Gāyatrīmantra* and the *sandhyā* rite. He is the god known as Ananta, who upholds the mountains that uphold the earth. He illuminates, he lights up, he rains upon, he blows upon, he protects, he thunders, he approaches, he glows, and he burns. He constantly creates, protects, and destroys the worlds. Overwhelming the *daityas* in the world, he consumes them.[52–67] He cannot be seen by the gods, *asuras*, or great serpents. Only those upon whom he sheds his grace are worthy of seeing him. Only those people who are absorbed in him, who devote their lives to him, who are pure and have him as their highest refuge, are able to enter into him once their sins are purged through knowledge. This realm is attainable only by those superior men of such a sort. Those

gods who act without desire, who are free from anger, and whose *tamas* has been burned away may enter that one of immense body and this imperishable world. For there rests that great city, fashioned by Hari. In the twenty-eighth era [*yuga*] of Manu particularly, Rāvaṇa, having taken on a Vaiṣṇava form, will enter it.[68–77]

Sanatkumāra then tells Rāvaṇa that he will hear no more from him. He tells him to arise and depart, for he will surely attain his desired goal. Thus addressed, Rāvaṇa agrees, and, after worshiping that holy sage and after rejoining his vast army, he returns confidently to Laṅkā.

Now Nārada, having witnessed all of this in delight, proceeds swiftly to Mount Meru and enters a splendid assembly hall. After respectfully saluting Brahmā, who is seated there, he informs the gods, who are in the presence of the lotus-born Brahmā, about that extremely meritorious tale. Brahmā, who knows the past and the future, embraces Nārada and tells him that the *rākṣasa* was, in a previous birth, Hiraṇyakaśipu. He was invulnerable to many, as he had grown powerful through yogic practices and the gifts of boons.

Then one time, he, in his arrogance, in his assembly hall encountered Hari in the form of the man-lion. As Hiraṇyakaśipu was being torn open by the Lord's claws, there arose for him a divine eye born from contact with his blood. Therefore, Hiraṇyakaśipu saw with that divine eye his *rākṣasa* birth [as Rāvaṇa] and the future destruction of that *rākṣasa* on the part of one born as a human. Then that wretched *daitya*, who was on Viṣṇu's lap, his hands cupped in reverence, faintly addressed him who wore the *śrīvatsa* mark, as his heart was being torn out by claws.

He offered homage to Narasiṃha, that divine lion, the tips of whose mane were like burnished gold and whose eyes were like blazing fires, the touch of whose claws was like the *vajra* weapon. He further addressed Viṣṇu as Hari, the enemy of Kaiṭabha, the broadly striding one, and begged for salvation from him who is the Lord of the past and the future and who is loving toward those who take refuge with him.[78–101] He begged that, when in the form of a *rākṣasa*, he will be slain by the Lord in the form of a human, he would attain the world that consists of Viṣṇu. He thus implored the grace of the Lord of the world. Addressed in this fashion, Hari agreed and so informed the lord of the *daityas* before departing in a heavenly vehicle yoked to *haṃsas* and garlanded with fretworks of bells.

And it was he [Hiraṇyakaśipu], that great *asura*, who once again was born as a *rākṣasa*, who always acted like a *rākṣasa*. And, taking on yet a third form as a human, resolving to destroy the world, he [as Śiśupāla] was killed a third time by him [Kṛṣṇa] and will finally enter Śvetadvīpa, after having entered Viṣṇu's blazing energy as was foretold by that knower of *brahman*.[102–110]

Brahmā, too, having been present there, witnessed this with his own eyes. Brahmā, being wholly dependent on the God who is the Supreme Spirit, then says that any man who constantly recites from the beginning this holy tale told by him will go to the highest state. This supreme Vaiṣṇava tale destroys all sin, and whoever constantly listens to it will be free from sin. And he will obtain recollection of [past] lives, the status of a brahman, birth in a noble family, and omniscience. On this there can be no debate. Having thus praised Hari, the lotus-born Brahmā enters [his assembly hall]. After honoring all the gods, Lord Brahmā returns to his own world. Nārada, meanwhile, then wanders about the summit of Mount Meru, and, eager to see the twelvefold [sun], he soon comes to Agastya. Agastya salutes him properly, in accordance with the *śāstras*, and honors him. In order to show Agastya his favor, Nārada tells him this tale. And Agastya, too, then comes to the sacrificial assembly [of Rāma] for the sanctification [of the assembly] and with devotion tells great-armed Rāma this charming nectarlike story.[111–126]

43. "After realizing this . . . abducted" *etad artham . . . / vijñāyāpahṛtā*: Literally, "having realized this matter . . . [she was] abducted." We follow Cs, who glosses *etad artham* as "that which had been declared by the sage, that is to say, that liberation would come to one slain at Hari's hands (*etad arthaṃ harihastahatasya mokṣo bhavatīti muniproktam*). M3 and KK and VSP read *vijñāya ca hṛtā*, "and having realized [this matter] . . . [she was] taken," for *vijñāyāpahṛtā*, "having realized . . . [she was] abducted."

"O great-armed Rāma" *mahābāho*: Literally, "O great-armed [one]."

44. "whose insignia are the Śārṅga bow and the lotus. You are the wielder of the *vajra*" *śārṅgapadmāyudho vajrī*: Literally, "He who has the Śārṅga and the Padma for his weapons, the possessor of the *vajra*." The term *āyudha*, normally "weapon," must be taken here in its iconographic sense of any characteristic object *or* implement represented as being held by the divinity. M3 and KK and VSP read instead *śārṅgapadmāyudhadharaḥ*, "the bearer of the insignia of the Śārṅga and the lotus." On the Śārṅga bow, see verse 16 and notes above (line 285).

46. "thinking" *yathā*: Literally, "in such a way that [you realized]." M3 and KK and VSP read instead the vocative *rāma*, "O Rāma."

47. "the greatest of mysteries" *guhyād guhyataraḥ*: Literally, "you are more mysterious than what is mysterious."

"as was stated by Grandfather Brahmā" *hi hy evam āha pitāmahaḥ*: Literally, "For Grandfather indeed spoke thus." Note the extremely awkward repetition of the particle *hi*. D9,M3, and KK and VSP read, with hiatus, *hi evam*, "indeed thus," for *hi hy evam*, "for . . . indeed, thus."

48. "You are the three *guṇas*" *triguṇaḥ*: Perhaps concerned that Viṣṇu as the Supreme Puruṣa might be associated with matter (*prakṛti*), Cs glosses, "he who sets in motion *sattva*, *rajas*, and *tamas* (*sattvarajastamaḥpravartakaḥ*)."

"you possess the three *vedas*" *trivedī*: Cs glosses, "to be known through the *Ṛg*[*veda*], etc. (*ṛgādivedyaḥ*)."

"You possess the three abodes" *tridhāmā*: According to Dutt (1894, p. 1704), followed by Shastri (1959, vol. 3, p. 510), the three abodes are the regions of the gods, men, and the underworld, respectively. Compare *prakṣipta* II, *sarga* 3.6 above (= line 181), where Viṣṇu is said to reside in heaven, earth, and in the underworld, known as Pātāla. Cs glosses, "possessing the three abodes, starting with Vaikuṇṭha (*vaikuṇṭhādidhāmatrayavān*)."

"you encompass the three paths" *tripathātmakaḥ*: The reference here is most likely to the sky, the middle atmosphere, and the earth. Raghunathan (1982, vol. 3, p. 505), the only translator to engage with this term, sees it as a reference to Viṣṇu's famous three strides, but this is unlikely in light of the fact that this feat is mentioned in line 351. KK and VSP read instead *tripadātmakaḥ*. Because of the extreme polysemy of the word *-pada-*, the precise sense of the compound is difficult to determine. Several possible meanings would be redundant in this passage. We therefore believe that it is a synonym for *-patha-* in this compound. GPP and NSP read instead the obscure *ca trirāghava*, "and O you Triple-Rāghava."

"O you whose actions span the three times!" *trikālakarma*: The three times are, of course, the past, present, and future. The ending of the compound appears to be an irregular vocative. D9 and KK and VSP read instead the masculine singular *trikālakarmā*.

"O you who possess the three branches of knowledge!" *traividya*: Normally, the term *traividya* would refer to the three *vedas*, but in that case it would be redundant with the term *trivedī* in line 349 above. Dutt (1894, p. 1704), however, translates in this way. Raghunathan (1982, vol. 3, p. 505) contents himself with "the master of the three lores." Only Shastri (1959, vol. 3, p. 510) attempts to identify the three branches of knowledge, translating, "Thou art conversant with the science of archery, music, and medicine." M3

and KK and VSP read instead the nominative masculine singular *traividyaḥ*, "you possess the three branches of knowledge." Cs, who reads *traividya*, glosses simply "[O you who are] to be obtained by those (*tatprāpya*)."

"O you who crush the enemies of the thirty gods!" *tridaśāripramardana*: Literally, "O you who crush the enemies of the thirty." D9,11,T4,M3, and KK and VSP read instead the nominative masculine singular *tridaśāripramardanaḥ*, "you are the crusher of the enemies of the thirty [gods]."

49. "You traversed the three worlds" *tvayākrāntās trayo lokāḥ*: GPP and NSP read instead the obscure *bhayākrāntās trayo lokāḥ*, "The three worlds were overcome with fear."

"with your three strides of old" *purāṇair vikramais tribhiḥ*: Literally, "with three ancient strides."

51. "along with the hosts of his sons and his kinsmen" *saputragaṇabāndhavaḥ*: Literally, "together with his kinsmen and the hosts of his sons." The compound is poorly formed.

53. "O Lord" *prabho*: M3 and KK and VSP read instead *śubhā*, "virtuous *or* beautiful," which would then modify Sītā.

"from the surface of the earth" *vasudhātalāt*: M3 and KK and VSP read instead *vasudhātale*, "on the surface of the earth."

54–55. "carefully guarded as if she were someone's mother" *yatnena māteva parirakṣitā*: In this revisionist, devotional version of the story, Rāvaṇa takes pains to preserve the chastity of Sītā. For she is, as Cs notes, the mother of the universe (*jagadambatvāt*).

56. "Thus Nārada, in turn . . . rendered" *tenāpi ca tat . . . kṛtam*: Literally, "And by him as well it was done."

57. "this tale" *etat*: Literally, "this."

"an inexhaustible gift of food" *annaṃ tad akṣayaṃ dattam*: M3 and KK and VSP read instead *anantam akṣayaṃ dattam*, "an endless and inexhaustible gift."

59–60. "together with their ministers" *sahāmātyāḥ*: M3 and KK and VSP read instead *mahāmātyāḥ*, "[and] the great ministers."

61. "Then Agastya of immense blazing energy said this to Rāghava" *tato 'gastyo mahātejā rāghavaṃ cedam abravīt*: KK and VSP read instead *agastyas tv abravīd rāmaṃ sarvam etac chrutaṃ tvayā*, "And Agastya said to Rāma: 'You have now heard everything.' "

62. The verse (= lines 376–377) is a close variant of 7.36.46. See 7.36.46 and notes. For line 376 ("We have been seen and been honored, Rāma, and now we must go [*dṛṣṭāḥ sabhājitāś cāpi rāma yāsyāmahe vayam.*]"), KK and VSP read instead *dṛṣṭaḥ saṃbhāṣitaś cāpi rāma gacchāmahe vayam*, "[You, Rāma,] have been seen and conversed with. Now, Rāma, we must go."

"Having spoken in this fashion, all of them, duly honored, departed as they had come." *evam uktvā gatāḥ sarve pūjitās te yathāgatam*: KK and VSP place this line in brackets. According to the editors of KK 1913, this half line occurs in five of the manuscripts consulted for their edition (*idam ardhaṃ ña, ca, cha, jha, ña, pāṭheṣu dṛśyate*).

Following *Prakṣipta* II, *sarga* 5, many manuscripts and printed editions insert Appendix I, No. 4, lines 47–74 (= *sarga* 38 of GPP, NSP, Gita Press, KK, and VSP; Gorresio 7.42.1–13; and Lahore 7.40.22–35). See notes to *sarga* 37.

Prakṣipta III, *Sarga* 1 = Appendix I, No. 8, lines 303–360

Following *sarga* 51, Ś1(1–64),2,3 (omit 1–58), Ñ,V,B,D (8,12 omit 1–63), S (lines 307–465 are *prakṣipta*) insert a passage of 465 lines, Appendix I, No. 8. Shah (1975, pp. 23–24; 28–29) has presented his reasons for omitting these lines from the critical text in his in-

troduction. On the textual considerations of these passages, see, too, Introduction, "Text," pp. 199–218, and S. Goldman 2015a. The translation of Appendix I, No. 8, lines 1–302, can be found at 7.51-1*–7.51.7*.

Appendix I, No. 8, lines 303–465, constitute the first and second *sargas* of the third set of the so-called *prakṣipta*, *or* interpolated passages. The third *prakṣipta sarga* of this third set is found at Appendix I, No. 10. T1,2,G,M1,2,4–10 omit lines 307–465, and, according to the critical apparatus (p. 618), the "commentators do not comment from line 307 to 465." Aklujkar (2000, p. 373, note 29) mentions this as well. According Mudholkar Śāstrī, the editor of GPP (1920), and repeated by Paṇśīkar, the editor of NSP (1930), the following passage—consisting of the story of the dog [lit., "the one whose mother was a dog"] and the tale of the vulture and the owl—are regarded as interpolated because they are not commented upon by Ck, Cm, etc., even though they are found in some manuscripts, and for that reason Ct also does not comment on them. (*etad uttaraṃ śvamātur ākhyānaṃ gṛdhrolūkākhyānaṃ ca kvacid dṛśyate. tat tīrthakatakādyaspṛṣṭatvena prakṣiptam iti tilakakāreṇāpi na vyākhyātam.*) Cs, who does comment on the passages, on the other hand, takes issue with Ct's position, arguing that the passage must be attended to just like [pilgrimage] places on the path situated along the Ganges and also because it is found in many manuscripts. Moreover, Cs notes, he comments upon them since these texts are also the words of Vālmīki. (*yady api tīrthakatakādyaspṛṣṭam iti nāgojibhaṭṭena prakṣiptam iti tyaktaṃ gṛdhrolūkādyākhyānam. tathāpi vīthīpāthasāṃ tripathagāniviṣṭānāṃ yathā sevyatā tathaitasyāpīti vā bahukośeṣu darśanenaitat prakṣepaviṣaye nāgojibhaṭṭasya bhramasaṃbhavena vālmīkivākyatvād vā vyākhyāsyate.*)

Appendix I, No. 8, lines 303–360 = *Prakṣipta* III, *sarga* 1. This first of the three interpolated *sargas* in this set is found following 7.59 in GPP, NSP, Gita Press, KK, and VSP and equals Gorresio 7.62 and Lahore 7.61 [= 7.51-7*; App. I, No. 8, lines 259–302].

The critical apparatus on this section is complicated to the point of opacity and appears to contain a number of mistakes. T1,2,G,M1,2,4–10 include lines 303–306 but omit lines 307–465. According to the critical apparatus, lines 303–306 have the same textual support as the previous sections of this appendix. Appendix I, No. 8, lines 303–304 = 7.60.1 in GPP, NSP, Gita Press, KK, and VSP; Lahore 7.61.1; and Gorresio 7.62.1. Lines 305–306 occur twice in GPP, NSP, Gita Press, KK, and VSP: first time = *Prakṣipta* I, *sarga* 1; second time = 7.60.2. They occur only once in Lahore (= 7.61.2) and Gorresio (= 7.62.2). See notes following 7.51-7*.22 and the opening notes to *sarga* 52.

1. "Then, while Rāma and Lakṣmaṇa were conversing in this fashion, the spring night came on, neither too cool nor too warm." *tayoḥ saṃvadatayor evaṃ rāmalakṣmaṇayos tadā / vāsantikī niśā prāptā na śītā na ca gharmadā /*: Literally, "Then, as Rāma and Lakṣmaṇa were conversing in this fashion, the spring night arrived, not cool and not giving heat." Cv, Ck, Cg, and Ct understand that the line suggests that this is a different season [than the spring season alluded to at 7.41.17 above]. Cv, Ck, and Cg explicitly note that Sītā was recovered [from Laṅkā] in the spring and was abandoned in a subsequent spring. (*vāsantikī niśā prāpteti. kālāntara iti śeṣaḥ. etena vasante samānītā devī punar vasante tyakteti sūcayati*—so Cg; Cv, Ck, and Ct similarly.) See 7.41.17 and note. Cv, Ck, Cg, and Ct also note that the specification of the time is to demonstrate the propriety of Rāma's acting on behalf of the seers, who will present themselves before him in the morning (*idaṃ ca kālavacanam ṛṣikāryocitatvapradarśanārtham*). Although not indicated in the critical apparatus to lines 303–304 of Appendix I, No. 8, these lines occur in GPP, NSP, Gita Press, KK, and VSP as the first two lines of *sarga* 52 (= 7.60.1 of GPP, NSP, Gita Press, KK, and VSP). The lines appear in Lahore as 7.61.2 and in Gorresio as 7.62.2. See notes to *sarga* 52.

2–3. "Then, in the bright dawn, Kākutstha, having completed his morning routine . . . and cognizant of his duty to the people, proceeded . . . to the audience hall" *tataḥ pra-*

bhāte vimale kṛtvā paurvāhnikaṃ kramam [305] / *abhicakrāma kākutstho darśanaṃ paurakāryavit* [306] /: Literally, "Then, in the bright morning, having done the course of action appropriate to the early part of the day, Kākutstha, knowing the duty to the subjects, approached the viewing." As previously mentioned, this verse (= lines 305–306) is read twice by a number of manuscripts, including Ñ2,B2,D6,7,10,11,T1,2, as well as by GPP, NSP, Gita Press, KK, and VSP and the text of Cs. For correspondences in these printed editions, see the paragraph prior to note 1 above.

The phrase "having completed his morning routine (*kṛtvā paurvāhnikaṃ kramam*)" probably refers to Rāma's regular program of personal and religious actions, which he would perform each morning. D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *kṛtvā paurvāhnikīṃ kriyām*. In this reading, the term *kriyā* can refer to activities in general or specifically to ritual performances. In general, translators who render this reading understand "ablutions" or "rituals." In the second occurrence of this line (see above), D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP and Cs read instead the nearly synonymous compound *kṛtapaurvāhnikakriyaḥ*, "he by whom the morning activities *or* rituals had been performed."

We follow Ct in understanding the phrase *abhicakrāma . . . darśanam*, "he approached the viewing," to mean that Rāma went to the place in which the populace were seen, i.e., granted audience (*prajā dṛśyante yatra sthāne tatsthānaṃ darśanam abhicakrāma jagāma*). Cr reads *darśanam* adverbially, lending the phrase the sense "Rāma proceeded in such a way that the people might see him (*kākutstho rāmo darśanaṃ prajā kartṛkāvalokanaṃ yathā bhavati tathābhicakrāma*)."

For line 306, *abhicakrāma kākutstho darśanaṃ paurakāryavit* ("Kākutstha . . . cognizant of his duty to the people, proceeded . . . to the audience hall"), GPP, NSP, Gita Press, KK, and VSP and Cs substitute, while Lahore (7.61.3ab) and Gorresio (7.62.3ab) insert, a passage of one line [102*]: "The king, lotus-eyed Rāma, having gone to the seat of judgment . . . (*dharmāsanagato rājā rāmo rājīvalocanaḥ*)." Cs, the only commentator to remark on this line, understands *dharmāsana*, "the *dharma* seat," to refer to the seat upon which, once seated, it is inappropriate to do any wrongful act. He supports this interpretation by quoting the *Viśvakośa*, which allows the use of *dharma* in the sense of *nyāya*, "legal judgment *or* proper behavior." (*dharmāsanaṃ yatropaviśyānayo na yogyaḥ kartuṃ tādṛśanyāyāsanaṃ gato rāmaḥ. dharmaḥ puṇye ca nyāye ceti viśvaḥ.*)

"with . . . the *vaidika* brahmans" *brāhmaṇair nairgamaiḥ saha*: The term *naigama* can refer to people learned in the vedic texts, merchants, or the general population of a town or country. Cs offers two explanations. The first is: "Those who know the *vedas*." The second is: "Those who dwell in neighboring towns." (*naigamair vedajñair nikaṭavartipuṭabhedanasthair iti vā.*) For a discussion of this term, see notes to 7.55.5.

4. "The assembly hall was filled" *sā sabhā vṛtā*: Literally, "that assembly hall was surrounded." D5,8,9, and KK and VSP read instead *sā samāvṛtā*, "it [the assembly hall] was completely filled [lit., 'surrounded']." In this reading, the referent *sabhā*, "assembly hall," must be supplied.

"interpreters of the *dharmaśāstra*" *dharmapāṭhakaiḥ*: Literally, "reciters of *dharma*." D5,T3,4,M3, and KK and VSP read instead *dharmapāragaiḥ*, "those who have reached the far shore of *dharma*," i.e., those who have mastered *dharma*[*śāstra*].

"with . . . tributary kings" *rājabhiḥ*: Literally, "with kings." These would be lesser or tributary monarchs such as the ones Rāma had dismissed at 7.37.10 and who departed at 7.38.1 above. Cs understands, "subordinate [kings] (*avāntaraiḥ*)."

6. "Lakṣmaṇa of auspicious marks" *lakṣmaṇaṃ śubhalakṣaṇam*: This is yet another example of the epic's common etymological epithets. On the use of this epithet, see notes to 7.43.2.

7–8. "And" *tu*: Ñ2,B1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *ca*, "and."

"Lakṣmaṇa of auspicious marks" *lakṣmaṇaḥ śubhalakṣaṇaḥ*: See notes to verse 6 above.

"where he himself" *svaym*: Literally, "himself."

9–10. "and so no cause for grievance arose" *na ca bādhā vidhīyate*: Literally, "and oppression *or* affliction was not created."

13. "always protects" *rakṣanti sma*: Literally, "they protect always." D6,7,10,11, and GPP, NSP, and Gita Press read instead *rakṣantīha*, "they protect here," while KK and VSP read *rakṣantīva*, "they protect, as it were."

14. "great-armed prince" *mahābāho*: Literally, "O great-armed [one]."

"with the utmost devotion to that task" *tatparaḥ*: Literally, "having that [i.e., the people's protection] as [your] highest goal."

15. "Then, at the gateway, he saw a dog standing on its hind legs." *athāpayśad dvāradeśe śvānaṃ pādadvaye sthitam*: Literally, "Then, in the region of the gate, he saw a dog standing on a pair of feet." For this line (= line 332), D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *apaśyad dvāradeśe vai śvānaṃ tāvad avasthitam*, "He saw a dog standing just there, right at the region of the gateway." The story of the dog is known to the *Ānandarāmāyaṇa*. See Aklujkar 2000, pp. 94 and 373, note 29.

16. "And seeing" *dṛṣṭvā tu*: Literally, "and having seen." Ś,Ñ2,D5,6,8,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dṛṣṭvātha*, "now, having seen."

17. "Speak quickly and freely." *brūhi visrabdha mā ciram*: Literally, "Speak, O trusting [one], let there be no delay." Ñ2,B (*viśrabdha-* B1,3),D6,7,10,11, and Gorresio (*viśrabdha-*), and GPP, NSP, Gita Press, KK, and VSP read instead *brūhi visrabdhamānasaḥ*, "having a trusting *or* confident mind, speak."

19. "he entered the king's residence in order to speak" *vaktuṃ praviveśa nṛpālayam*: B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead [*ā-*] *khyātuṃ praviveśālayaṃ śubham*, "he entered the lovely abode in order to tell."

20. "saying": The word has been added to provide a transition into the direct quote.

21–22. "Lakṣmaṇa's words, the" *sa lakṣmaṇavacaḥ*: Literally, "he [the dog] . . . the words of Lakṣmaṇa." Ñ2,B3,D6,7,10,11,T4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *lakṣmaṇasya vacaḥ*, "the words of Lakṣmaṇa."

"the most degraded of creatures" *yonīnām adhamāḥ*: Literally, "the lowest of beings possessing a birth *or* a womb."

"permitted" *yogyāḥ*: Literally, "fit, qualified, *or* appropriate."

"in a temple, in a king's residence, or in the houses of the twice-born brahmans" *devāgāre nṛpāgāre dvijaveśmasu vai tathā* [344] /: Literally, "in a temple, in a king's residence, or in the houses of the twice-born [ones]." Following this line (= line 344), Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read verse 25ab (= line 351), "He is Vahni, the god of fire, Indra of the hundred sacrifices, Sūrya, and Varuṇa as well (*vahniḥ śatakratuś caiva sūryo vai varuṇas tathā* /)," for the first time, somewhat out of sequence. See verse 25 and notes below.

"I shall not be able" *na . . . śakṣyāmi*: KK and VSP read instead the plural *na . . . śakṣyāmaḥ*, "we shall not be able."

"for he is" *hi saḥ*: Literally, "for he." Ś,D3,7,8,10–12, and Lahore, GPP, NSP, Gita Press, KK, and VSP read instead *nṛpaḥ*, "the king *or* a king."

23. "creatures" *-sattva-*: Gorresio, KK, and VSP read instead the roughly synonymous *-bhūta-*, "beings."

"knows" *vettā*: Literally, "[he is] a knower." V2,B1,2,4,D6,7,10,11,M3, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the finite verb *vetti*, "he knows."

"the basis of the six strategies" *ṣāḍguṇyasya padam*: Literally, "the footing *or* foundation of the collectivity of six expedients." According to Apte (s.v. *guṇa*, *ṣāḍguṇya*), these are the expedients used by a king with respect to foreign powers: *sandhi*, "alliance," *vigraha*, "war," *yāna*, "expedition," *sthāna* or *āsana*, "stasis," *saṃśraya*, "seeking shelter," and *dvaidhībhāva* or *dvaidha*, "duplicity." The term is ubiquitous; see, for example, *ManuSm* 7.58, 7.167; *RaghuVa* 8.21; *ŚiśuVa* 2.26; *YājñaSm* 1.346; etc. See, too, *AmaK* 2.8.18 (*sandhir nā vigraho yānam āsanaṃ dvidham āśrayaḥ*). See 201* and note, following notes to 7.11.25.

24. "Kubera, the bestower of wealth" *dhanadaḥ*: Literally, "the giver of wealth."

25. "Vahni, the god of fire, Indra of the hundred sacrifices" *vahniḥ śatakratuś caiva*: Literally, "Vahni, and indeed he of a hundred sacrifices." See notes to verses 21–22 above.

"So, Saumitri Rāghava, please inform that guardian of the people." *tasya tvaṃ brūhi saumitre prajāpālasya rāghava*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *tasya tvaṃ brūhi saumitre prajāpālaḥ sa rāghavaḥ*, which lends the line the sense "So, Saumitri, please inform him. For Rāghava is the guardian of the people."

26–27. "I would never dare to enter the assembly hall" *praveṣṭuṃ notsahe sabhām*: D7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *praveṣṭuṃ necchayāmy aham*, "I do not wish to enter." Cs glosses the unusual causal verbal form *icchayāmi* with the simplex *icchāmi*, "I wish." See Whitney 1885, s.v. √*iṣ*, √*ich*.

28. "he is standing at your" *tiṣṭhati te*: Ñ2,D10–11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *te tiṣṭhate*.

Prakṣipta III, *Sarga* 2 = Appendix I, No. 8, lines 361–464

2. "who had been waiting by the gate" *dvāri sthitam*: Literally, "[who was] standing at the gate." Given that Lakṣmaṇa had summoned the dog in the previous verse and that Rāma showed no inclination to go out, we have read the participle *sthitam*, "standing," as a pluperfect. Ñ2,B2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *samāgatam*, "[the dog] who had approached."

"In your desire to speak, please speak clearly" *vivakṣayā sphuṭaṃ brūhi*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *vivakṣitārthaṃ me brūhi*, "tell me the matter you wish report."

3. "whose head was injured . . . who was seated there" *tatrastham . . . bhinnamastakaḥ*: Literally, "[Rāma who was] situated there . . . [the dog] whose head was broken."

"And as that descendant of Saramā looked upon the king, he spoke these words" *taṃ tu dṛṣṭvā sa rājānaṃ sārameyo 'bravīd vacaḥ* /: Literally, "And having seen the king, the descendant of Saramā spoke words." Ñ2,V2,B1,3,4,D6,7, and Gorresio, GPP, NSP, Gita Press, and KK read *tataḥ*, "then," for *taṃ tu*, "and . . . the [king]." D10,11, and VSP omit lines 366 (*taṃ tu dṛṣṭvā sa rājānaṃ sārameyo 'bravīd vacaḥ*) and 367 (see notes to verse 4 below). KK reads them (in brackets, numbered as 3cd–4ab).

4. "The king alone is the creator of all creatures, and the king alone is their destroyer." *rājaiva kartā bhūtānāṃ rājaiva ca vināśakaḥ* /: D10,11, and VSP omit lines 366 and 367 (*rājaiva kartā bhūtānāṃ rājaiva ca vināśakaḥ*). See notes to verse 3 above. KK reads them (in brackets, numbered as 3cd–4ab). V2,B,D6,7, and Gorresio, GPP, NSP, Gita Press, and KK read *rāja caiva* for *rājaiva ca* by transposition. GPP, NSP, and Gita Press read *vināyakaḥ*, "leader *or* guide," for *vināśakaḥ*, "destroyer."

"when all others are asleep" *supteṣu*: Literally, "among those who are sleeping." The phrase is elliptical.

"protects his subjects" *pālayate prajāḥ*: Literally, "he protects the subjects." V2,3, B2,D1,2,4–7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *parasmaipada* verbal form *pālayati*, "he protects," for *palāyate*.

5. "When governance is properly carried out, the king, as protector, protects righteousness. But when the king does not offer protection, his subjects soon perish." *rājā nītyāṃ sunītāyāṃ dharmaṃ rakṣati rakṣitā* / *yadā na pālayed rājā kṣipraṃ naśyanti vai prajāḥ* /: Ñ2, D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *nītyā sunītāyā rājā*, "Through governance, properly carried out, the king," for *rājā nītyāṃ sunītāyāṃ*, "When governance is properly carried out, the king." KK and VSP read verse 5 (= lines 369–370) following 6cd (= line 372).

6. "and the cosmic age" *yugaś caiva*: Ñ1,V2,B1,2,4,D1,3,4,6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead the more standard neuter *yugaṃ caiva*.

7. "Because he sustains (*dhāraṇāt*), they call him *dharma*, 'righteousness.' And it is by *dharma*, 'righteousness,' that the subjects are sustained, since he sustains (*dhārayate*) the entire triple world together with its fixed and moving contents." *dhāraṇād dharmam ity āhur dharmeṇa vidhṛtāḥ prajāḥ* [373] / *yasmād dhārayate sarvaṃ trailokyaṃ sacarācaram* [374] /: Literally, "Because of sustaining *or* restraining (*dhāraṇāt*), they call him *or* it *dharma*, 'the sustainer *or* restrainer.' By *dharma* the subjects are maintained *or* restrained, since he *or* it sustains *or* restrains the entire triple world with its fixed and moving contents." The lines are ambiguous. The verbal root √*dhṛ*, the root from which the word *dharma* is derived, can mean both to maintain and to restrain. Both of these meanings are apposite for the term *dharma*. The particular etymology provided here can be read either as an etymology of the abstract concept *dharma*, "righteousness," as seen at *MBh* 8.48.50 and 12.110.11, or, in the present context, as an explanation of the term *dharma* as a metaphor for the king. Given the rhetoric of the dog's *rājastuti*, we, along with Dutt (1894, p. 1751) and Shastri (1959, vol. 3, p. 551), understand the term *dharma*, here, like the other generic terms, *kāla*, *yuga*, etc., (see line 372 above), as a metonym for the king. Additionally, we believe that in these lines the term is used in the sense of sustaining in contrast to its alternative meaning, "restraining," which is unambiguous in lines 375 and 376 below. Gorresio (1870, p. 198), Raghunathan (1982, vol. 3, p. 543), and Gita Press (1998, vol. 2, p. 852) understand the line as an etymology of the abstract concept. Cs provides a subject for the verb *āhuḥ*, "they call," arguing that it is the *vedas* and the *smṛtis* that provide this etymology (*dhāraṇād dharma ity āhuḥ śrutismṛtayaḥ*).

8. "Because he restrains (*dhāraṇāt*) his enemies, thus pleasing his subjects through righteousness (*dharmeṇa*), he is called 'the restrainer' (*dhāraṇam*), and he is, it is certain, righteousness (*dharmaḥ*) itself." *dhāraṇād vidviṣāṃ caiva dharmeṇārañjayan prajāḥ* [375] / *tasmād dhāraṇam ity uktaṃ sa dharma iti niścayaḥ* [376] /: Literally, "And because of the restraining of enemies and delighting the subjects, therefore he [lit., 'it'] is called '*dhāraṇam*, "restraining,"' and so it is the fixed opinion that he is *dharma*." Gita Press (1998, vol. 2, p. 852), incorrectly in our opinion, continues to translate the word *dhāraṇam* in its previous usage of sustaining, rendering, "He sustains (even) his enemies, puts them on the right path, and delights his subjects by 'Dharma.' " Other translators consulted who render this passage understand the term here as we do (see Gorresio 1870, p. 198; Dutt 1894, p. 1751; Shastri 1959, vol. 3, p. 551; and Raghunathan 1982, vol. 3, p. 543). KK and VSP read *dhāraṇād hi dviṣām*, "for because of the restraining of enemies," for *dhāraṇād vidviṣāṃ*, "because of the restraining of enemies." The variant is not recorded in the critical apparatus." V1 and GPP, NSP, and Gita Press read *yasmāt* for *tasmāt* in line 376.

9. "This is the highest righteousness, Rāma, because it protects in this world and when one has passed on." *eṣa rāma paro dharmo rakṣaṇāt pretya ceha ca*: Ñ2,D6,7,10,11, and

GPP, NSP, Gita Press, KK, and VSP transpose 9ab (= line 377) and 10cd (= line 380). See notes to verse 10 below.

10. "and honesty in all transactions" *vyavahāreṣu cārjavam*: The term *vyavahāra* has a broad range of meanings. We have taken it in its most general sense of "behavior *or* conduct." In this we agree with Dutt (1894, p. 1751), Shastri (1959, vol. 3, p. 551), and Gita Press (1998, vol. 2, p. 852). Given the context, it can also be taken in its technical sense of a judicial proceeding. This is the sense chosen by Gorresio (1870, p. 199), who renders, "*La rettitudine nelle contese giudiciali*." Raghunathan (1982, vol. 3, p. 543) straddles the issue, translating, "Honesty and straightforwardness in the conducting of affairs (in dealing with justice)."

"all this, your majesty, constitutes the highest righteousness, which yields its fruit, Rāghava, after one has passed on" *eṣa rājan paro dharmaḥ phalavān pretya rāghava*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP transpose 9ab (= line 377) above and 10cd (= line 380). See notes to verse 9 above.

11. "You . . . are the highest authority" *tvaṃ pramāṇaṃ pramāṇānāṃ bhāsi*: Literally, "you shine forth *or* appear as the authority of authorities." Cs understands the phrase to mean that Rāma is the supreme authority in the form of a witness (*sākṣirūpaḥ*)." Ñ2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read *asi*, "you are," for *bhāsi*, "you shine *or* appear."

12. "You are the highest abode of all righteousness" *dharmāṇāṃ tvaṃ paraṃ dhāma*: Literally, "you [are] the highest abode *or* form of *dharmas*." Cs understands the phrase *paraṃ dhāma* to mean the principal resting place *or* support (*mukhyāśrayaḥ*).

13. "with bowed head" *śirasā*: Literally, "with [my] head."

"When . . . had heard those words of the dog, he" *śunaḥ sa vacanaṃ śrutvā*: Literally, "having heard the words of the dog." KK and VSP read instead *śunakasya vacaḥ śrutvā*, "having heard the speech of the dog."

14. "Speak quickly and without hesitation." *brūhi visrabdha mā ciram*: Literally, "Speak, O trusting one, and let there be no delay." Compare *Prakṣipta* III, *sarga* 1.17 and notes (= App. I, No. 8, line 335).

16. "Having been informed of this, please listen to what was done to me, Rāghava." *idaṃ tu vijñāpya kṛtaṃ śrūyatāṃ mama rāghava* /: Literally, "And having been caused to understand this, let what was done be heard from [lit., 'of'] me, Rāghava." The sentence is somewhat awkward and ambiguous. D6,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP appear to attempt a gloss on the passage, reading instead *idaṃ vijñāya yat kṛtyaṃ śrūyatāṃ mama rāghava*, "Having realized this, please listen to what needs to be done for me, Rāghava."

"Sarvārthasiddha" *sarvārthasiddhaḥ*: Literally, "perfected in every goal [of life]." According to Cs, this is the name of the offending renunciant (*sarvārthasiddho nāmnā. bhikṣuḥ saṃnyāsī*.) See notes to verse 18 below.

"in the brahmans' quarter" *brāhmaṇāvasathe*: We understand this to refer to the brahman village or *agrahāra* section of the city. According to Cs, the reference is to the house of a brahman (*brāhmaṇagehe*).

17. "although I had done him no harm" *me . . . anāgasaḥ*: Literally, "of me who was blameless."

18. "the latter fetched" *ānītaḥ . . . tena*: Literally, "[was] brought by him."

"that learned twice-born brahman Sarvārthasiddha" *dvijaḥ . . . sarvārthasiddhakovidaḥ*: Literally, "the twice-born [one] the learned Sarvārthasiddha." The compound *sarvārthasiddhakovidaḥ* is somewhat awkward. D7,10,11,T3,4,M3, and GPP, NSP, Gita Press, KK, and VSP read instead *sarvasiddhārthakovidaḥ*, which transposes the elements of the proper name. Despite this transposition, Cs understands this still to be the brahman's name and reads the compound as a *dvandva* in the sense of "who was named Sar-

vasiddhārtha, 'who had accomplished all goals,' and was learned (*nāmnā sarvasiddhārthaś cāsau kovidaś ca*)." See notes to verse 16 above.

"that bull among the twice-born brahmans" *dvijarṣabhaḥ*: Literally, "that bull among the twice-born [ones]." Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *dvijavaraḥ*, "best *or* foremost of the twice-born [ones]."

19. "Rāma, what I may do for you" *kiṃ te rāma mayā kāryam*: Ñ2,B1,2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead the synonymous *kiṃ te kāryaṃ mayā rāma* by transposition.

20. "Indeed, what . . . you" *kiṃ te hy* [*apakṛtam*]: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kiṃ tavā*[*pakṛtam*], "what [injury] to [lit., 'of'] you."

21. "Anger is an enemy with the face of a friend." *krodho mitramukho ripuḥ*: B4 and GPP and NSP read instead the tautologous *krodho 'mitramukho ripuḥ*, lending the phrase the sense "an enemy with the face of a foe."

22. "*mantras* one recites" *japate*: Literally, "he mutters *or* intones." Ñ,V1,3,B,1,4,D6,7, 10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yajate*, "he sacrifices."

"he burns all that up with anger" *krodhena sarvaṃ dahati*: Literally, "he burns all with anger." Ś,Ñ1,D8,10–12, and Lahore, GPP, NSP, and Gita Press read instead *krodhena sarvaṃ harati*, "he destroys all with anger." KK and VSP read instead *krodhena vai saṃharati*, "indeed, he destroys with anger."

23. "Restricting the range of his senses, one should act like a charioteer and steadfastly control the senses that are running wild like ill-disciplined horses." *indriyāṇāṃ praduṣṭānāṃ hayānām iva dhāvatām* [405] / *kurvīta dhṛtyā sārathyaṃ saṃhṛtyendriyagocaram* [406] /: Literally, "Having contracted the sphere of the senses, one should with firmness exercise the role of the charioteer for the senses, which are running like badly behaved horses." This is a somewhat awkwardly phrased version of the familiar upaniṣadic simile of the chariot. See, for example, *KāṭhU* 3.3–9.

24. "In thought, deed, speech, and regard, one should act for the well-being of animate creation. One should cultivate neither hatred nor attachment." *manasā karmaṇā vācā cakṣuṣā samācaret* [407] / *śreyo lokasya carato na dveṣṭi na ca lipyate* [408] /: Literally, "Through mind, action, speech, [and] sight, one should act for the well-being of the moving world. One does not hate or become attached." Again, the text restates one of the standard clichés of the spiritual literature, which is found much more eloquently articulated in the *upaniṣads*, the *Bhagavadgītā*, and the like. The literal sense of the verse is somewhat obscure, thanks particularly to the ambiguity of the participle *carataḥ*. We take it with Cs's second alternative to refer to the world of moving creatures. Cs's entire gloss is as follows: "One should act for the well-being of the world through mind, action, speech, and sight. Nobody hates someone who acts in this fashion. And for one's own part, one should not become tainted by sin, etc. Alternatively, one should act for the well-being of the moving world, that is to say, of [the collectivity of] living things. One who acts in this fashion hates nobody and is not tainted. (*manasā karmaṇā vācā cakṣuṣā ca lokasya śreyaḥ samācaret. evaṃ carataś carantaṃ ko 'pi na dveṣṭi. svayaṃ ca pāpādinā na lipyate. yadvā carato lokasya jaṅgamasya śreyaḥ samācaret. evaṃ vartamānaḥ kamapi na dveṣṭi na lipyate ca.*)"

25. "an enraged serpent" *sarpo vāpi prakopitaḥ*: B,D10,11, and Gorresio, GPP, NSP, and Gita Press read instead *sarpo vā vyāhataḥ padā*, "[n]or a serpent struck with one's foot." KK (1905) and VSP read *sarpo vā vyāhatas tathā*, "[n]or a serpent that has been struck, as well." KK (1913) reads instead the weak and very awkward *sarvo vā vyāhatas tathā*, "[n]or any[one] struck as well." This reading, unattested in the critical apparatus, is almost certainly a typographical error for *sarpo vā vyāhatas tathā*.

"poorly disciplined" *duradhiṣṭhitaḥ*: D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *duranuṣṭhitaḥ*, "improperly governed."

26. "Even if a person is chastised by discipline, his true nature is not brought under control. Upon investigation, the true nature of one who tries to conceal his true nature is unchanged." *vinītavinayasyāpi prakṛtir na vidhīyate* [411] / *prakṛtiṃ gūhamānasya niścaye prakṛtir dhruvā* [412] /: Again the verse and its variants are obscure and have led Cs and translators to struggle to make its intent clear. The apparent meaning is that one's true nature, here *prakṛti*, cannot be changed or dissimulated. In our opinion, the compound *vinītavinayasya* should be read as a *paranipāta* in the sense of "someone who has been chastised *or* disciplined by punishment," while the highly polysemic verb *vidhīyate*, which is difficult to construe in this context, should be taken in the sense of "is to be settled *or* under control." V3,D2,10,11, and KK and VSP read the adverb *dhruvam* for the adjective *dhruvā*. This variant must be understood as more or less synonymous with the critical reading. GPP, NSP, and Gita Press read instead *niścayena kṛtir dhruvā*, which lends 26cd (= line 412) the sense "The action *or* wickedness of someone who hides his true nature is truly unchanged." Interpretations vary widely. Cs understands the term *vinīta* in its sense of "removed *or* departed." Thus he understands 26ab (= line 411) to mean that the true nature of even a man from whom discipline has departed is impossible to determine because of the mischievousness of his true nature. Cs further understands 26cd to mean that at the time of making a determination, the true nature of a person who conceals his nature becomes clear. This, he claims, means that one's true nature never departs, even in the complete removal of all outward appearances, as in the case of a person wearing a disguise. (*vinītavinayasya gatavinayasyāpi puṃsaḥ prakṛtir na vidhīyate vidhātum aśakyā svabhāvasyānapāyād iti bhāvaḥ. prakṛtiṃ svabhāvaṃ. gūhamānasyācchādayataḥ. niścaye nirṇayakāle dhruvaṃ prakṛtir eva spaṣṭā bhavati. veśadhārivad aupādhikasarvavilope 'pi nāpaiti prakṛtir iti bhāvaḥ.*) Gorresio (1870, p. 200), who reads the variant *niścayaḥ*, "ascertainment," a nominative singular, for the critical edition's locative singular *niścaye*, "upon investigation," renders, "*Non è certa ed aperta la natura dell' uom modesto ed umile*: *ma è certa ed aperta la rea natura e la deliberazione di colui che cerca di nascondere la sua natura*." Shastri (1959, vol. 3, p. 552) understands, "Even the nature of one who has learnt humility cannot always be trusted; a study of the Scriptures does not alter the innate character of a man, he who conceals his nature, will reveal his true self at a given moment." Raghunathan (1982, vol. 3, p. 544) translates, "Even the man who has been subjected to discipline, is unable to get over his nature. A man may hide his true nature, but it will out." Gita Press (1998, vol. 2, p. 853) offers, "One who has learnt discipline, even his temperament can not be changed. Even if some one conceals his (evil) nature, it is surely betrayed by his action."

27. "in the king's presence" *nṛpasaṃnidhau*: Ñ2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *rāmasaṃnidhau*, "in the presence of Rāma."

28. "at a time when alms were not to be had" *kāle vigatabhaikṣake*: Literally, "at a time at which alms were gone."

29. "This" *tv ayam*: Literally, "And this." B1,D5,6,T3,4, and KK and VSP read instead *svayam*, "himself."

* "But then, it only went . . . and stood" *atha . . . gacchantam . . . sthitam*: As it stands, the syntax of the critical reading with its accusative participles is not construable. One alternative would be to supply a verbal participle, such as *dṛṣṭvā*, "having seen," which would allow one to construe the accusatives as its object. The line would have the sense "Having seen him [i.e., the dog] moving slowly and standing at the side of the road . . ." The second alternative would be to emend the critical reading to the nominative participles *gacchan . . . sthitaḥ*, as found in Ñ2,B2,D7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP. We have opted for the latter, in keeping with the majority of printed editions.

"in the rough area" *viṣame*: Our understanding is that the dog has merely shuffled off a short distance from the smooth surface of the road and that its continued proximity is what angers the brahman. GPP and NSP read instead *viṣamaḥ*, in which case the adjective must refer to the dog and have the sense of "mischievous *or* recalcitrant." Gita Press, KK, and VSP read instead *viṣamam*, which then must serve as either the locus of the dog's motion, i.e., the dog went to the rough area and stood, or may be read adverbially as "menacingly." Gorresio (1870, p. 200), who reads the compound *viṣamasthitaḥ*, renders, "*si fermò all'estremità della via in un sito di difficile accesso*," while Dutt (1894, p. 1753) translates, "It stood fearfully on the roadside." Raghunathan (1982, vol. 3, p. 544) offers, "It . . . stopped again at the end of the street mischievously," and Gita Press (1998, vol. 2, p. 854) renders, "it stood . . . in an odd manner." Shastri (1959, vol. 3, p. 552) omits the word in his translation.

31."If I am punished" *śāstasya . . . me*: Literally, "of me punished." B1,D2,6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *śastasya*, normally, "praised," but here, doubtless, intended to be synonymous with *śāstasya*.

"asked . . . those" *te pṛṣṭāḥ*: Literally, "they [were] asked [by Rāma]." Ñ2,B1,2,D3,6,7, 10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *saṃpṛṣṭāḥ*, "[were] asked."

32. "What punishment should be imposed?" *daṇḍo vā ko nipātyatām*: Literally, "or what rod of punishment should be caused to descend?" Ñ2,V2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, and Gita Press read instead *daṇḍo vai ko 'sya pātyatām*, "What punishment, indeed, should be made to fall on him?" KK and VSP read instead *daṇḍo vai ko nu pātyatām*, "What punishment, indeed, should be made to fall?" This variant is not noted in the critical apparatus.

33–35. "Vasiṣṭha and Atri, together with Kaśyapa" *vasiṣṭhātrisakaśyapāḥ*: This compound is badly formed, although its meaning is quite clear. Ñ2,V2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *vasiṣṭhaś ca sakaśyapaḥ*, "Vasiṣṭha together with Kaśyapa."

"as well as the foremost interpreters of *dharma*" *dharmapāṭhakamukhyāś ca*: V1 and KK and VSP read instead *dharmapālakamukhyāś ca*, "as well as the foremost among the protectors of *dharma*."

"the *vaidika* brahmans" *naigamāḥ*: See *Prakṣipta* III, *sarga* 1.2–3 and notes (= App. I, No. 8, line 307).

"A brahman may not be executed or punished." *avadhyo brāhmaṇo 'daṇḍyaḥ*: Ñ2,V2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *avadhyo brāhmaṇo daṇḍair iti*, "A brahman is not to be harmed with punishments."

36. "must be" *bhavet*: D1,3,4,7,10,11,T4, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *bhavān*, "you," lending the line the sense "You, sir, are the god Viṣṇu, who disciplines the three worlds."

37–38. "the leadership of a *kaula* sect" *kaulapatyam*: Cs understands the position of *kaulapatyam* to be that of the headship of a Kaula tantric temple (*devāgārādhipatyam*). This appointment, given the context of the story, appears to be regarded as some a form of punishment. According to Sanderson (2006, p. 149), the first documented reference to the *Kaulas* as a discrete tantric tradition is from the eighth century of the common era. The Kaulas are said to have been founded by Macchandanātha, his consort, Koṅkanāmbā, and their sons. It is difficult to determine whether the present passage is older or later than that. According to the *Ānandarāmāyaṇa* (Aklujkar 2000, p. 93), the offender is to become the head of a Śiva temple.

39. "in Kālañjara" *kālañjare*: This is the name of a sacred mountain in Bundelkhand, the modern name being Kalliñjer, a place that is supposed to be well suited to the practice of pious devotion. The site is mentioned in the *Mahābhārata* (3.83.53–54; 3.85.15),

the *Matsyapurāṇa* (13.31; 20.15), etc. Cs identifies this only as "a particular region *or* country (*deśaviśeṣe*)." KK and VSP read instead *kaulañcare*, "in *Kaulañcara*."

42. "You don't know the whole history." *na yūyaṃ gatitattvajñāḥ*: Literally, "You are not knowers of the truth of the process *or* course of events." The term *gati* here presumably refers either to the sequence of events leading to Rāma's surprising decision or to the dog's transmigrational history, which is about to be revealed. KK and VSP read instead *na yūyaṃ nītitattvajñāḥ*, "You are not knowers of the true nature of polity *or* governance."

43. "I was formerly the leader of the *kaula* sect there." *ahaṃ kulapatis tatra āsam*: Note the hiatus. Perhaps the selection of birth as a dog for the former *kaula* leader is based on a partial pun involving the term *kauleya*, "belonging to the house," a kenning for a domestic animal, usually a dog.

"during the worship of the gods and the twice-born brahmans" *devadvijātipūjāyām*: Literally, "at or in the worship of the gods and the twice-born [ones]."

45. "This" *eṣaḥ*: Ś2,V1,2,B,D5–7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *evam*, "thus *or* in this fashion."

46. "pitiless" *krūraḥ*: D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *kruddhaḥ*, "wrathful."

"He thinks he is wise, but he is not righteous." *vidvanmānī na dhārmikaḥ*: Literally, "[he is] considering [himself] wise; [he is] not righteous." D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *avidvāṃś cāpy adhārmikaḥ*, "he is ignorant and unrighteous as well."

"He will consign his descendants to hell" *kulāni pātayaty eva*: Literally, "he causes his race *or* family to fall." The term *kula* is ambiguous in this context, as it can refer both to one's lineage and to the tantric sect referred to in this tale.

"for seven generations and seven" *sapta sapta ca*: Literally, "for seven and seven."

47. "under any circumstances" *sarvāsv avasthāsu*: Literally, "in all conditions."

"one should not undertake" *na kārayet*: Literally, "one should not cause [someone] to do." The context requires us to read the causal as a simplex (*svārthe ṇic*).

48. "So whoever desires to go to hell together with his sons, livestock, and relatives should take up a position of authority with respect to the divinities, cows, and cows and brahmans." *ya icchen narakaṃ gantuṃ saputrapaśubāndhavaḥ* [454] / *deveṣv adhikṛtaḥ sa syād goṣu gobrāhmaṇeṣu ca* [455] /: Literally, "Who wishes to go to hell along with sons, cattle, and kinsmen, he should be authorized with respect to gods, cows, and cows and brahmans." The redundant syntax of the second half of line 455 is troubling. Evidently the author is using the formulaic *gobrāhmaṇa*, "cows and brahmans," as a collective term for all that is respectable as apart from the actual protection of cattle per se. In any case, the evident intention is not to denigrate the priesthood or religious authority in general but to critique the practitioners of the *vāmamārgīya* rites. See S. Goldman 2015b. Ñ2,D6,7,9–11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *yam icchen narakaṃ netuṃ saputrapaśubāndhavam* / *deveṣv adhiṣṭhitaṃ kuryād goṣu taṃ* [*ca*—D6,9, KK, VSP] *brāhmaṇeṣu ca* /, "Whomever one wishes to send to hell together with his sons, livestock, and kinsmen, one should establish him in authority with respect to the divinities, cows, and brahmans."

49. "Moreover, whoever misappropriates donations—the property of brahmans, the wealth belonging to the divinities, and the wealth of women and children—perishes along with his sacrificial offerings." *brahmasvaṃ devadravyaṃ ca strīṇāṃ bāladhanaṃ ca yat* [456] / *dattaṃ harati yo bhūya iṣṭaiḥ saha vinaśyati* [457] /: The exact sense of the passage is somewhat ambiguous. Our understanding is that the malfeasance referred to here is that of the priest or head of a temple or religious institution who misappropriates or embezzles charitable donations intended for the support of the gods (i.e., for the insti-

tution itself), brahmans, women, and children (presumably widows and orphans). The author of such misappropriation goes to hell, and his religious offerings are in vain. In this interpretation we are in agreement with Gorresio (1870, p. 202), who renders, "*Colui che riprende la sostanza che ha donato ai Brahmani, ai Devi, alle donne, ed ai fanciulli, pere insieme coi sacrifizi.*" Dutt (1894, p. 1754) translates, "For all his good actions, he is slain who steals the wealth of a Brahmana, a deity, a woman, and a boy, and the riches given away by him." Shastri (1959, vol. 3, p. 533) paraphrases the lines and conflates them with the following two lines, offering, "O Raghava, he perishes who deprives the brahmins, women, or children of their legitimate possessions: one who misappropriates the offerings of the brahmins or the Gods, goes to the lowest hell." Raghunathan (1982, vol. 3, p. 545), taking the term *iṣṭa*, "sacrificial offering," in its sense of the homophone "desired *or* cherished," renders, "He who appropriates the property of a Brahmana, of the gods, of women and children, and the snatching of what he himself has given, perishes along with all those to whom he is attached." Gita Press (1998, vol. 2, p. 855) understands somewhat similarly to Raghunathan and translates, "One who takes away the property of the Brāhmaṇas, gods, women and children, and takes back again what has been given away in charity, perishes along with one's all [*sic*] dear ones." V3,D1,3–5,7,10,11,M3, and GPP, NSP, Gita Press, KK, and VSP read the more or less synonymous *devatādravyam*, "the wealth of the divinities," for *devadravyaṃ ca*, "and the wealth of the divinities."

50. "the . . . hell known as Vīci" *narake vīcisaṃjñake*: The name of the hell can be either "Vīci" or "Avīci." The *sandhi* here makes it impossible to determine which of the two is intended. A hell known as Avīci is mentioned more widely in the Hindu and Buddhist literature. See, for example, *YājñaSm* 3.224; *Viṣṇusmṛti* 43.9; *LiṅgaP* 1.53.45; *Bodhicāryāvatāra* 4.21; 5.2; 6.120; 8.107; etc. Dutt (1894, p. 1754), Gorresio (1870, p. 202), and Raghunathan (1982, vol. 3, p. 545) understand "Vīci," while Gita Press (1998, vol. 2, p. 855) offers "Avīci." Shastri (1959, vol. 3, p. 553) does not mention a specific name, rendering merely, "the lowest hell." Ś,B2,D2,3,8,9,12, and KK and VSP read instead the synonymous *narake vīcisaṃjñite*.

Both Gorresio (1870, p. 328, note 79) and Shastri (1959, vol. 3, p. 553) offer notes commenting on the passage and its meaning either here (Shastri) or following 5cd (= line 461) (Gorresio). Gorresio notes that the precise sense of the idea expressed in the dog's closing remarks is not as clear and open as it might be. This, he says, has led him to suspect that the text might have been altered. He concludes his note by saying that he has attempted on the basis of the remainder of the passage to interpret with somewhat greater clarity. Shastri, in his note, remarks, "This story seems to imply that if a man is appointed to a position of authority and does not discharge his responsibilities faithfully, he is in grave danger in future incarnations."

51. "who . . . abuses . . . or" *vā hinasti yaḥ*: V2,D6,7,10,11, and GPP, NSP, Gita Press, KK, and VSP read instead *haret tu yaḥ*, "and who would appropriate."

"falls" *patate saḥ*: D9–11, and GPP, NSP, Gita Press, KK, and VSP read instead *pataty eva*, "he, indeed, falls."

52. "After Rāma . . . had heard this" *etac chrutvā tu rāmo vai*: Ñ2,B1,2,D6,7,10,11, and Gorresio, GPP, NSP, Gita Press, KK, and VSP read instead *tac chrutvā vacanaṃ rāmaḥ*, "when Rāma had heard this speech."

53. "And that wise . . . who had been defiled only by reason of his species because of his previous birth" *manasvī pūrvajātyā sa jātimātro 'padūṣitaḥ*: Our understanding is that the term *manasvin*, "wise, high-minded," refers, like the other positive epithets, such as *mahātejāḥ* and *mahābhāgaḥ*, to the dog in his present incarnation, despite his degraded species, to which he had been condemned by his evil prior incarnation as a *kaulādhipati*. Dutt (1894, p. 1754), Shastri (1959, vol. 3, p. 554), and Gita Press (1998, vol. 2, p. 855), however, understand the positive epithet *manasvin* to refer only to the previ-

ous birth of the dog. Thus, Dutt offers, "In its pristine birth the dog was high-minded—it is now cursed for being born in a degraded state of existence," while Shastri renders, "In its former birth it had been high-minded but was born in a degraded state in that existence." Gita Press understands similarly. Gorresio (1870, p. 202) and Raghunathan (1982, vol. 3, p. 545) share our view. Gorresio translates, "*Macchiato solo dal presente suo nascimento*," while Raghunathan renders, "he who was debased only by the body into which he had been condemned to hire [*sic*?]."

"then fasted to death" *prāyaṃ copāviśat tadā*: Literally, "and then he entered fast unto death." Ñ2,V2,B2,4,D7,10,11,T3,4, and GPP, NSP, Gita Press, KK, and VSP read instead *prāyaṃ copāviveśa ha*, "and he entered a fast unto death."

Prakṣipta III, *Sarga* 3 = Appendix I, No. 10, lines 1–134

Following Appendix I, No. 8, Ñ2,B1,2,4,D6,7,10,11, and Lahore, Gorresio, GPP, NSP, KK, and VSP insert, while Ś,Ñ1,V,B3,D1–5,8,9,12,T3,4 (following line 14),M3 (following line 8) insert, following line 9 of 1127* (following 7.67.5), a passage of one hundred thirty-four lines [App. I, No. 10].

Prakṣipta III, *sarga* 3 (= App. I, No. 10, lines 1–134): This is the third of three interpolated *sargas* found following 7.59 of GPP, NSP, KK, and VSP and equals Lahore 7.63 and Gorresio 7.64. Gita Press omits this passage. The story of the owl and the vulture is found virtually verbatim at *Padmapurāṇa* (ĀnSS) 5(*Sṛṣṭikhaṇḍa*).34.62–129ab.

1–2. "on a splendid mountain" *girivare*: Gorresio (1870, p. 202) appears to read the compound as a *bahuvrīhi*, modifying *vanoddeśe*, translating, "*sparso di bei colli*." Raghunathan (1982, vol. 3, p. 546) also seems to read the compound as a *bahuvrīhi*, but it is hard to see how his translation, "as young as the great mountain," is derived from the text (or any recorded variants) or, indeed, what it can actually mean.

"adorned with hundreds of *kokilas*" *kokilāśatamaṇḍite*: Literally, "adorned with hundreds of female *kokilas*." The *kokila* or koel (koyal) is identified as the *Eudynamys scolopaceus*. Although a member of the *Cuculiformes*, it is commonly compared with the nightingale for its mellifluous call. It is not clear why the compound appears to name the female *kokilas* only, as it is the loud call of the male that is one of the most characteristic and widely referenced features of the species, with the females making only a shrill "*kik-kik-kik*" call. Gorresio, GPP, NSP, KK, and VSP read *kokilānekakūjite*, "[filled with the] warbling of many [male] *kokilas*." Cs glosses the first part of the compound as a *paranipāta*, "the large number of *kokilas* [should be read as] many *kokilas*, [filled with] warbling by them (*kokilāneke 'nekakokilās taiḥ kūjite*)."

"resounding with the cries of various birds, filled with various wild animals" *nānāpakṣiravodghuṣṭe nānāmṛgasamākule* [3] /: Ñ2,V2,B1,2,D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP omit line 3.

"dwelt" *pravasataḥ*: Literally, "those two dwelt abroad." The use of the verb √*vas* here with the *upasarga pra*, whose sense is almost invariably "to be away from home *or* exiled," is unusual. Cs glosses the expected *vasataḥ*, "those two dwelt." For some reason, Shastri (1959, vol. 3, p. 554) adds the phrase "near the City of Ayodhya," although nothing in the text or its variants specifies this.

"for many, many years" *bahūn varṣagaṇān*: Literally, "for many multitudes of years." Ś,Ñ2,V1,B2,D6–12, and GPP, NSP, KK, and VSP read instead the synonymous compound *bahuvarṣagaṇān*. Compare notes to verse 44 below.

4–5. "Impatient" *amarṣitau*: Cs glosses, "unable to bear each other (*parasparāsahiṣṇū*)."

"formed this firm resolution" *iti kṛtvā matiṃ tāṃ tu . . . suniścitām*: Literally, "having thus made that well-resolved determination." Ñ2,B2,4,D6,7, and KK and VSP read *tau*,

"those two," for *tām*, "that." This then construes with *gṛdhrolūkau*, "the vulture and the owl," in verse 5cd (= line 11).

8. "You . . . know the past and the future of all beings" *parāvarajño bhūtānām*: Literally, "[You] know the highest and lowest *or* the earlier and later of beings." Dutt (1894, p. 1755) translates, "Thou art cognisant of the good and bad conditions of creatures." Shastri (1959, vol. 3, p. 554) renders, "Thou art conversant with the good and evil *karma* of all creatures." Raghunathan (1982, vol. 3, p. 546) offers, "you know everything (all that is good and bad) about all creatures." Gorresio (1870, p. 203), who reads *lokānām*, "of the worlds *or* people," for *bhūtānām*, "of beings," translates, "*tu conosci le cause e gli effetti delle cose mondiali*." Cs is silent.

9. "You are as impossible to gaze upon as the sun and are like the Himalayas in weightiness. You are like the ocean in profundity and are equal to the guardians of the world." *durnirīkṣyo yathā sūryo himavāṃś caiva gaurave* [18] / *sāgaraś cāsi gāmbhīrye lokapālasamo hy asi* [19] /: Literally, "You are impossible to look upon like the sun, and, indeed, the Himalayas in weightiness, and you are the ocean in profundity; for you are the equal of the guardians of the world." D10,11, and GPP and NSP read *sāgaraś caiva*, "and indeed the ocean," for *sāgaraś cāsi*, "and you are the ocean." Ñ2,B3,D6,10,11, and GPP, NSP, KK, and VSP read *lokapālo yamaḥ*, "[you are] the world guardian, Yama," for *lokapālasamaḥ*, "equal of the guardians of the world."

10. "endowed with magnanimity" *sattvasaṃpannaḥ*: The term *sattva* is highly polysemic, with meanings including virtue, purity, wisdom, moral or physical strength, courage, etc. Any of these meanings would be appropriate in this context, but we have chosen magnanimity, as it seems particularly appropriate because the speaker is a petitioner for a favorable judgment. In this we are in agreement with Gorresio (1870, p. 203), the only other translator to render this reading, translating, "*generoso*." Ś,V1,3,B3,D1,3,4,6–8,10–12,T3,4, and GPP, NSP, KK, and VSP read instead *sarvasaṃpannaḥ*, "endowed with all [virtues?]." Of translators who share this reading, Dutt (1894, p. 1755) translates, "gifted with all sorts of wealth," Shastri (1959, vol. 3, p. 554) renders, "endowed with a every kind of wealth," and Raghunathan (1982, vol. 3, p. 546) offers, "possessed of opulence."

12. "by my own efforts" *bāhuvīryeṇa*: Literally, "by the strength of arms." Since birds conspicuously lack arms, we have chosen to paraphrase.

13–14. "An ordinary king" *nṛpaḥ*: Literally, "a king." We have added the term "ordinary" to highlight the distinction being made here between ordinary kings, who partake of both divinity and humanity, and Rāma, who is said to be like the Supreme Lord Nārāyaṇa, who consists of all divinities.

"from Soma, Indra of the hundred sacrifices . . . Kubera the bestower of wealth" *somāc chatakratoḥ . . . dhanadāt*: Literally, "from Soma, from the one of a hundred sacrifices, [and] from the bestower of wealth."

"and" *vā*: The word *vā* may be used here either as a simple conjunction, in the sense of "and," in keeping with the standard model that regards a king as made up of portions of all the *lokapālas*, "world guardian divinities," or, disjunctively, in the sense of "or" to distinguish kings who may incarnate as one particular divinity from Rāma, who is explicitly said to consist of all divinities.

"consisting of all of the divinities" *sarvamayaḥ*: Literally, "consisting of all." Cs glosses, "foremost of all (*sarvapradhānaḥ*)."

15. "And your benevolence" *yā ca te saumyatā*: Literally, "and which benevolence is yours." The relative clause is unresolved. GPP (p. 2948, second *prakṣipta* passage, verse 15) erroneously prints the three syllables together as if they constituted the verbal form *yācate*.

"you act correctly" *samyak carasi*: D6,7,10,11, and GPP, NSP, KK, and VSP read instead *samaṃ carasi*, "you act impartially *or* equally."

"you, sir, are, by virtue of that, a portion of Soma" *tena somāṃśako bhavān*: The connection with *soma*, "the moon," is derived from Rāma's benevolence (*saumyatā*).

16. "In your use of treasure" *kośe*: Literally, "in treasure." B1,2,D6,7,10, and Gorresio, GPP, NSP, KK, and VSP read instead *krodhe*, "in anger."

17. "you are similar to Anala, god of fire" *analopamaḥ*: Literally, "[you are] comparable to Anala."

"You . . . burn up sins" *tapase pāpān*: Ñ2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *tapase lokān*, lending the phrase the sense "You shine on *or* burn up the worlds."

18. "Śrī, the bearer of the lotus, upon whom all wealth depends" *vittāyattā sapadmā śrīḥ*: The meaning of the passage is obscure, as the literal meaning of the compound *vittāyattā* would be "dependent on wealth." But this would appear to be the opposite of what the owl is trying to say. We therefore read the compound as a *paranipāta*, *āyattavittā*, "on whom wealth is dependent." B3,6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead *vitteśasyeva* (*-aiva*—KK, VSP) *padmā śrīḥ*, which lends the line the sense "For the lord of wealth's good fortune, Padmā, ever belongs to you, foremost of kings." This is more or less the interpretation of Cs, who glosses "wealth (*saṃpat*)" for *śrīḥ*. He also takes *padmā* as an epithet of Ramā or Lakṣmī. He thus understands the line to mean that Rāma is superior to Kubera because Lakṣmī is never separated from him, that is, Rāma, and thus *śrīḥ*, "prosperity *or* good fortune," belongs to or is dependent upon him. (*padmā ramā. yathā nityāviyuktā tvayā tathā śrīḥ saṃpad api. te tvayā. tvadadhinā vā.*) Gorresio (1870, pp. 203–4), the only translator to fully render the *pāda*, offers, "*in te risiede di continuo siccome nel signor dei tesori Sri Padmâ* (*la Dea della fortuna del color del loto*)."

19. "through the treasure of Kubera, the bestower of wealth" *dhanadasya tu kośena*: Literally, "and through the treasure of the bestower of wealth." D6,10,11, and KK and VSP read *kopena*, "with anger," for *kośena*, "through the treasure," giving the passage a somewhat obscure sense. Cs struggles with the reading, offering two equally unconvincing alternatives. According to the first, the people, reflecting on the maxim—"since there is honey in the flower of the [nearby] *arka* tree, why should one journey to the mountains?"—rely on the liberality of the earthly bestower of wealth (i.e., Rāma) [and neglect] the distant Kubera. This makes the latter angry. Alternatively, Cs suggests that it is because of anger at Kubera that Rāma must act [in his place]. (*dhanadasya kopena. arke cen madhu vindeta kim arthaṃ parvataṃ vrajed ity ukter bhūmāv eva bhavān dhanada iti dūrasthe kubere roṣeṇa no 'smābhiḥ kṛta iti bhāvaḥ. dhanadasyopari kopeneti vā.*) GPP and NSP read *kāryeṇa*, "occupation, duty, *or* function," for *kośena*. For some reason, both Shastri (1959, vol. 3, p. 555) and Raghunathan (1982, vol. 3, p. 547) omit the line entirely from their respective translations, although there is no textual support for doing so. Only Gorresio (1870, p. 204), who reads with the slight orthographic variant *koṣeṇa*, translates the line, rendering, "*e per lo tesoro <u>che tu dispensi</u> come il Datore di ricchezze, tu sei a noi Kuvera.*"

20. "And you look impartially" *ca te dṛṣṭiḥ samatāṃ yāti*: Literally, "And your eye goes to equality."

"due process of law" *vyavahāravidhikramāt*: Literally, "because of the sequence of the rules of jurisprudence." D2,7,10,11,T3, and GPP, NSP, KK, and VSP read instead the more or less synonymous *vyavahāre vidhikramāt*. Cs glosses this variant as "according to the rules set forth for the various stages of life, social classes, etc. (*tattadāśramavarṇādyupadiṣṭavidhyanusārāt*)."

21. "Death rushes upon him who arouses your anger" *yasya ruṣyasi . . . mṛtyus tasyābhidhāvati*: Literally, "Death runs toward him at whom you are angry." D6,7,10,11,

and GPP, NSP, KK, and VSP read *tasya mṛtyur vidhāvati*, "Death runs toward him," for *mṛtyus tasyābhidhāvati*, "Death rushes upon him." KK (1913) reads instead *yasya kṛṣyasi*, "whom you drag," which in turn is read as the causative *karṣayasi*, "whom you torment," by Cs. This variant is not noted in the critical apparatus.

"your majesty" *rājan*: Ñ2,V2,B,D6,7,10,11,T4, and Gorresio, GPP, NSP, KK, and VSP read instead *rāma*, "Rāma."

"of immense valor" *uruvikramaḥ*: Ñ2,D6,7,11, and KK and VSP read instead *ativikramaḥ*, "of extreme valor," while V2,B2–4,D10, and GPP and NSP read instead *abhivikramaḥ*, "valorous."

22. "filled with compassion for all" *sarveṣu kṛpayānvitaḥ*: V2,B1,2,4,D6,7,10,11, and Gorresio, GPP, and NSP read instead *sattveṣu* [*satveṣu*—KK] *kṣamayānvitaḥ*, "endowed with forbearance for creatures." Cs, who reads *satveṣu* with KK, glosses, "among living beings (*prāṇiṣu*)." VSP reads *jātiṣu*, "in regard to [all] classes [of beings]," for *sarveṣu*, "in regard to all." The critical apparatus ascribes this variant to KK, but our editions do not record it. Cs understands these lines to refer to the compassionate nature of Viṣṇu's earthly incarnation as the human Rāma, who, as a king, judges through compassion rather than strictly by actions [*karma*] (*ānṛśaṃsyapara iti bhavato 'yaṃ mānuṣo bhāvaḥ. na tu karmāyattaḥ. karuṇāpāravaśyena rājatayā dharaṇāv avataraṇam iti bhāvaḥ.*)

23. "He must be the eyes of the sightless" *acakṣuṣo bhavec cakṣuḥ*: Literally, "he should be the sight of the sightless." Ñ2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *acakṣuṣottamaṃ cakṣuḥ*. This would appear to be an irregular *sandhi*, as noted by Cs, for *acakṣuruttamam*, or, as Cs offers as an alternative, one can take *uttamam* as a separate word [also with irregular *sandhi*], *acakṣuṣa uttamaṃ cakṣuḥ*, "the supreme eye of the sightless." (*acakṣuṣaś cakṣūrahitasya cakṣus tatsthānīyaḥ. sandhir ārṣaḥ. uttamam iti vā padam.*)

"and the refuge of the one who has no refuge" *agateś ca gatir bhavet*: D6,7,10,11, and GPP, NSP, KK, and VSP read instead *agateḥ sa gatir bhavān*, "you, sir, are the refuge of the one without a refuge."

24. "having invaded my home" *mamālayaṃ praviṣṭaḥ*: Literally, "entered my abode." Ś2,3,Ñ2,B1,3,D8,12, and Lahore, KK, and VSP read instead the virtually synonymous *māmālayapraviṣṭaḥ*.

25. "you are the chastiser of gods and men" *tvam . . . devamanuṣyeṣu śāstā*: B3,4,D2, and GPP, NSP, KK, and VSP read instead *tvam . . . deva manuṣeṣu śāstā*, "O god, you are the chastiser of men." Of the translators that read this variant, Dutt (1894, p. 1756) translates, "divine chastiser of mankind," while Shastri (1959, vol. 3, p. 555) renders, "Thou . . . art the divine chastiser of creatures!" and Raghunathan (1982, vol. 3, p. 547) offers, "You, O Lord . . . are the chastiser of the erring."

26–27. "Dhṛṣṭi, Jayanta, Vijaya, Siddhārtha, Rāṣṭravardhana, Aśoka, Dharmapāla, and immensely powerful Sumantra" *dhṛṣṭir jayanto vijayaḥ siddhārtho rāṣṭravardhanaḥ* [52] / *aśoko dharmapālaś ca sumantraś ca mahābalaḥ* [53] /: This list of the eight ministers of Rāma and Daśaratha is similar, but not identical, to the list given at 1.7.2 and at *Yuddhakāṇḍa* 3556* (following notes to 6.115.8 and 3555*). It differs in substituting the names Rāṣṭravardhana and Dharmapāla, respectively, for the earlier lists' Arthasādhaka and Mantrapāla. KK and VSP read *sacivaḥ sumahābalaḥ*, "the immensely powerful minister," for *sumantraś ca mahābalaḥ*, "immensely powerful Sumantra." This reading reduces the traditional list of eight to seven by making the phrase *sacivaḥ sumahābalaḥ* refer to the last-mentioned minister, Dharmapāla. Alternatively, one could take the phrase as a reference to Sumantra, who is not specifically named (i.e., "and the immensely powerful minister"). Raghunathan (1982, vol. 3, p. 547) takes the phrase to be the proper name of an eighth minister, translating, "and the minister Sumahābala."

"Those great men" *mahātmānaḥ*: Literally, "the great [ones]."

28–29. "he" *saḥ*: Ñ1,D10,11, and GPP and NSP read instead *ca*, "and."

"modest . . . and" *hrīmantaś* ca: KK and VSP read instead *prītimantaḥ*, "affectionate *or* kind." This variant is not noted in the critical apparatus.

"descended from the flying palace Puṣpaka" *puṣpakād avarūhya*: Literally, "having descended from the Puṣpaka." D6,7,10,11, and GPP, NSP, KK, and VSP read instead the synonymous *puṣpakād avatīrya*. There has been no prior reference in this or the preceding passages to Rāma's being in the Puṣpakavimāna. Either the author is homologizing the fabulous flying palace with Rāma's regular palace in Ayodhyā or he understands that Rāma has now gone out to the forest in the flying palace to investigate the situation on the ground.

"have you made this your home" *tvayā nilayaṃ kṛtam*: Ñ2,V1,B,D1,4,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read the contextually synonymous *tava*, "by [lit., 'of'] you," for *tvayā*, "by you."

30. "the legal basis" *kāraṇam*: As this is a judicial proceeding, we take the term in its sense of "the basis upon which a legal judgment is founded." See Apte (s.v. *kāraṇam*, meaning no. 11) and Olivelle 2015 (s.v.).

"he addressed" *bhāṣate . . . sma*: V3,B1,2,D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead *bhāṣate . . . saḥ*, "he addresses," substituting the pronoun *saḥ*, "he," for the past tense marker *sma*.

31. "populated" *āvṛtā*: Literally, "covered *or* filled with."

34. The meter of verse 34 [= lines 67–70] is *upajāti*.

35. "having gone to the assembly hall" *sabhāṃ gatvā*: Ñ2,D7,10,11, and GPP, NSP, KK, and VSP read instead *sadā jñātvā*, "always having known [the answer]." This lends the passage the sense "Those members of the assembly who, although knowing, never speak . . ."

"are all no different from those who speak falsehoods" *te sarve 'nṛtavādinaḥ*: Literally, "they are all speakers of untruth." As Cs notes, the idea is that, even though they say nothing, they are speakers of falsehood in the sense that they receive the same consequences as those who actually tell lies (*te 'vādino 'py anṛtavādino mithyākathakaphalabhājaḥ*).

36. "who knows the answer to a question" *jānan . . . praśnān*: Literally, "knowing questions." We follow Cs, who glosses, "knowing how to answer questions (*praśnān uttarayituṃ jānan*)."

"out of greed" *kāmāt*: Literally, "out of desire." Here we also follow Cs, who glosses, "out of covetousness of wealth (*dravyalobhāt*)."

40. "Those . . . never come to a bad end" *na te gacchanti durgatim*: Literally, "they do not go to misfortune *or* hell." Ñ2,V2,B1,3,4,D1,4,10,11,T3, and Gorresio, GPP, NSP, KK, and VSP read *te na* for *na te* by transposition.

"men who have a king to govern them" *śāstā rājā nṛṇāṃ yeṣām*: Literally, "of those men of whom the king is the ruler." Ñ2,V2,B,D6,7,10,11,T4, and Gorresio, GPP, NSP, KK, and VSP read instead the synonymous *śāstā nṛṇāṃ nṛpo yeṣām*.

"Instead, spared by Vaivasvata, they become the foremost among men." *vaivasvatena muktās tu bhavanti puruṣottamāḥ*: One could also translate, "But those foremost among men are released by Vaivasvata." Vaivasvata is a common patronymic for Yama, the god of death. The precise meaning of this line is unclear. We follow Cs, who glosses, "abandoned by Yama (*yamatyaktāḥ*)." Presumably they are spared from death. Those translators who render the line struggle with it. Gorresio (1870, p. 205) renders, "*ma fatti liberi da Vaivasvata diventano sovrani fra gli uomini*." Shastri (1959, vol. 3, p. 556) offers the opaque, "they are saved from hell and expand in virtue." Raghunathan (1982, vol. 3, p. 548) translates, "When they are liberated by Vaivasvata (Yama), they become (one with) the Supreme Spirit."

42. "In the beginning" *tadā*: Literally, "Then." Given the context, the adverb must be taken in the sense of *in illo tempore*.

"and the earth, together with its mountains and vast forests" *saparvatamahāvanā*: Literally, "together with its mountains and great forests." The reference must be to the earth.

"was all just a great ocean of water" *salilārṇavasaṃbhūtam*: Literally, "had become an ocean of water." D6,7,9–11, and GPP, NSP, KK, and VSP read instead *salilārṇavasaṃpūrṇam*, "was filled with an ocean of water."

43. "It was all joined as one, like a second Mount Meru." *eka eva tadā hy āsīd yukto merur ivāparaḥ* [87] /: Literally, "Then it was just one, joined like a second Meru." The sense of the simile is rather obscure. It is unclear why the primordial ocean is compared to Mount Meru unless the common quality is simply vastness. Cs is silent. Gorresio (1870, p. 205), whose text (7.64.41), along with B1, reads: *eka eva tadā hy āsīd supto merur ivāparaḥ*, "It was then just one, like a sleeping Mount Meru," renders, "*Era solo allora e addormentato, pari al Meru.*" He reads the phrase with the following line (= line 88), as referring to Brahmā. Dutt (1894, p. 1757) also reads the line with what follows, translating, "At that time only Nārāyaṇa existed as the second Sumeru." This, however, is far from persuasive. Shastri (1959, vol. 3, p. 556), clearly influenced by Dutt, offers, "At that time, Narayana existed as a second Sumeru." Given the critical text and its variants, there is little support for construing this line with what follows. Only Raghunathan (1982, vol. 3, p. 548) understands the syntax as we do, rendering, "was in the far past an undifferentiated unity: it was like another Meru, in fact."

"Then the earth" *punar bhūḥ*: Literally, "once again, the earth." V2,Ñ2,B2,D6,7,10,11, and GPP, NSP, KK, and VSP read *purā*, "long ago," for *punaḥ*, "once again." Gorresio (1870, p. 205), whose text reads *punar bhūḥ* with the critical edition, mistakenly takes the sequence as a proper noun, rendering, "Punarbhu," which he takes to be the subject of both the preceding and following lines. He translates, "*Era solo allora e addormentato, pari al Meru, Punarbhu insieme con Laksmi ed entrò nell' umbilico di Visnu.*" It is not clear who Gorresio thinks this figure is. Perhaps he is associating it with *svayaṃbhu*, "the self-existent [one]," a common epithet of Brahmā, who famously arises from Viṣṇu's navel.

44. "the inner soul of everything" *sarvātmā*: V1,B2,4,D3,5–7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead *bhūtātmā*, "the inner soul of beings."

"many eons" *bahūn varṣagaṇān*: Literally, "for many multitudes of years." Given the context in which we find Viṣṇu sleeping on the cosmic ocean, we feel that the phrase should be understood in terms of cosmic eons rather than, as at verses 1–2 above, in mere years.

45. "his orifices were blocked" *ruddhasrotam . . . tam*: The exact meaning of the compound is uncertain. Presumably Viṣṇu has closed off all his bodily openings to prevent the escape of the earth, etc., which he was holding in his belly. We believe that this is the idea of Cs's gloss, "who had blocked his path *or* paths (*niruddhamārgam*)." Gorresio (1870, p. 205) similarly translates, "*ne vedesse chiuse le vie.*" Shastri (1959, vol. 3, p. 556) similarly understands, "knowing all the entries to be obstructed." Raghunathan (1982, vol. 3, p. 548) offers, "Knowing that He had stopped His breath."

46. "who had become a *yogin*, emerged and desired to create" *nirgamya . . . yogī bhūtvā . . . / sisṛkṣuḥ*: Literally, "having emerged, having become a *yogin*, [he was] desirous of creating."

47. "those born from the womb and from eggs" *jarāyujāṇḍajāḥ*: Literally, "born from the amniotic sac and from eggs." This is a common distinction in the literature between viviparous and oviparous creatures.

48. "There from earwax Kaiṭabha was born together with Madhu" *tatra śrotramalotpannaḥ kaiṭabho madhunā saha* [98] /: In this version of the myth, it is ambiguous from whose earwax the two are produced. On this and the identity of these two demons, see notes to 7.4.14. KK and VSP read instead *tataḥ*, "then," for *tatra*, "there."

49. "the self-born god" *svayaṃbhuvam*: Literally, "the self-born [one]."

50. "the self-born Brahmā released" *svayaṃbhuvā muktaḥ*: Literally, "by the self-born [one] was released [a cry]."

"Hara came there" *saṃprāpto haro vai*: Literally, "Hara indeed arrived." B2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *saṃprāptau dānavau*, "those two *dānavas* arrived."

54. "Therefore" *tasmāt*: The connection between Rāma's cosmological narrative and etymological excurses on the name *medinī* and his judgment as to the rightful ownership of the disputed residence is at best tenuous. According to Cs, Rāma bases his judgment on the fact that the owl had claimed ownership of the residence from the time of the creation of trees (see verse 32 [= lines 64–65]), while the vulture claimed ownership only from the time of the origin of men (see verse 31 [= lines 62–63]). According to the story of creation narrated by Rāma (see verses 46 and 47 [= lines 93–97]), the creation of trees precedes that of men, and therefore the right of prior possession belongs to the owl. (*tasmād gṛdhrasya gṛhaṃ na. manuṣyair utthitair yadā tadā prabhṛti me gṛham iti gṛdhravacanena pādapair upaśobhitā / yadeyaṃ pṛthivī rāma tadā prabhṛti me gṛham ity ulūkavacanena ca gṛdhrato 'pi pūrvaṃ tatrolūkaniketanam iti tasmāt paurvāparyān na gṛdhragṛham iti me matiḥ.*) Cs fails to explain how either of the birds, which fall under the category of "egg-born creatures," who were created after the creation of trees, etc., and at the same time as men (see 46ef–47 [lines 95–97]), could have held the residence from the time of the creation of trees.

56. "O lord of men" *nareśvara*: D3,5,8,12, and KK and VSP read instead the nominative singular *dhaneśvaraḥ*, "the lord of wealth," which would lend the line the sense "He was the lord of wealth and the protector of the people." B,D1,M3, and Lahore and Gorresio read instead the nominative singular *nareśvaraḥ*, "the lord of men."

57. "known by the name Brahmadatta" *brahmadatteti nāmnaiṣaḥ*: Note the double *sandhi* for the expected *brahmadatta iti*. Perhaps in an attempt to correct this, KK and VSP read *brahmadattas tu nāmaiṣaḥ*, "And this one was by name Brahmadatta."

"burned up by Kālagautama" *kālagautamadagdhaḥ*: According to Cs, Kālagautama is the name of a brahman. Ś1,2,V1,3,B3, and Gorresio, KK, and VSP read instead *kāle gautamadagdhaḥ*, "At [one] time [he was] burned by Gautama."

58–59. "he ate . . . O foremost of kings" *bhuktavān nṛpasattama*: Ñ2,V2,D6,7,10,11, and GPP, NSP, KK, and VSP read *bhoktavyam*, "[it] is to be eaten," for *bhuktavān*, "he ate." This lends the phrase the sense "I am to be fed for a full hundred years, O foremost of kings." In this case, the vocative *nṛpasattama*, "O foremost of kings," must be taken as part of the direct quotation on the part of Gautama and would be addressed to Brahmadatta, unlike in the critical reading, where the vocative would be addressed to Rāma by the disembodied voice.

"kindly" *hārdenaiva*: Ñ2,V2,B1,3,4,D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead the more or less synonymous *hārdaṃ caiv*[*ākarot*].

"O immensely radiant king" *mahādyute*: Literally, "O immensely radiant [one]." Ñ2,B2,3,D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead the genitive *mahādyuteḥ*, making the adjective refer to the brahman rather than to Rāma, and lending the passage the sense "he offered to that immensely radiant one."

"a piece of meat" *māṃsapeśī*: Ñ2,D6,7,9–11, and GPP, NSP, KK, and VSP read instead *māṃsam asya* "meat . . . [in] his [food]." According to Cs, the offending flesh had fallen into the food through the design of fate [or the gods] (*māṃsaṃ daivecchayā patitam*).

"the great sage's" *mahātmanaḥ*: Literally, "of the great [one]."

60. "May you become a vulture" *gṛdhratvaṃ gaccha*: Literally, "Go to vulturehood." Ñ2,B,D7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead the similar *gṛdhras tvaṃ bhava*, "you must become a vulture."

"And the king said to him: 'No! No!' " *mā mainaṃ hy atha so 'bravīt*: Literally, "Then he said to him, 'Don't! Don't!' " KK (1905) and VSP read instead *iti śaptvātha so 'bravīt*, "having cursed in this fashion, he then said."

61. "what I have done out of ignorance" *ajñānān me*: Literally, "because of my ignorance." B3 and KK (1905) and VSP omit this verse, while KK (1913) places it in brackets (= lines 124–126).

62–63. "A . . . king . . . in the House of the Ikṣvākus" *kule rājā . . . / ikṣvākūṇām*: D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read *rājñām*, "of the kings," for *rājā*. This would lend the phrase the sense "in the lineage of kings . . . the Ikṣvākus." For line 126 ("Realizing that that had been done out of ignorance, the sage said to the king"), see above.

"Rāma" *rāmaḥ*: D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead *rājā*, "a king."

"best of men" *narasattama*: B,D6,7,10,11, and Gorresio, GPP, and NSP read instead the vocative *narapuṅgava*, "O bull among men," while Ñ2,V1,2,B,D1,4, and KK and VSP read instead the nominative singular *narapuṅgavaḥ*, lending the line the sense "You, a bull among men, will be freed from the curse."

"freed from the curse" *viśāpaḥ*: Ñ2,D6,7,10,11, and GPP, NSP, KK, and VSP read instead *vipāpaḥ*, "free from transgression."

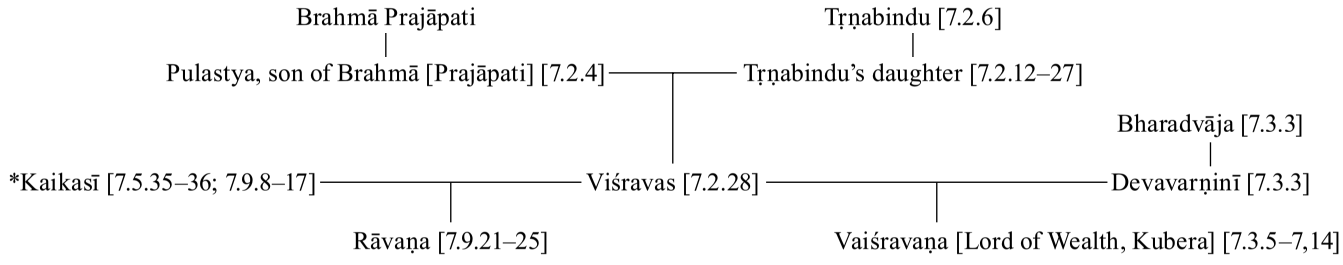
64. "ceased to be a vulture" *gṛdhratvaṃ tyajya vai*: Literally, "having abandoned vulturehood." V2,D6,7,10,11,T3,4,M3, and GPP, NSP, KK, and VSP read instead *gṛdhratvaṃ tyaktavān*, "he abandoned vulturehood."

65. "from hell" *narakāt*: Cs understands the term to refer to Brahmadatta's previously degraded species (*narakād dhīnajāteḥ*).

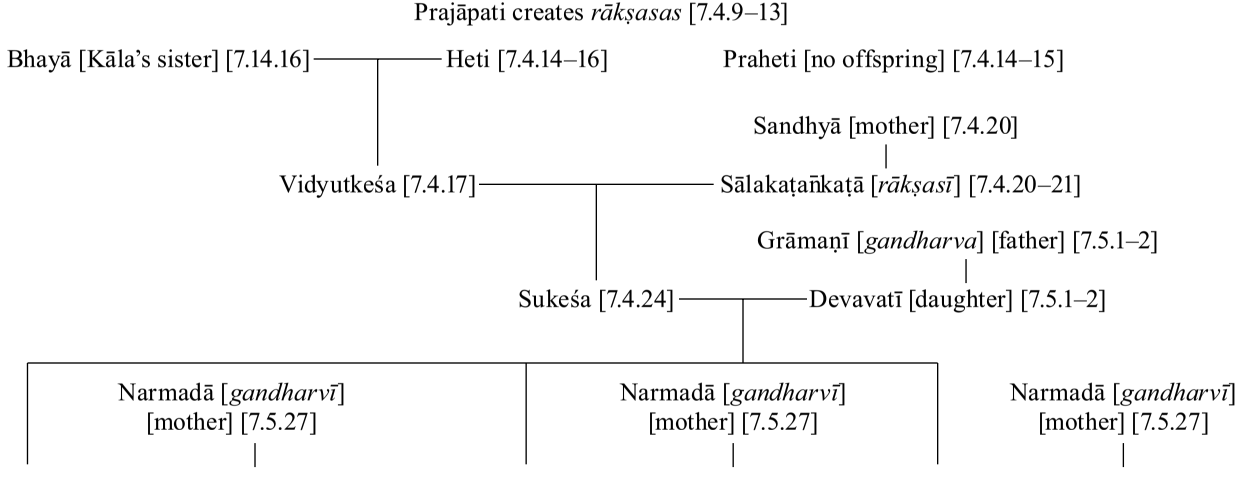
"Rāma" *rāma*: V2,B,D6,7,10,11, and Gorresio, GPP, NSP, KK, and VSP read instead *ghorāt*, "terrible *or* dreadful," which then construes with *narakāt*, lending the phrase the sense "from a terrible hell."

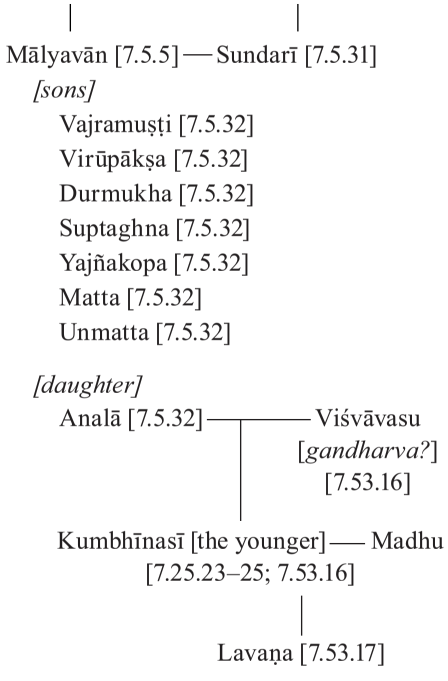
Rāvaṇa's Genealogy[1]

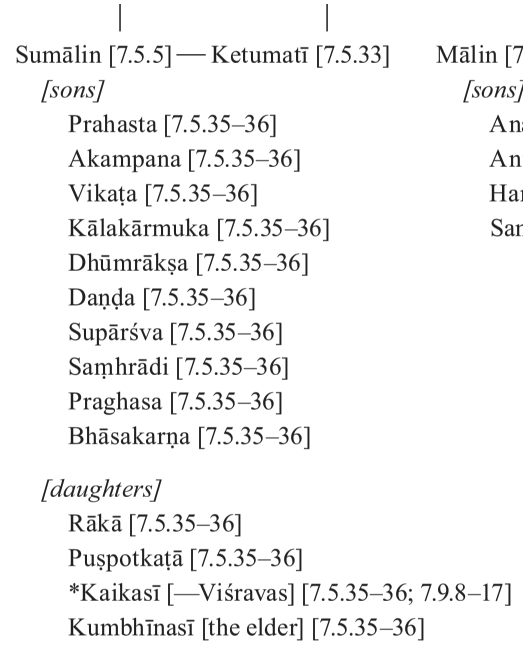
Paternal Lineage

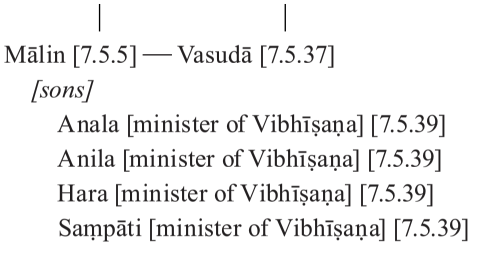


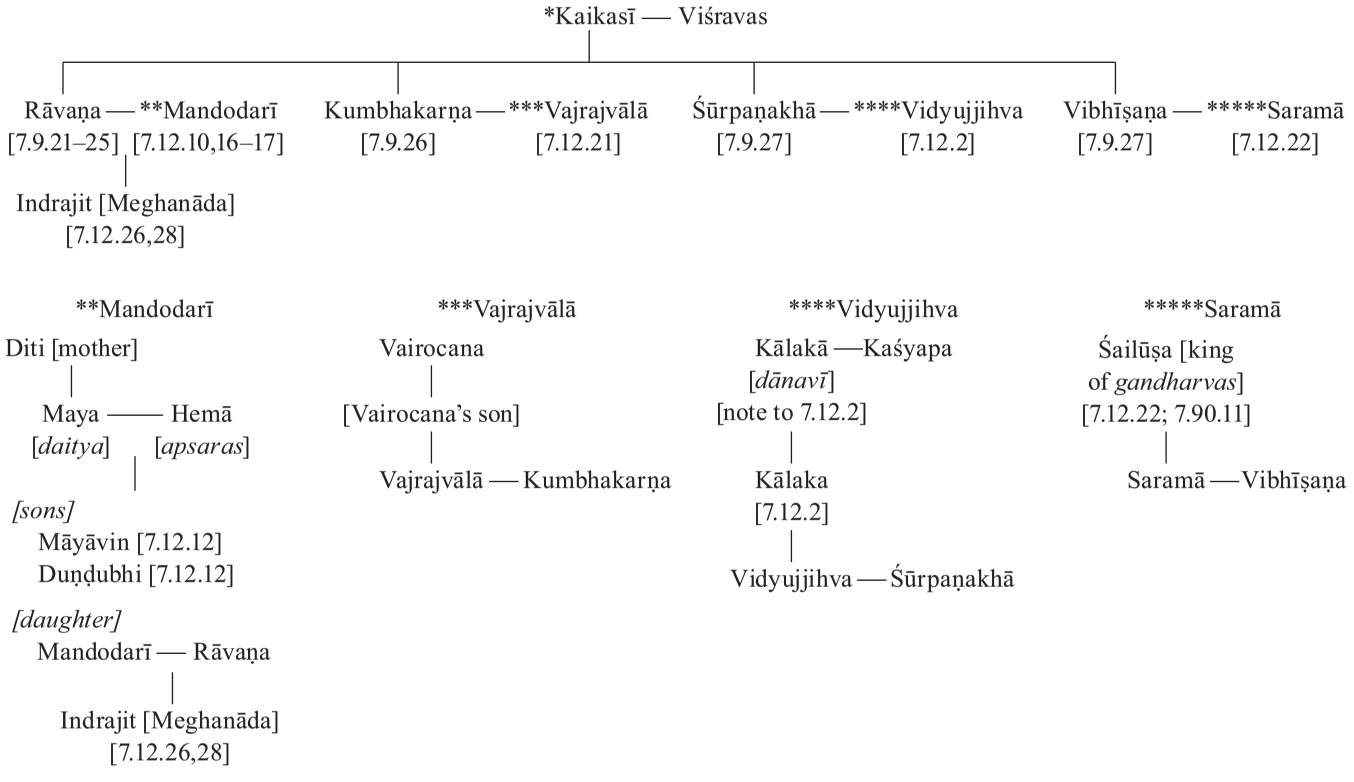
Maternal Lineage




Mālyavān [7.5.5] — Sundarī [7.5.31]
[sons]
Vajramuṣṭi [7.5.32]
Virūpākṣa [7.5.32]
Durmukha [7.5.32]
Suptaghna [7.5.32]
Yajñakopa [7.5.32]
Matta [7.5.32]
Unmatta [7.5.32]
[daughter]
Analā [7.5.32] — Viśvāvasu [gandharva?] [7.53.16]
Kumbhīnasī [the younger] — Madhu [7.25.23–25; 7.53.16]
Lavaṇa [7.53.17]


Sumālin [7.5.5] — Ketumatī [7.5.33]
[sons]
Prahasta [7.5.35–36]
Akampana [7.5.35–36]
Vikaṭa [7.5.35–36]
Kālakārmuka [7.5.35–36]
Dhūmrākṣa [7.5.35–36]
Daṇḍa [7.5.35–36]
Supārśva [7.5.35–36]
Saṃhrādi [7.5.35–36]
Praghasa [7.5.35–36]
Bhāsakarṇa [7.5.35–36]
[daughters]
Rākā [7.5.35–36]
Puṣpotkaṭā [7.5.35–36]
*Kaikasī [—Viśravas] [7.5.35–36; 7.9.8–17]
Kumbhīnasī [the elder] [7.5.35–36]


Mālin [7.5.5] — Vasudā [7.5.37]
[sons]
Anala [minister of Vibhīṣaṇa] [7.5.39]
Anila [minister of Vibhīṣaṇa] [7.5.39]
Hara [minister of Vibhīṣaṇa] [7.5.39]
Saṃpāti [minister of Vibhīṣaṇa] [7.5.39]



[1] Compare, too, the chart created by Madeleine Biradeau (in Benoît 1999, pp. 1735–37).

Glossary of Important Sanskrit Words, Proper Nouns, and Epithets

Agastya: famous sage; pot-born son of Mitra-Varuṇa
Agni: god of fire
Ahalyā: wife of Gautama; cursed by her husband after she was seduced by the god Indra
Amarāvatī: Indra's heavenly city
Anaṅga: epithet of Kāma, the god of love
Anaraṇya: Solar Dynasty king slain by Rāvaṇa; predicts that an Ikṣvāku king will kill Rāvaṇa
Aṅgada: 1) monkey prince; son of Vālin; 2) a son of Lakṣmaṇa; rules city of Aṅgadīya in the country of Kārāpatha (v.l. Kārupatha)
apsarases: celestial maidens or nymphs; known for their beauty
Arajā: daughter of Uśanas Kāvya; raped by Daṇḍa; cursed by her father
Arjuna Kārtavīrya: thousand-armed king of Māhiṣmatī; defeats and binds Rāvaṇa
asuras: a class of demons; the half brothers and rivals of the gods
Aśvapati: Bharata's maternal uncle; king of Rājagṛha
Aśvins: twin deities of the vedic pantheon; renowned for their beauty
Ayodhyā: capital city of the Ikṣvākus
Bhadra: companion of Rāma; reports peoples' criticism of Rāma
Bhaga: name of a vedic god
Bharadvāja: a sage; father of Devavarṇinī
Bharata: younger brother of Rāma
Bhava: epithet of Śiva
Brahmā: the creator divinity of the Hindu "trinity"; "Grandfather" of all living creatures
Brahmahatyā: female personification of *brahmahatyā*
brahmahatyā: the sin of killing a brahman
Brahman: a name for the Indian religio-philosophical concept of the impersonal and attributeless principle underlying existence
Budha: a sage; son of Soma; lover of Ilā; father of Purūravas
Candraketu: a son of Lakṣmaṇa; rules the city of Candrakāntā/Candrakānta in the country of Malla
Cyavana: Bhārgava brahman; leader of the delegation of sages from the Yamunā region
daityas: a class of demons descended from Diti, generally synonymous with *asuras*
dānavas: a class of demons descended from Danu, generally synonymous with *asuras*
Daṇḍa: dull-witted royal son of Ikṣvāku; founds the city of Madhumanta; rapes Arajā; cursed by her father, Uśanas Kāvya
Daśagrīva: "Ten Necks"; original name of Rāvaṇa
Devavarṇinī: daughter of Bharadvāja; first wife of Viśravas; mother of Kubera Vaiśravaṇa
Devayānī: wife of Yayāti; daughter of Uśanas Kāvya
Dharaṇī: epithet of Mādhavī, the earth goddess
Durvāsas: an irascible sage; predicts Rāma's future; interrupts Rāma's meeting with Kāla
Gāndhāra: a country on the banks of the Sindhu River
gandharvas: a class of semidivine beings known for their musical abilities; massacred by Bharata; *gandharva* women are noted for their beauty
Ganges: a famous and sacred river and river goddess

Garuḍa: king of birds; Viṣṇu's mount; son of Kaśyapa and Vinatā
Hanumān: monkey son of the wind god; minister of Sugrīva and Rāma's devoted companion
Hari: epithet of Viṣṇu
Heti: a *rākṣasa*; husband of Bhayā; father of Vidyutkeśa
Himalaya[s]: name of a mountain range; king of the mountains
Ikṣvāku: son of Manu; ancestor of Rāma's lineage; father of Daṇḍa
Ila: son of Kardama; king of Bahli; transformed into a woman, Ilā
Ilā: originally Ila, who was transformed into a woman; wife of Budha; mother of Purūravas
Indra: king of the gods; leads their hosts into battle against the *asuras*; slayer of Vṛtra; captured by Indrajit
Indrajit: epithet of Rāvaṇa's son Meghanāda; captures Indra in battle; slain by Lakṣmaṇa
Janaka: lord of Mithilā; adoptive father of Sītā
Jayanta: Indra's son; wounded by Indrajit; rescued by Puloman
Kaikasī: second wife of Viśravas; mother of Rāvaṇa
Kaikeyī: second wife of Daśaratha; mother of Bharata
Kailāsa: mountain peak in the Himalayas; abode of Śiva and Pārvatī
Kaiṭabha: *asura* slain by Viṣṇu
Kākutstha: "descendant of Kakutstha"; patronymic of Rāma and his brothers
Kāla: time incarnate; name of the god of death; visits Rāma in the guise of an ascetic
Kalmāṣapāda: a king; ancestor of Rāma cursed by Vasiṣṭha to become a cannibal; also called Mitrasaha and Saudāsa
Kāma: god of love
Kardama: a Prajāpati; father of Ila
Kausalyā: senior wife of Daśaratha; mother of Rāma
Khara: brother of Rāvaṇa; slain by Rāma in the Daṇḍaka forest
kiṃpuruṣas: a class of semidivine beings who dwell in the Himalayas; sometimes represented as having the head of a horse and a human body; sometimes identified with *kinnaras*
kinnaras: a class of semidivine beings with the head of a horse and a human body; *kinnara* women are noted for their beauty
Kiṣkindhā: capital city of the monkeys
Kubera: also known as Vaiśravaṇa; son of Viśravas; half brother of Rāvaṇa; the lord of wealth; king of the *yakṣas*; traditionally said to reside on Mount Kailāsa
Kumbhakarṇa: gargantuan brother of Rāvaṇa; slain by Rāma
Kuśa: son of Rāma and Sītā; twin brother of Lava; disciple of Vālmīki; singer of the *Rāmāyaṇa* at Rāma's *aśvamedha*; consecrated by Rāma in the kingdom of Kosala
Lakṣmaṇa: son of Daśaratha by Sumitrā; Rāma's brother and constant companion
Laṅkā: Rāvaṇa's capital city; location of Sītā's captivity
Lava: son of Rāma and Sītā; twin brother of Kuśa; disciple of Vālmīki; singer of the *Rāmāyaṇa* at Rāma's *aśvamedha*; consecrated by Rāma in the northern kingdom
Lavaṇa: a malevolent *asura* or *rākṣasa* slain by Śatrughna
Mādhavī: epithet of the goddess of the earth; also known as Dharaṇī; mother of Sītā
Madhu: 1) *asura* slain by Viṣṇu; 2) *rākṣasa* or *asura* kinsman of Rāvaṇa; father of Lavaṇa
Maheśvara: "the Great Lord"; epithet of Śiva
Maithilī: "Lady of Mithilā"; epithet of Sītā
Mālin: a *rākṣasa*; son of Sukeśa and the *gandharvī* Devavatī; husband of the *gandharvī* Vasudā; father of Anala, Anila, Hara, and Saṃpāti
Mālyavān: great-uncle and adviser to Rāvaṇa
Mandara: mountain used as the churning rod in the primordial churning of the ocean
Māndhātṛ: king; ancestor of Rāma slain by Lavaṇa; fights with Rāvaṇa

Mandodarī: daughter of the *daitya* Maya and the *apsaras* Hemā; chief queen of Rāvaṇa
Manu: primordial king; progenitor of the solar and lunar lineages
Mārīca: a counselor of Rāvaṇa
Marutta: king of Uśirabīja; defeated by Rāvaṇa
Meghanāda: given name of Indrajit, son of Rāvaṇa; captures Indra; slain by Lakṣmaṇa
Meru: mythical mountain; the *axis mundi*
Mitra: a god; curses Urvaśī to live on earth with Purūravas
Mṛtyu: death incarnate
Nalakūbara: nephew of Rāvaṇa; lover of Rambhā; curses Rāvaṇa to die if he forces himself on a woman
Nandi(n)/Nandīśvara: a bull, Śiva's mount; curses Rāvaṇa
Nārada: a divine sage; gives a discourse on the *yugas*; tells Rāma of the asceticism of Śambūka
Nārāyaṇa: epithet of Viṣṇu; defeats the *rākṣasas*; toys with Rāvaṇa
Nimi: king cursed by Vasiṣṭha; granted a boon by the gods to live in peoples' eyes
Nivātakavacas: a class of demons who become allies of Rāvaṇa
Nṛga: a king cursed to become a lizard
Paulastya: "descendant of Pulastya"; epithet of Rāvaṇa
Prahasta: *rākṣasa* counselor and warrior
Prajāpati: "Lord of creatures"; epithet of Brahmā
Pratardana: king of Kāśī; ally of Rāma
Pulastya: mind-born son of Brahmā; grandfather of Rāvaṇa
Pūru: son of Yayāti; takes on his father's curse of decrepitude
Purūravas: son of Budha and Ilā; king in Pratiṣṭhāna
Pūṣan: a solar god in vedic mythology
Puṣkal(r)a: son of Bharata; rules in Puṣkarāvatī
Puṣpaka: flying palace stolen by Rāvaṇa from Kubera Vaiśravaṇa; acquired and dismissed by Rāma
Rāghava: "descendant of Raghu"; common patronymic of Rāma and his brothers
Raghu: king; son of Kakutstha; ancestor of Rāma
rākṣasas: a class of violent and bloodthirsty demons regarded as the implacable enemies of brahmanical culture and civilization
Rāma: eldest son of Daśaratha by Kausalyā
Rambhā: *apsaras* raped by Rāvaṇa
Rasātala: name of a hell
Rāvaṇa: main antagonist of the *Rāmāyaṇa*; the ten-headed overlord of the *rākṣasas*; also called Daśagrīva
Rāvani: patronymic of Meghanāda
Ṛkṣarajas: a monkey; both mother and surrogate father of Vālin and Sugrīva
Rudra: epithet of Śiva
Śakra: "mighty one"; epithet of Indra
Sālakaṭaṅkaṭā: daughter of Sandhyā; mother of Sukeśa
Śambūka: *śūdra* ascetic killed by Rāma
Śaṅkara: epithet of Śiva
Sarasvatī: goddess of learning and the arts
Śatrughātin: son of Śatrughna; king of Vaidiśa
Śatrughna: youngest son of Daśaratha by Sumitrā; Bharata's friend and constant companion; kills Lavaṇa and founds the city of Madhurā
Saudāsa: king cursed by Vasiṣṭha to become a cannibal; also called Kalmāṣapāda and Mitrasaha
Saumitri: "son of Sumitrā"; matronymic of Lakṣmaṇa

Sītā: daughter of Janaka; wife of Rāma
Śiva: one of the three main gods (the "trinity") of the Hindu pantheon, along with Brahmā and Viṣṇu
Śrī: goddess of fortune; consort of Viṣṇu; incarnated as Sītā
Subāhu: son of Śatrughna; becomes king of Madhurā
Sugrīva: king of the monkeys; son of Sūrya; younger brother of Vālin; friend and ally of Rāma
Sukeśa: a *rākṣasa*; son of Vidyutkeśa and his wife Sālakaṭaṅkaṭā; father of Mālin, Mālyavān, and Sumālin
Śukrācārya: the sage Uśanas; a scion of the Bhārgava *gotra*; father of Devayānī and Arajā
Sumāli[n]: a *rākṣasa*; father of Kaikasī
Sumantra: Rāma's charioteer and counselor; drives Sītā on her journey into exile
Sumitrā: youngest wife of Daśaratha; mother of Lakṣmaṇa and Śatrughna
Śūrpaṇakhā: sister of Rāvaṇa
Śveta: ascetic king of Vidarbha; doomed to eat his own corpse
Takṣa: son of Bharata; rules in Takṣaśīlā
Trikūṭa: mountain on which the city of Laṅkā is said to be located
Tripura: name of the city of the demons; destroyed by Śiva
Tṛṇabindu: maternal grandfather of Viśravas
Umā: wife of Śiva; daughter of the mountain Himalaya; allows Ila, who was transformed into a woman, to alternate between genders
Uśanas or Uśanas Kāvya: see Śukrācārya
Vaidehī: "Lady of Videha"; epithet of Sītā
Vaiśravaṇa: "descendant of Viśravas"; epithet of Kubera and Rāvaṇa
Vaitaraṇī: the river of hell
Vālin: king of the monkeys; son of Indra; elder brother of Sugrīva
Vālmīki: sage and composer of the *Rāmāyaṇa*; shelters Sītā and raises her sons; brings them back to Ayodhyā
Varuṇa: god of the waters
Vāsava: epithet of Indra
Vasiṣṭha: a brahman; household priest of the Ikṣvākus
Vāyu: god of the wind; divine father of Hanumān
Vedavatī: brahman woman assaulted by Rāvaṇa; vows to be reborn to destroy him
Vibhīṣaṇa: *rākṣasa* lord; brother of Rāvaṇa; ally of Rāma; instructed by Rāma to remain on earth to rule the *rākṣasas*
Vidyujjihva: a *dānava* lord; husband of Śūrpaṇakhā; killed by Rāvaṇa
Vidyutkeśa: a *rākṣasa*; son of Heti and his wife Bhayā; husband of Sālakaṭaṅkaṭā; father of Sukeśa
Vindhya: name of a mountain range north of the Narmadā River
Viṣṇu: one of the three principal gods ("the trinity") of the Hindu pantheon, along with Brahmā and Śiva; incarnated on earth in the form of Rāma in order to kill Rāvaṇa
Viśravas: a brahman sage; father of Kubera and Rāvaṇa and their siblings
Viśvakarman: god of craft; architect of the gods; father of the monkey architect Nala
Vṛtra: powerful and ascetic *asura* killed by Indra
yakṣas: semidivine beings associated with Kubera; their women are known for their beauty
Yama: god of death; battles Rāvaṇa
Yayāti: king; husband of Devayānī; cursed by his father-in law Uśanas Kāvya

Emendations and Corrections of the Critical Edition

Listed below are the emendations and corrections to the critical text made by the translators. For a discussion of specific issues concerning the emendations, see the respective notes and Introduction, "Text, Commentaries, and Translations," pp. 199–218.

	Critical Text	Emendation
7.20.1	*ghane tasmin*	*vane tasmin*
following 7.50	App. I, No. 8, lines 1–48	insert 7.51-1*
	App. I, No. 8, lines 49–82	insert 7.51-2*
	App. I, No. 8, lines 83–123	insert 7.51-3*
	App. I, No. 8, lines 124–171	insert 7.51-4*
	App. I, No. 8, lines 172–212	insert 7.51-5*
	App. I, No. 8, lines 213–258	insert 7.51-6*
	App. I, No. 8, lines 259–302	insert 7.51-7*
7.51-7*.2 (App. I, No. 8, line 261)	*dharmajña*	*dharmajñaḥ*
following 7.55.1	971*	insert 971*
following 7.55.2a–d	973*	insert 973*, lines 1–6
following 7.55.2ef	977*	insert 977*
following 7.63.3ab	App. I, No. 9	insert App. I, No. 9, lines 1–52
following 7.67.4	App. I, No. 11	insert App. I, No. 11, lines 1–21
following 7.67.5	1127*	insert 1127*, lines 1–15
following 1127*, line 15	1128*	insert 1128*
7.67.6	7.67.6	elide 7.67.6
7.78.22	*lokānām asi bhāmini*	*lokānām asi bhāminī*
following 7.88	App. I, No. 13, lines 1–51	insert 7.88*
before 7.89	App. I, No. 13, lines 52–56	insert App. I, No. 13, lines 52–56
7.97.6	*svargaloke na*	*svargalokena*
Prakṣipta II, *sarga* 1.17	*brahman pratibalaḥ*	*brahmapratibalaḥ*
Prakṣipta II, *sarga* 1.30	*śriyaṃ devīm umāṃ yathā*	*śrīr devī umā yathā*
Prakṣipta II, *sarga* 1.55	*vānarottamaḥ*	*vānarottamam*

Prakṣipta III, *sarga* 2.29	*gacchantam . . . sthitam*	*gacchan . . . sthitaḥ*
99*, line 5, following 7.6.32ab	*śrūyante 'parājitāḥ*	*śrūyante parājitāḥ*
1091*, following 7.64.15	*atyarūḍham*	*atyārūḍham*

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